RADIO SCREEN STAGE

VARIETY

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JIMMY WALKER--ACTOR

Booze Price-Cutting War Is Mpls.' Best Free Show, Killing Amus. Biz

Minneapolis, April 30.

Theatres here have been suffering from opposition created by the hottest liquor price war in the city's history. With all the loop booze establishments trying to undersell one another and with many brands being sold at considerably less than cost, the populace has been on a whiskey and wine spending spree, and much money that otherwise might be going for entertainment has been used to stock up on booze. Moreover, huge crowds have lined the pavements in front of the liquor stores to watch the fun, getting this free show instead of patronizing the theatres.

Sidewalks in front of the stores took on the atmosphere of stock brokers' ticker rooms, with prices in and on windows dropping as they do on the ticker tape during a stock market crash. The war has spread throughout the entire loop as rival establishments try to meet the competition.

David Arundell, state liquor commissioner, is prohibiting the stores from displaying prices on or in windows or mentioning prices in any way on the outside. This follows a ban on newspaper price advertising. He states that the dealers' 'disgraceful' activities have stimulated liquor buying unduly and helping to create drunkenness.

MRS. F.D.R. TO OPPOSE SOBBIES IN SPELLING

Washington, April 30.

Mrs. Roosevelt will head imposing list of unannounced celebrities in spelling bee scheduled on CBS at 9:30 tomorrow night (Tuesday). Team, which will oppose local newspaper gals, also includes Rep. Florence Kahn and Rep. Virginia Jencks. Alice Longworth, Mrs. Eugene Myer and Mrs. Homer Cummings set as judges, with Sen. Bennet Clark as chief pronouncer.

Stunt expected to run full hour from National Press Club for benefit of milk fund and femme-reporter fellowship foundation.

Beer Garden with Films

Portland, Ore., April 30.

Combination of films with lunch and beer is soon to become a reality in Portland, at the Columbia Gardens.

Through the facilities of the 'daylight screen', now being installed, it will be possible to show the flickers while the auditorium is fully lighted, thus making it possible to serve beer and food while films are projected.

Stage show, a nine piece orchestra, direction of Harry Linden, to round out the scheduled all-shorts program.

Horse With Memory

London, April 30.

White horse used in 'Three Sisters,' current Hammerstein-Kern Drury Lane musical, seemed familiar to Jerry Kern. On investigating he found it was same horse used in 'Sunny,' produced at the Hippodrome in 1926.

To test the animal Kern had some one hum a few bars from 'Who.' Horse immediately pricked up its ears and almost stood on its hind legs.

'RED' IA. TOWN SHUNS FILMS, OKES RADIO

Amana, Ia., April 30.

A year ago a radio was unknown in the Amana colonies, a Communistic old world society whose members worked for a common purpose and a single society treasury. Town itself has a population of 600.

Turning to a semi-capitalistic form of government with a corporation, the thousands of members who now receive wages have gone modern. Autos, the home unit, rather than the community kitchen, and 24 radios within the confines of the five villages are now revealed.

Corporation and membership is one of the wealthiest in these parts. None of the woolen mills having been shut down during the depression, most working on an overtime schedule, with work for all.

Motion pictures have yet to invade the confines of the villages.

Sam H. Ducks to Bermuda To Dodge Those Touches

Although having spent all winter on the Coast, Sam H. Harris went to Bermuda a few days after the Jewish Theatrical Guild dinner in his and George M. Cohan's honor, at which function it was declared from the dais that neither could say 'No.'

Bermuda fadeout was to duck the rain of touches that followed publication of the event. But Cohan had to stick on the boards for 'Ah Wilderness,' and his touch mail materially picked up. So did Harris', and he'll find that out when he returns.

EX-N.Y. MAYOR'S THREE-WAY BID

Is Considering American Acting Propositions—Deal for Films, Stage and Radio Commercial

GOOD WILL ANGLE

James J. Walker, New York's former mayor, now residing in a London suburb, Dorking, may return to the United States next fall for professional personal appearances.

Should current negotiations materialize and the terms prove acceptable to both sides, Walker may be involved in a three-way booking embracing pictures, radio and the stage. The total money mentioned in the negotiations is in the neighborhood of $500,000.

At present Walker is concerned with a corporate matter, representing an American industrial company in a European legal case. He expects it will occupy him for the summer, at the end of which time he would be free to talk show business.

Charlie Morrison, agent, went to London last month with several New York theatrical propositions for the former mayor, for the purpose of determining Walker's attitude toward possible stage and screen appearances. Walker was reported as amenable.

Since his return a little over a week ago Morrison has been negotiating by cable with Walker on

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Pulitzer Winners

Several dark horses will be announced as winners of the Pulitzer prizes, when the awards are made this week. Biggest surprises will be in the awards for the best play and best novel, in both cases being works that were not, at first, considered favorites, but which won out after detailed discussion by the award committee.

Prizes will be:

Best play—'Men in White' by Sidney Kingsley, published by Covici-Friede and produced by Harmon & Ullman in association with the Group Theatre;

Best novel—'The Lamb in His Bosom' by Carolyn Miller (Harper).

Best history — 'The People's Choice' by Herbert Agar (Houghton-Mifflin).

Best biography—'John Hay' by Tyler Dennett (Dodd, Mead).

Best book of verse—'Collected Poems of Robert Hillyer' (Knopf).

Best foreign correspondent of American newspaper—Frederick T. Birchall, New York Times, for his stories on Nazi Germany.

Five-Day NRA Week Gives Legits Unprecedented Spring Fri.-Sat. Biz

Week-end strength of Broadway legits is a surprising feature this spring. Heretofore, there was a distinct tapering off in attendance, while, as summer approached with the out-of-doors season, Mondays were better than Saturdays. Reverse is true now.

Reason lies in the increase in leisure time provided by the five-day week under the impetus of the NRA. Improvement has been noticed on Friday and Saturday.

Two shows listed as prize winners figure to gather fresh trade from the attendant publicity, 'Men in White' apparently walking off with the Pulitzer prize, while 'She Loves Me Not' copped the comedy award of the Dramatists Guild last week. Both shows are aimed for summer continuance.

Added to the summer holdover list as lined up at this time is the 'Follies,' first reported as due to fold. Revue, under reduced operating costs, should make the summer grade, especially with few new musicals in sight and the metropolis due for an unusual visitor influx.

Two run shows are due off next week—'The Pursuit of Happiness,' Avon, and 'Big Hearted Herbert,' Biltmore. Latter entered into a cut-rate deal that may keep it going a while longer. Former is slated for London. That goes, too, for 'The Shining Hour,' Booth, with its British cast intact. Final weeks are announced, but no definite departure dates set.

Three musical revivals are on the spring list. 'Bitter Sweet' starts at the 44th Street next week. 'The Chocolate Soldier' is the first of a series which starts at the St. James this week. Gilbert and Sul-

(Continued on page 48)

Fans to B.V.D.'s

Chicago, April 30.

With the World's Fair management still set against femme stripping this year, the Streets of Paris bunch had to think fast to get some s.a. into its show.

Concession has made arrangements for a daily style show. The lookers will not only model dresses, but also strut their stuff in negligee.

CAMOUFLAGING GERMAN PIX FOR U. S.

In order to avoid the sales stigma against German film product, Ufa is hiding its identity on a number of films and shipping them around as though manufactured by someone else.

Several French language films have been brought into the country by Ufa. These are, for the most part, French versions of German talkers, made by Ufa with part French and German casts. First of them is 'Adieux Les Beaux Jours,' current at the 55th St. Playhouse, N. Y.

No mention of Ufa anywhere, however, and the producer is screen-credited as being Alliance Cinematographique Europene. That's the name of the French office of Ufa. Also in the credit sheet German names have been dropped and French names played up. Query about who is distributing the film brings the answer that 'distributor is not yet set' and that the film is on view merely on consignment from the 'French producing company' while deals for distribution are pending. It's handled by the Ufa office in New York.

Ufa's regular German product is being played in only half a dozen or so German nabe houses through the country, although even at the 79th St., New York, in the heart of Yorkville (German nabe), the Ufa trademark is covered over on poster displays and advertising matter or avoided altogether.

Hotel's Bronc Bally

Hollywood, April 30.

M. Hirsch, owner of the Mineral Springs hotel at Beaumont, Calif., is backing a series of western pictures as a means to get publicity for his hostelry.

Bob Hoyt is producing the pictures at a cost of around $6,000. Ed Cobb is starred.

MPLS. GALS GET EVEN WITH EVA LE GALLIENNE

Minneapolis, April 30.

By making her the target of its spring frolic burlesque, the Woman's Club, town's leading feminine organization, got back at Eva Le Gallienne for her recent bawling out of local residents.

Mrs. Arthur Jewett, one of the city's '400,' impersonated Eva, and did not spare the actress in words or gestures. 'The President's Bawl Out' stood out in large lettering on a many-tiered cake which Mrs. Jewett auctioned off in imitation of the occurrence which caused Miss Le Gallienne's trouble.

'Louder, louder,' came the voice of Mrs. Robert Weiskopf, another member, from the balcony.

'My voice has been heard on better stages than this, but never in a more lousy auditorium,' was the answer from the stage in 'imitation' of Miss Le Gallienne. 'Good taste does not permit me to use the words I should—fools, idiots, morons.'

Block Booking on the Spot?—Film Biz Ready to Enlighten Public

Block booking is on the spot. The public knows just enough about it, it is conceded in industry circles, to make fans feel that it is responsible for their theatres not showing box office hits all of the time. Organized citizenry, it is believed, now feels that this is the cause of inferior pictures reaching the screen. In the industry itself there are trade associations which have their own reasons for opposing it, but to these is being added, according to check- a number of prominent exhibitors who see in the end of block selling an opportunity to resurrect the biggest independent front ever mustered, which was routed in confusion because no one in Washington could define its slogan, 'the right to buy.'

Although the block has always been attacked by some factions in the trade, the fact that forces against it, outside the business, are admittedly getting stronger daily is causing concern to block-booking proponents. They are not unmindful of how prohibition was swept in on the same wave that is mounting behind block.

B. B.'s inute Men

The Hays group has organized what mi ht be termed an army of minute men. These are headed by Charles C. Pettijohn, Hays' general counsel with 20 years of block

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Zanuck's Policy

Hollywood, April 30.

Century is taking out a $1,000,000 life insurance policy on Darryl Zanuck before he treks to Africa for a big game hunt.

They haven't done anything about his polo.

Schenck, Mayer, Et Al., Held Liable In Realty Action

Hollywood, April 30.

Joe Schenck, Louis B. Mayer, Irving Thalberg, Lou Anger and Edwin Loeb, their attorney, and several non-pros were held liable for $78,000 on defaulted bonds of the Southern California Realty Corp., under the judgment handed down by Superior Court Judge L. R. Yankwich in suit brought by a group of holders of the outstanding bonds on some San Diego property.

Action against R. coe Arbuckle in same issue dismissed on account of his death, and judgment refused against Harry Frand, Schenck's press agent, another defendant in same matter.

Schenck is assessed $10,100; Mayer, $2,800; Anger, $9,500; Loeb, $2,800, and Thalberg, $1,400.

Mae West Switches 'Queen Sheba' for 'King'

Hollywood, April 30.

Next Mae West picture will be 'Me and the King,' which has a background of European royalty. 'Queen of Sheba,' which Miss West was to do next, will hold over.

'Me and the King' is by Marcello Ventura and Alexis Thurn-Taxis. Ventura is a radio singer, currently appearing for KNX.

Hays Okes 'Born Bad'

Hollywood, April 30.

After lying on the shelf for four months, 'Born to Be Bad' has had several scenes eliminated, as requested by the Hays office, and will be released shortly by 20th Century.

Company shot additional footage after film was completed, but cutters could find no way to purify the sex stuff unless throwing out the blue scenes. Cary Grant and Loretta Young have the leads.

Wallace Megs 'Face'

Hollywood, April 30.

Richard Wallace goes to Fox in July to direct 'Angel Face,' by Edwin Burke.

This will be the first supervisorial effort of E. W. Butcher. Cast will have James Dunn, Alice Faye and Shirley Temple.

MG Nixes Oxford

Hollywood, April 30.

Earl Oxford, radio singer, failed to make the grade with Metro. Studio didn't take up his option after three months on the lot.

Singer left Thursday (26) for New York to continue radioing.

ROGERS TRIES ONE

Bogart Rogers, of Par's story board on the Coast, turned in an air story to Par and rated a purchase price of $19,000.

Serial rights for publication in magazine form are in negotiation, with both Red Book and Liberty.

Al Hall Back to Work

Al Hall, Par director, hooked onto young William Randolph Hearst's party, aboard a private plane for California, Wednesday (25).

Director's trip East was his first in six years.

WILL MAHONEY

The Boston Post said: "Will Mahoney, always a favorite in Boston, has an overflowing bag of tricks this time, and all of his act is hilarious entertainment, with the novel 'mahoneyphone' the highlight, of course."

Direction
WM. MORRIS AGENCY
Mayfair Theatre Building
New York City

WARNER EXECS VACASH WITH NINE YET TO GO

Hollywood, April 30.

William Koenig, Burbank's studio manager, left for New York over the week-end, and Hal Wallis, associate executive in charge of production, will leave in a few days. Both are bound for six-week vacations in Europe.

If Louise Fazenda (Mrs. Wallis) finishes in 'Caravan' (Fox) time she will go east with him. Otherwise she meets him in New York. Wallis and Miss Fazenda sail May 12 on the same boat with Mr. and Mrs. Darryl Zanuck.

Warners has finished 52 features and has about nine to go for the current year. Studio has 25 scripts ready, or nearly so, for the new program.

Anna Sten Supplants Swanson in 'Barbary'

Hollywood, April 30.

With Gloria Swanson unable to do 'Barbary Coast,' Sam Goldwyn will use Anna Sten for the lead. This and 'Resurrection,' which starts June 1, will be Miss Sten's only contributions for the year.

Although 'Barbary Coast' doesn't start till middle of July, Goldwyn has Gary Cooper, Sam Jaffe, Alison Skipworth (borrowed from Paramount) and Paul Kelly (from 20th Century) set for the picture.

100% DE MILLE

Dance on the Bull's Back Causes C. B.'s Niece's Walkout

Hollywood, April 30.

A little of the De Mille temper had Agnes de Mille, niece of C. B. De Mille, walking off the set of Paramount's 'Cleopatra,' being directed by C. B.

Miss De Mille, brought from England in order to do a scene calling for her to dance on the back of the bull, protested to her uncle when he directed the scene should play a certain way. Upshot had the niece walking and has Paramount looking for substitute.

The bull, who also figures importantly in the scene, made no comment.

Oakie Sued Again

Los Angeles, April 30.

Suit seeking $50,000 damages, plus $383 for medical services, filed in Superior Court here by Ingeborg Hansen, aged nine, through her guardian, Bessie Hansen, and her father, Buruf Hansen, against Grant R. Wadsworth, Evelyn Oakie and Jack Oakie.

Action instituted because of alleged permanent injuries sustained by the Hansen child through being hit by the Oakie auto, driven by Wadsworth, family chauffeur, in Hollywood.

H'wood Longevity Record

Henry MacRae Steps Out of Universal After 22 Years on Payroll—Joining Buck Jones

Hollywood, April 30.

Hollywood longest studio-employe association will end shortly when Henry MacRae, on the Universal payroll for 22 years, leaves the company in June. MacRae, head of the serial department, came to U as a director in 1911 from the Selig Polyscope Co.

Lew Ostrow, now in charge Monogram's production under Trem Carr, is going with Universal June 1 to handle serials and action pictures, MacRae stepping out.

MacRae will bow out after producing 'The Red Rider,' Buck Jones' 15-episode serial, starting May 14. He will probably become production manager for Jones' independent unit making westerns for Universal release.

MacRae was general manager Universal studio five times, last instance being in 1926. He has never worked for any other studio since coming to U except on loan.

Radio City Locale

Hollywood, April 30.

Radio is on the prowl for an original yarn which will tie NBC and Radio stars together against a Radio City locale for its proposed multi-stellar special.

H. N. Swanson, will sift the story ideas.

Scully Coastbound For Fox with 10 Reasons, One Good

Frank Scully, a VARIETY mugg who used to write his European Runaround from a villa in Nice, has been signed by Fox to put commas in their comic strips, and wants a by-line on it. The desk nixed the idea, so he's lifted one out of the pied type in the composing room of the Times office, which adjoins the Hotel Times Square, where he's parked in the royal suite. The Times uses his suite for its overset. Scully's overset. Stet.

Scully thinks he has 10 good reasons for going to Hollywood, though the last one makes the other nine look like a phoney build-up. He lists them as:

VARIETY doesn't carry any chatter column from Woodstock, N. Y., where he's been hiding all winter.

Neither does the rag carry one from Westchester, where he planned to spend the summer.

Life Begins at Forty, says Pitkin.

And Writers Fold at Fifty, says Scully.

For years his secret ambish has been to be the first guy to sign a short term contract.

And take the longest route to work. By the Panama Canal, no less.

As chief backer of the Friendly Flaps of Norway, where his wife Alice came from, he hopes to get her billed as 'The Greater Garbo.'

His son, Skippy, keeps saying 'Sex, Sex, Sex,' and he thinks by getting him to the Coast he'll get it out of his system before he's three years old.

He's signed a contract to write his Life and Laughs for Simon and Schuster, and is stuck for a happy ending.

He took the late Otto Kahn to lunch in Nice last spring and has been money minded ever since.

Our Scandinavian editor says 'Sex' is really Norwegian for 'Six,' and that the kid is only practicing how to count his old man out.

Lou Brock's Option

Hollywood, April 30.

Lou Brock goes to Europe after May 21, when his option comes up. Option said to be around $1,250, but if his last, 'Down to Their Last Yacht,' should hit Brock may ask different figures.

Intends to spend the summer abroad.

Socialite Scripter

They didn't like the story she submitted to them but they thought enough of the way it was written to give Mrs. Ethel Harriman Russell a contract at the Metro plant. She is the socialite daughter of Mrs. Borden Harriman.

Metro handed her a three months' contract, with usual options. Mrs. Russell left for Hollywood Friday (27).

GLEASON BACK TO FOX

Hollywood, April 30.

James Gleason is back at Fox writing after playing a part in Radio's 'Murder on the Blackboard.'

Gleason is dialoging 'Servants' Entrance,' the next Gaynor picture, and will work on the set through production.

CENTURY WORKS LATE TO CLEAR FOR CLOSE

Hollywood, April

inally getting 'Head of the Family' and 'Bulldog Drummond Strikes Back' out of the cutting rooms, Darryl Zanuck leaves on Wednesday (2) for New York on first lap of his trip to Europe and Africa. Century execs worked until late hours last week cleaning up details, prior to the three months shutdown.

William Goetz will be with Zanuck as far as New York. Zanuck sails May 12 for Naples.

Goetz returns to Hollywood and then goes to Honolulu for a vacation. He will be joined there by William Dover, assistant to Zanuck.

Mervyn LeRoy Directs Robinson as Next Job

Burbank, April 30.

First assignment for Mervyn LeRoy, who returned with Doris Warner Saturday (28) from their honeymoon, will be to direct an Edward G. Robinson picture for Warners.

LeRoy will have his choice of two stories.

Mrs. W. Beery Better

Hollywood, April 30.

Mrs. Rita Beery, wife of Wallace Beery who has been ill several weeks, is improving at the Cedars of Lebanon hospital.

SAILINGS

May 12 (New York to Naples) Mr. and Mrs. Darryl Zanuck; Hal Wallis; Louise Fazenda (Conte di Savoia).

May 9 (New York to London) Mr. and Mrs. Lou Wiswell (Zelda Sears) (Washington).

May 5 (London to New York) Mr. and Mrs. Charles Laughton (Berengaria).

May 5 (New York to Los Angeles), Inez Courtney (Pennsylvania).

April 28 (New York to Paris) M. Lincoln Schuster, Margaret Sullavan, Ballet Russe company of 50, Baron Valentin Mandelstamm, Winna Winfried, Four Mills Brothers, Tommy Rockwell, Otto Klemperer (Paris).

April 28 (New York to Genoa) Richard Watts, Jr., Frank Knox, Arthur Bodanzsky, Giovanni Martinelli, Elizabeth Rethberg (Rex).

April 28 (Los Angeles to New York) Lillian Wurtzel, Mr. and Mrs. Ed Ebele (Santa Paula).

April 27 (New York to Los Angeles) Joe Pincus, Rosika Dolly (Santa Elena).

April 26 (New York to Hollywood) Frank Scully and family (Pres. Cleveland).

April 26 (London to New York) Leighton K. Brill Washington).

April 25 (London to New York) Lee Shubert, Mitzi Mayfair and mother, Mr. and Mrs. Bob Murphy, Dick and Dorothy (Ile de France).

April 25 (London to New York) Sam Eckman, Jr. (Majestic).

PROCESS MEN SAIL FOR 2 KORDA FILMS

Hollywood, April 30.

George Tague and Laurence Butler, process experts, are enroute to London to join London Film Productions. They will work on Douglass Fairbanks' 'Don Juan' under Alexander Korda's direction.

Together with Ned Mann, already in England, the pair will also be assigned for technical work on the H. G. Wells feature, 'Hundred Years to Come' following the Fairbanks assignment.

Resume on '100% Pure' With Conway Directing

Hollywood, April 30.

Metro restarts '100% Pure' today (Monday) with Jack Conway directing in place of Sam Wood. Script revisions have been okayed by producer Bernie Hyman.

Picture was stopped last week when Wood objected to handling the picture while script changes were being made, director also asking to be relieved of further responsibility on the production.

Front office decided that rewrite should be completed before tossing the picture, originally banned by the Hays office, back into work.

Wood has been switched to handle 'Stamboul Quest.' This will be his final under his present Metro contract.

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NEW SCHOOL FILM IDEA

Better for Films to Be Limited by Discretion Than Law, Declares Mayo

The motion picture producer is in the same position as the newspaper publisher. Like the newspaper publisher he wields a power that affects the public good, he's an influence for the common weal. The producer is also in a business that caters to the masses—he asks everybody, men, women and children, to see his pictures. Therefore he has a moral responsibility to his audience. He must use discretion as to the type of material he puts out. Though the necessity for discretion may limit him, it is better to be limited by discretion than by law. So says Archie Mayo who believes there can be ethics and principle in entertainment as well.

Children should be able to see all pictures, says Mayo. He doesn't mean that pictures should be juvenile in conception or subject matter, not at all, but that the handling of situations beyond a child's experience should be such that his parents can explain it to him without embarrassment. Situations in pictures should be capable of interpretation to fit the age of their audience.

It is not necessary, nor intelligent, to banish sex from pictures in order

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Hepburn Wants to Do Three a Year Instead of Pair

Hollywood, April 30.

Radio is expected to iron out its situation with Katharine Hepburn, who is due back at the studio June 1.

Contract with Miss Hepburn has four years to go and calls for the actress to do two pictures a year. But Miss Hepburn is said to desire an increase in salary by repatching the pact to do three a year. Understood she will not leave New York until she gets a definite answer.

If Radio abides by Miss Hepburn's wishes it is figured her income will be increased by about $75,000 a year.

Too Many Mariners, WB Drydocks 'Fleet'

Hollywood, April 30.

Believing the market will be glutted with sailor films, Warners has shelved 'Miss Pacific Fleet' after a week's writing by Erwin Gelsey.

At least half a dozen salt water features are jockeying to be first under the preview wire.

Extras Hold Up

Hollywood, April 30.

Extras held their own again last week, 4,677 being placed through Central Casting for the seven days ending Friday night (27).

Metro took the largest mob, around 500 for 'Operator 13.'

Laughtons Enroute

London, April 30.

Charles Laughton and his wife (Elsa Lanchester) sail for New York May 5.

Laughton is slated for 'Barretts of Wimpole Street' at Metro.

Jack Yellen Set

Hollywood, April 30.

Jack Yellen's contract with Fox as writer of lyrics and dialog starts Oct. 1.

Yellen is returning here shortly, having cancelled his proposed sailing last week with Sophie Tucker.

Blow Cold

Hollywood, April 30.

Complaints of realistic-minded fans that vapor of players' breath didn't show in the snow scenes of 'As the Earth Turns' has stirred Warners to developing a chemical device.

Invented by Dr. Frank Nolan, gadget is shaped like a plate of false teeth and contains dry ice. Ice melting as players talk brings the vapor effect. Chief trouble is to get the device to fit the player's mouth so he can talk properly.

MG Abandons Plan To Make 'Earth' with Native Chinese Cast

Hollywood, April 30.

Metro will produce 'Good Earth' at the Culver City studios, execs having abandoned idea of trying to make the picture in China with an all-native cast.

irector George Hill is returning from China with around 50,000 feet of negative shot during the past four months, and which will be used for process and background shots for the picture when it goes into work at the studio. In addition, Hill and his crew collected a boatload of props while in China which will be used for the production.

RALPH GRAVES $5,350 BEHIND IN ALIMONY

San Diego, April 30.

Ralph Graves must show cause in superior court here soon why he is $5,350 behind in alimony payments to his former wife, Virginia Goodwin Graves. Mrs. Graves told Judge C. N. Andrews that her former husband had slipped up on some $400 monthly alimony payments and $100 monthly payments for support of their child, Jerry, 4.

Judge Andrews also ordered the film actor-author to report his expenditures to show why he should not be cited for contempt of court for his failure to meet the payments.

Mrs. Graves was granted a divorce from Graves by Judge Andrews Aug. 3, 1933.

Studio Warner Club

Harold Rodner left for Hollywood yesterday (Monday) to organize a Warner Club at the WB and First National studios in Burbank, Rodner, WB exec, handled organization of the employees' club at the home office in New York.

Returns to New York in 10 days.

Lasky's 'Tree' First

Hollywood, April 30.

Jesse Lasky has moved up production start on Galsworthy's 'Apple Tree' at Fox. Sets back 'Redheads on Parade' until fall.

'Apple Tree' is due in June, when director Frank Tuttle returns to the lot from directing one picture at Paramount.

Inez Courtney West

Inez Courtney returns to the Coast this spring, this time for Columbia. Contract was signatured last week and she is due out there June 1.

Miss Courtney is not new to pictures, having previously been under contract to both Fox and First National. Her last show was Joe Cook's 'Hold Your Horses.'

COAST PLAN FOR HOLLYWOOD IDLE

Entertainment in Educational Stories Derived from Juvenile Classics—Would Use Unemployed as Full Production Units—Films to Be Shown Within School Hours

GOV'T SUBSIDY?

Hollywood, April 30.

There's a plan out here to inaugurate a new form of educational film for school children via Hollywood's unemployed. While it may only be an idea at the moment, just a little puff may blow the thought into a 'movement.'

The intent is entertainment combined with a background of visual education by bringing to the screen semi-historic, or period, stories which rate as juvenile classics. Inasmuch as the first holler against any such undertaking is expected to

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Mayer Leading Prod. Fight on Dickstein Bill

Hollywood, April 30.

Major producers have launched a campaign to fight further efforts to pass the Dickstein bill, which would curtail the number of foreign players that could be used in American-made pictures.

Producers plan to present a petition against passage of the bill, signed by native Americans now employed in Hollywood.

First gun in the campaign was fired when Louis B. Mayer called all the Metro contract players into his office and after putting the proposed bill on the griddle asked for signatures to the petition. All signed it.

Mayer's argument was that only about 5% of the players used in Hollywood are foreign born and that to pass a bill denying right of foreigners to play in American pictures would be inviting legislation abroad against American actors and against Hollywood-made films.

Publix Would Extend On Daniels and Lyon

Publix is trying to talk Bebe Daniels and Ben Lyon into playing New York and Boston. Screen pair have so far played Chicago, Detroit and Brooklyn at $5,500. They did $26,000 for the Michigan, Detroit.

Publix wants the pair for the Broadway Paramount May 4 and for the Met, Boston, May 11.

Loew is picking up Bebe Daniels and Ben Lyon for a circuit route commencing May 11 in Washington. William Morris office set the Loew deal.

BROWN-FREED TUNES

Hollywood, April 30.

Song numbers for 'Duchess of Delmonicos,' Jeannette MacDonald starrer for Metro, will be written by Nacio Herb Brown and Arthur Freed.

Picture is slated for late summer production, with Gregory La Cava directing.

ERSKIN'S WALL ST. PIC.

Sidney Howard is writing a Wall Street film story to be produced in the east by Chester Erskin.

Pic Agents Indicate Court Fight Against Cal. Arbitration Clause

Los Angeles, April 30.

Writ of mandamus to compel the California State Labor Bureau to okay agent-artist contracts under the new regulations, without inclusion of the much-disputed arbitration clause, is in prospect.

Action is contemplated by Attorneys Samuel S. Zagon, Harold E. Aaron and David Tannenbaum, representing motion picture agencies were instructed not to include in contracts the disputed clause requiring submission all controversies between players and agents to the state bureau before they could have standing in court. These contracts, in consequence, were nixed by the regulatory body.

Final decision in the matter of court test was to be reached today (Monday) at a conference between the protesting attorneys and Attorney Charles F. Lowrey, of the Labor Bureau, in an effort to reach a mutually satisfactory agreement.

Attorneys argue that the Labor Bureau has no legal right to include a compulsory arbitration article in the regulations. They say it is an attempt of a non-judicial body to exercise a judicial and unconstitutional function. The State Employment Agency Act, under which the agency rules and regulations recently amended are operated, does not prescribe arbitration, and recent court tests on this score have been in favor of agencies which have refused to submit their controversies with film players to the state commission before going to court.

Difficult Collections

Once included in the contract, however, as the Labor Bureau is demanding, the arbitration clause would be valid and enforcible, rebellious attorneys and agencies admit. Chief objection is that collection of commissions from recalcitrant artists would be practically impossible under the submission procedure because the artists would have time to make themselves judgment proof.

Writ of mandamus, if granted, would compel the Labor Bureau as an administrative agency to perform a purely administrative act where the other regulatory requirements had been complied with. State's position is that its regulations are well supported by law and that the arbitration rule was incorporated to prevent numerous legal bickerings and lawsuits between agents and players now current.

Taking No Chances

Vienna, April 19.

Emil Jannings evidently doesn't believe in taking any unnecessary chances.

He was signed to appear here in a stage version of 'Henry the VIII,' but after seeing the Laughton film changed his mind.

Par Trustees Request Roxy Cancel Detroit; New Salary $2,000

L. Rothafel (Roxy) and 'His Gang' are laying off this week instead of playing the Michigan, Detroit, as originally booked. Show goes to the Chicago, Chicago, next week (4), and follows with a week in Minneapolis, which winds up the tour.

Rothafel was originally booked by Paramount for seven weeks, but the Detroit cancellation cuts it down to six. Detroit was called off by mutual agreement between the Par bankruptcy trustees and Rothafel.

For the final three weeks of his trip, Rothafel's revised salary is $2,000 a week, single. Original figure, received the first three weeks, was $5,000. So far Rothafel has played Boston, New York, Brooklyn and Buffalo.

LUPE'S 5 LOEW WEEKS CALL FOR $2,500 AND %

Lupe Velez is coming east for five Loew stage weeks on her studio (Metro) salary and a percentage deal, opening May 4 in Columbus. Balance of time consists of Baltimore, Washington, Pittsburgh and New York (Capitol), in order named.

Loew originally intended to play Miss Velez and Johnny Weissmuller as a team, but Tarzan's picture work interfered. As a single, Miss Velez's reported guarantee with Loew is $2,500. In negotiations with Paramount for stage bookings last month, she asked for $6,500.

MG's Rosamond Pinchot

Rosamond Pinchot, of society and daughter of the Pennsy Pinchots, is going into pictures. Metro has given her a contract for three years.

Miss Pinchot doesn't go west until October.

Yachting It

Joe Pincus, casting head for Fox in the east, sailed for Los Angeles last Friday (27) via the Canal.

It will be a quick trip, once Pincus arrives on the Coast. A short stay and then back by plane or train.

Departing on the same boat was Rosy Dolly (Dolly Sisters).

Farnol Due In

Sailing from Ireland, Lynn Farnol is scheduled to reach New York Thursday (2).

Farnol leaves for the Coast Saturday (5), to spend the summer out there again at the Sam Goldwyn studio.

Joe Cook's Foxer

Hollywood, April 30.

Jave Chasen is in from the East and starts at Fox tomorrow (Tuesday) on preparations for Joe Cook's first feature for that studio.

Schenck's Import

London, April 21.

Joseph M. Schenck has borrowed Sydney Howard from British & Dominions to appear in a comedy in Hollywood.

Howard sails May 26.

For Dick Powell

Hollywood, April 30.

Jerry Wald is at Warners, writing a radio story for Dick Powell.

Sam Bischoff will supervise.

TRACY'S 'TRIP' FOR CAGNEY

Baltimore, April 30.

Warners has purchased screen rights to 'Round Trip,' novel by Don Tracy, which Vanguard will get out between covers next month.

Flick will be a vehicle for Jimmy Cagney. The author, former local newspaperman, has been contracted by WB to come to the coast to dialog the script.

HARRY HOLMAN'S DUET

Hollywood, April 30.

Harry Holman has been signed by King Vidor for a part in 'Our Daily Bread,' and then swings over to Metro for spot in 'Merry Widow.'

Leo Morrison handled both deals for the player.

Par Trustees' Proposed Suit for $12,237,000 Against 19 Par Execs Is Replete with Legal Ifs and Buts

Following an order of Referee Henry K. Davis giving the Paramount trustees the right to bring plenary suit against Par directors of 1931 and 1932, plus others, for recovery of $12,237,071 on stock repurchase agreements, attorneys are reparing to serve papers on 19 individuals inside and out of Par but will not file the suit itself right way, it is understood.

Possibility of opposition to the referee's order, permitting the trustees to take action, may come forward by way of motions in the federal courts, which have jurisdiction over bankruptcy. Such action could delay indefinitely the filing of the suit in the Supreme Court, where the trustees want to bring it.

Before the trustees could proceed for judgment in the state courts, any opposition in the courts of bankruptcy (the Federal branch) would have to be cleared up. As a result, it is quite likely the suit itself may not be tried for a long time. The Supreme Court recesses for the summer in June and if not reached then, it would go over until the fall term by which time reorganization of Par may have come to a point.

Before it is over, if the suit is ever tried in the state courts, others not mentioned in the present petition for right to sue may become involved because of the part they played in the stock repurchase deals which are under fire.

These deals were the repurchase of Par's own stock by Par in the Great States theatre deal in September, 1931; the William Morris Agency deal in December, 1931 and the Columbia Broadcasting Co. deal in March, 1932.

$80-85 Share Guarantees

In all of these deals Par bought back its stock, guaranteed at from $80 to $85, when the original purchase agreements were made. On the stock exchange it was listed at much less than that when it had to be redeemed for interests in

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Mascot Goes for Name Scribblers To Buck Majors

Hollywood, April 30.

Going on the theory that chief discrepancy between indie and major pictures has been in quality of stories, Mascot is going to put more than the usual percentage of an indie budget into the scripts of its 12 action pictures.

From $1,500 to $5,000 will be spent on stories, and Mascot is engaging name writers from major lots to do the jobs. This is almost unheard of in Hollywood for indie action lms.

Some of the new scribblers are Thompson Burtis, John Bright, Maurice Hanline, George Sayre, Douglas Doty and Bumet Hershey, latter working in New York. Mascot offered one writer $2,000 for a two weeks' job, which is about tops for indie producers, but scribbler didn't accept.

Mascot figures a good story will make up for weakness in cast, direction or production. In story more than any other element, thinks Mascot, can an indie approach the quality of major company pictures.

Burtis was hired to polish up 'Crimson Romance,' which Bright scripted. It will be Mascot's first in the series, starting May 15. Sayre and Doty are adapting 'Barbecue,' and Hanline is on 'Water Front Lady.' Hershey, in the east, is on 'Confidential.'

Lon Young assumes charge of west coast publicity for Monogram, in association with Al Sherman, director of advertising and publicity. Young most recently was in charge of coast publicity for Columbia.

MG'S $105,000 LOSS

Hays and Fear of Censorial Wrath Curbs 'Corespondent'

Culver City, April 30.

Increasing number of campaigns by national organizations against over-sexing of pictures is making Hollywood take more than the usual notice. , together with pressure from the Hays office, has caused studios to look closely at all film material with view of cutting out the type of scenes over which the censorial storm is brewing.

At request of the Hays office, Metro last week called off production on 'Professional Corespondent,' which was ready to start in a few days. Investment in story preparation and cast contracts cost the studio approximately $105,000.

Metro figured the Beth Brown story would not stand up under pressure from the various campaigns.

EDUCATIONAL PRODUCT 100% IN THE EAST

Educational is turning its back on Hollywood altogether this year, giving up the plant it has operated there for a long time, to try its luck in the east. With a program of 52 two-reelers and 52 one-reel subjects, Educational is planning to turn out the whole schedule at Astoria, using the Paramount- studio.

Financing is not yet set. E. W. Hammons is sailing for Europe shortly and, it is inferred, may attempt to interest some foreign capital in his organization.

Organization is reduced considerably, not only on the production side, but in distribution, with the Fox sales system now handling the Educational product.

Fox Conv. May 30 in N. Y.

Fox has set May 30 and New York for its annual sales convention this year at the St. Moritz hotel, N. Y.

For several years past company has convened at the Park Central. Change is in view of the Skourases being interested in the St. Moritz.

U's 500G 'Gold'

Hollywood, April 30.

Universal has set a tentative budget of $500,000 on 'Sutter's Gold,' based on early California gold mining.

Yarn, which has been an on-and-off at the studio for a year and a half, is now in the hands of William Anthony McGuire for a complete new treatment. William Wyler will direct.

PRIME SAENGER REORG.; E. V. TO OPERATE

Originally wrestled with five months ago by the S. A. Lynch reorganization board, the Saenger circuit difficulties are now in the hands of the Paramount trustee attorneys, who are formulating a plan which it is hoped will be acceptable all around.

Saenger reorganization is a knotty one in view of the heavy indebtedness of the circuit, largely because of the several bond issues. Bonded indebtedness runs around $2,500,000 and the hardest hurdle is reaching a plan that will be acceptable to these bondholders.

Proposal of the Par trustee attorneys just now is to form a new company to acquire the assets of the Saenger Circuit and the Saenger subisidiaries. New stock in an amount not yet stipulated would be issued and turned over to creditors, including Paramount Publix, which is in Saenger for a reported $7,500,000.

Although certain factions in Par were known to be opposed to E. V. Richards when original reorganization plans were begun, it is understood that Richards will not only figure in the new company proposed, but will operate the houses for Par, which has controlling interest.

Chas. Rogers Hurries Final Trio Before Giving New Plans

Hollywood, April 30.

Charles R. Rogers has three more pictures to complete before he ends his current production deal with Paramount which will be about July 1. At that time Rogers will announce his future plans and his new production staff.

Pictures to be delivered are 'The Great Flirtation' formerly called 'I Love An Actress'; 'Here Comes The Groom' and 'The Woman That God Forgave.'

HY GLICK HIES EAST

Hollywood, April 30.

Here for confabs on finances, Hy Glick, Mascot comptroller, leaves for New York tomorrow (Tuesday).

Glick has been in Hollywood a week.

Windup of RKO-Par's Bankruptcy And Rcvrship in Southern Houses

Dallas, April 30.

Windup of the RKO Southern bankruptcy and receivership of the Paramount's Texas houses, all under Karl Hoblitzelle and Bob O'Donnell operation, is imminent. When this is accomplished, the Hoblitzelle-O'Donnell operation will encompass a homogeneous setup of around 100 theatres covering all of Texas.

It is learned that all the claims against the Hoblitzello operated theatres, which have arisen via bankruptcy or receivership prior to their going under the present management, have been cleared. These claims amounted roughly to around $600,000.

John Moroney, counsel for Hoblitzelle-O'Donnell is presently in New York, cleaning up last details to a general clearance of encumbrances, legal and financial, that may still exist before the windup of reorganization plans.

The Hoblitzelle-O'Donnell people among other things have managed to achieve more than $1,000,000 savings in the operation of the theatres. Much of this saving has come through adjustments on leases and rent reductions.

Paramount considers the improvement made here as the best comparative score achieved by any of its partners.

As it looks now, a new financial setup is in the wind, under which Par will acquire a stock interest in the Hoblitzelle-O'Donnell group of theatres, the latter putting up a certain amount of cash as their part of the deal. The setup will be a partnership in which Par may control all the preferred stock, with the common being divvied 50-50 and Par also sharing in the profits. Not known what cash is involved in the Hoblitzelle-O'Donnell end.

Sen. Dill's A. T. & T. Probe May Take Place This Summer With Special Emphasis on ERPI Angle

Washington, April 30.

A sweeping probe of the American Telephone & Telegraph Co., particularly of inter-company relations and alleged suppression of independent competitors in sound picture, radio and telephone fields, was proposed in Congress last week. All signs point to speedy approval of the investigation resolution and launching of the inquiry during the summer.

Promoted Senator Dill of Washington, the contemplated investigation will be managed by the Senate Interstate Commerce Committee which Dill chairmans, and which would have full power to summon and swear witnesses. Inquiry is backed by Senate progressives and substantial number of both Democrats and Republicans.

Terms of resolution give committee broad authority to quiz officials of what Dill terms "the telephone monopoly" on practically every phase of the corporation's business. Independent makers of radio and sound film equipment are expected to provide plenty of ammunition for committee use, and company activities in these fields will be a major line of inquiry.

Specific matters committee woul be authorized to probe are:

Financial structure and relationship between parent company and subsidiaries and affiliates; particularly contracts with Western Electric.

Possible savings to subscribers and lessees of phone company equipment through changes in purchase contracts and other activities.

Invasion of other fields than wire communication; particularly tele-

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Layoffs' Delight

If it weren't that some of the Times Sq. layoffs were recognized among the sidewalk argumentizers, the milling around the Mayfair theatre at Broadway and 47th street, New York, might have smacked of another of those Walter Reade ballyhoos. Picture is the indie, 'Hitler's Reign of Terror'.

As expected some of the Yorkvilleites (German nabe) came to the midtown sector to do the usual pro and con on the Hitler situation.

A police sergeant, with a personality front and specially designated to good naturedly break things up, did so every time matters threatened to get out of control. Theatre has special tapes up designed for purposes of keeping matters smooth around the lobby. Picture opened yesterday (Monday).

WOULD ENJOIN HITLER PIC ON B'WAY

Several attempts are being made to stop the screening of 'Hitler's Reign of Terror,' anti-Nazi picture, which opened yesterday (30) at the Mayfair, N. Y. Mayor F. H. La Guardia has been requested from several sources to take action, but producers and distributors of the film served injunctions on all possible city and state officials restraining them from action prior to opening.

Among the most embittered pleas against the picture is one from the Steuben Society of America, composed of Americans of German origin. Plea of this organization is that films like this foment hatred and do more harm than good.

Picture was not licensed by the New York censor board. This may bring a fight. After getting a delay twice on issuance of a license, producers withdrew the request and notified the State censor board that they are releasing the picture as a current event item, and that, since no censorship exists in New York State for newsreels, they would screen it as is.

State Board of Censors took no action, waiting for the film to actually open before doing anything, if any action is to be taken.

In Chicago the picture met with trouble. It opened calmly enough, but was immediately stopped by the censor board. After one day's delay the title was clipped to 'Hitler's Reign,' and 14 cuts were taken out of it, picture then reopening.

Phoney Jack Warner Given 6 Mos. Sentence

Buffalo, April 30.

Raymond Warner, 48, Buffalo, was given six months in the Erie county penitentiary for disorderly conduct for impersonating Jack Warner of Warner Bros. Pictures.

Warner attempted to obtain a position for a girl friend at the Buffalo branch office of the picture exchange by representing himself as one of the heads of the company.

Fred Meyer Serious

Hollywood, April 30.

Fred Meyer, Milwaukee exhibitor and secretary of the MPTOA, is still in serious condition in the Cedars of Lebanon hospital, where he contracted pneumonia after serious abdominal operation two weeks ago.

2 BIG PAR THEATRE CLAIMS KO'D BY REF.

Efforts to make both Paramount Publix and Publix Enterprises responsible under leases on the Denver and Paramount theatres, Denver, has failed. During the past week, following severe opposition and presentation of briefs by all sides, Referee Henry K. Davis wiped out a total of four separate claims altogether.

In one order he knocked out the claims of $1,000,000 and $250,000 against Publix Enterprises under length of leases on the Denver and Paramount.

The other order relieved Paramount of responsibility for having guaranteed both leases. Claims against Par were for $150,000 and $75,000, brought respectively by the 16th Street Realty Co. and the 15th Street Investment Co., landlords of the Denver and Par theatres.

Emanuel Cohen Back To Coast, Zukor Later

Emanuel Cohen, overstaying his scheduled trip east on 1934-'35 product, will probably get away in a week, but Adolph Zukor will not accompany him, as at first expected. Zukor will reach the Coast in time for the annual sales convention, scheduled for June 18, in Los Angeles.

Trying to set the coming year's program, Cohen has been in New York more than a month. Feature schedule will be around 65; shorts lineup yet to be worked out. Very likely Par will make fewer shorts during 1934-'35 than this year when the company scheduled 299.

Christie Joins Camera Co.

Hollywood, April 30.

Charles H. Christie has become associated with Stanley S. Anderson as v. p. of the Mitchell Camera Corp., builders of picture cameras.

Christie leaves earry in May for a world trip to cultivate foreign markets for the Mitchell machine, especially in the Orient.

CLEAN PIX'S FAN KICKBACK

Altho Majors Announce Bigger Programs for 1935 the Opposite May Obtain as a Curb to Duals

Major filmdom is stepping into the 1934-35 production year in an admitted state of flux. The big companies down the line announce 10 to 30% more features than a year ago, but others are warning not to make so many or there will be an excess of product.

There are other angles back of some of the announcements. If the majors knew how the double feature tide will swing, official pronouncements probably would be geared nearer to the normal level.

Right now the opposite of a bloated production year is being privately advocated. A total of 265 features from all the major companies and 100 from independent and foreign sources, it is figured, would make a far more prosperous new year for all concerned, than jacking up longies to the neighborhood of 700 for U.S. consumption.

The same money could be invested in this picture-a-day policy, the difference being that each picture then would give the producer twice as much budget money and time to play with as now.

Encourage Duals?

By allowing magnified announcements to go out majors are being criticised within their own ranks as abetting and feeding the double feature market of the future. If all the programs are stepped up as threatened, although the companies are certain they won't, film savants hold that instead of the present 50%, closer to 90% of all the theatres in the U.S. will be dualling before the new season is matured.

New legal aspects are also cropping up concerning doublism. Those in the business who figure the NRA can solve this problem will find out shortly, according to the barrister viewpoint, they are mistaken. From the Eagle perspective doublism, without a complete reopening of the film code which is generally regarded as improbable until at least late in the summer, couldn't just be satisfied with a single test case in each of the 31 picture zones. Lawyers hold that every exhibitor would have to be heard individually and that duallism would have to come up in the form of an unfair trade practise. This would mean that some 13,000 cases would have to be listened to by 31 grievance boards. And each case would likely have to be passed upon individually by the Code Authority. The industry would be another decade older before any impression for an offensive of this kind against two-for-one could be made.

The answer from picture headquarters is that the only way really to curb giveaway pictures is to make fewer and better pictures; that, after all, the only reason now for a second picture is that the average feature is too weak to stand unsupported. And they go to the record to prove that yearly from 17 to 18 features are the lone big money makers in the U.S.; that with more attention to quality and less to quantity this number could easily be doubled and the market cleared of half the filler product now described as wasting time and imposing upon a surfeited public.

PAR MAY JOIN METRO, COL. ON 5-DAY SKED

Paramount office staff in New York may go on a five-day week of its own volition, juggling hours around a little on weekdays so that the entire force will have Saturdays and Sundays off. Plan would call for a half hour or so longer each day.

Both Metro and Columbia have been on a five-day week for some time.

Fox Makes 58

Hollywood, April 30.

Fox feature lineup for the 1934 season will comprise 50 domestic features and eight Spanish versions.

Of this slate 36 are to be made at the Westwood studio and 14 domestics and the Spanishers at the Western Avenue plant.

RECORD BKPTCY CLAIM OF 178 MILLIONS

An amended claim against Paramount Publix for $178,543,653, said to be the largest individual claim ever filed in any bankruptcy, will probably be saved until the last by the trustees and all forces united in an effort to oppose it. Advance is that a singularly extensive battle will be waged when the Par trustees and their attorneys get around to this particular item.

Claim is brought by the Paramount Broadway Corp., owner of the Paramount building, N. Y., on which a $10,000,000 bond issue was declared in 1926, the year the building opened.

Gilbert Yates, treasurer of the Chemical Bank & Trust Co., as trustees under the bond issue, has filed the monumental claim against Par, a lengthy document setting forth his contentions to proof of such a claim. Original claim was for $64,708,923.

Yates declares that on Jan. 5, 1926, Paramount Broadway agreed to sell to Kuhn, Loeb & Co. a $10,000,000 issue of principal amount 5½% 25-year sinking fund gold loan certificates and that under the agreement P-P was to pay sinking fund interest requirements on the bonds, as well as all operating and maintenance expenses of building, plus all other charges, including taxes, through agreement that P-P would lease the entire building for a period of 25 years from Jan. 1, 1926. It was also agreed that Par would pay in semi-annual installments an annual net rental of a sum equal to the largest amount required in any year for interest and sinking fund on the loan.

Par agreed to pay an aggregate

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WB-ERPI SETTLEMENT DELAY; DEFOREST ALSO

Indications are that formal ratification of the Warner-Erpi settlement agreement by the Warner and Stanley theatres boards has been held up at the suggestion of Harry M. Warner. There are certain phases of the settlement agreement on which the Warner legal forces are stated to be still at odds.

Although the Erpi people are known to have broached settlement with General Talking Pictures (DeForest) also, no settlement has been reached.

Settlement with both groups by Erpi would end a 6-year patent struggle among other disputes between Erpi and DeForest.

GRAINGER BACK TO N.Y.

Hollywood, April 30.

James R. Grainger, after five weeks of observation and product conferences at Universal, left for New York on Sunday (29).

SEE COMPROMISE WITH CHURCHMEN

Hollywood Will Agree to Church's 75-25 O.K. on New Product—Now the Major Worry Is to Assure the Buying Public That the New Season's Product Will Not Be Wishy-Washy or Denatured

TO WOO FANS ANEW

For the first time in the vigorous morals campaign—concededly the strongest ever directed at Hollywood—the major film leaders are confident they have their morals' ship sufficiently well in hand to offer a truce and obtain a partial stopgap to the crusades. But the unprecedented publicity given this warfare is feared to boomerang harmfully during 1934-'35 unless the business can convince the fans that the Hays moral machine will not make the future screen entertainment wishy-washy.

Plans are being rushed in political parts to offset the largest of

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PAR'S EASTERN PROD. RESUMES IN SPANISH

Eastern production this year for Paramount will start off with three Spanish originals, according to plans. First will probably get under cameras in a couple of weeks with Louis Gasnier directing. Gasnier gets in from Paris tomorrow (Wednesday).

Carlos Gardel, biggest money star in the Spanish market, who came over here recently to broadcast for NBC, will star in the three Spanish features. He once made pictures abroad for Par. Gardel is reported getting $15,000 a picture, plus 20% of net distribution return.

Plans of Par at Astoria other than the trio of Spanish talkers are not fully consummated, but under consideration over and above what Par itself may directly do in the way of features is a deal with Capt. Baynes of Erpi to turn out a group of pictures which Par would distribute.

Atlas Investment Trust and British Fleming Trust Loom As Entering Film Business

If Chase Bank and A. T. & T. are beginning to ease out of the film business, new financial mentors are ready to replace both. The new group seems to be led by the Atlas Investment Trust, biggest of its kind in the world. Allied with Atlas is the British Fleming Trust.

Purchase of 200,000 Fox Film shares at $15 by Balfour & Boardman, a British firm, is reported to be only the beginning of Atlas' trek into show biz. Company is also said to own some Loew stock. The Fleming Trust is stated to be close to the Ostrers, who control Gaumont-British and in which firm Fox Film owns a substantial interest.

Dixon Boardman is Fox's rep on the G-B Board. He formerly represented Chase Securities in London, as head of that London branch. Oswald Balfour is a member of the Lord Balfour clan.

Boardman is now on his way back to London. Negotiations with him have been going on for around a month and are stated to have been carried out directly by Chase Bank. The Atlas group, through Balfour & Boardman, also has options on 400,000 shares additional of Fox stock.

Recently, through John Hammond, Atlas concluded a deal for the purchase of the Madison Square Garden Corp. Control of this outfit from the present owners, Hayden-Stone, is slated to pass this week. Atlas also has been mentioned as a likely purchaser of an interest in Erpi, A.T.&T. subsid, besides General Theatres Equipment.

For the present, at least, the purchase of the Fox stock by Balfour & Boardman has no effect on the Fox Film management or control. Stock control continues with Chase. Eventually, however, this stock control may be shed by Chase, at which time new controlling interests, related to Atlas Trust, may come into Fox.

Chase held around 1,750,000 shares of Fox stock, out of a total outstanding of around 2,420,000 shares, before the sale of the 200,000 shares to Balfour & Boardman.

Sheehan's Annual Trip

Hollywood, April 30.

Winfield R. Sheehan will leave here early in July for his annual European jaunt. He'll be away about nine weeks.

Before going he will have personally supervised 11 pictures since last August.

While in Europe, he will negotiate for several stories, tentatively set for the new year's schedule.

LYNCH MAY OP. PARAMOUNT'S THEATRES

S. Lynch may be appointed to the operating helm of Paramount theatres. If so he will replace Ralph A. Kohn. Par trustees were slated to decide this matter yesterday (Monday), according to downtown talk. However, nothing official was forthcoming up until late yesterday evening.

Lynch has been handling the reorganization of the Par theatres for the trustees in bankruptcy. His definite return to active show biz operation, after some years away from it, is not unexpected.

No further change in the company personnel is expected.

Reorganization of P-P houses, which has been going under Lynch's supervision, is practically completed. The last group to be straightened is the Netoco and Olympia combo in New England. This is expected to be finished within a couple of weeks.

Veteran showman and theatre operator, Lynch is known for his ability and frankness. He was the first theatre operator to sell his circuit to a major company, selling his Southern Enterprises to Par. Under that deal Lynch was to get a yearly income from his holdings. Bankruptcy of Paramount, however, impelled Lynch back into show business. He became chairman of the advisory committee on reorganization of Par theatres and also is a large creditor of the company.

While in the midst of his reorganization work at Paramount, Lynch was offered a high operating post in one of the other major companies but declined in favor of finishing his job at Par.

WB Intent on 3 Indie Chains; Would Give It 164 N.Y. B.O.'s

Warners is aspiring to supreme box-office power in Greater New York. Before the week is out WB may have a total of 164 metropolitan N. Y. show windows. The deal can be swung with an initial cash outlay of $4,000,000.

Three circuits figure in the new WB theatre picture in N. Y. These are 52 houses now operated by the Skourases, approximately 45 houses of the Ranforce Amusement Corp., operated by Frisch & Rinzler, and 19 Manhattan Playhouse box offices.

The significance of the consummation of such a corralling of houses was apparent in independent circles. Independent power in Greater New York, which is greater because of strength and numbers than any other metropolitan theatre sector in the world, would be reduced to a minimum. Aside from the great scope it would give the Warners, independent leaders are aware of the bulwark it would be to the entire major circuit cause in the N. Y. territory.

That Warners has its eyes directed toward independent property is further alarming to the indies. Heretofore Warners and RKO had been mentioned for a metropolitan N. Y. theatre merger.

Joseph Bernhard, Warner theatre head, has repeatedly stated that WB will fortify its circuit. Unlike other theatre executives, he has as steadily maintained that the WB theatre policy of expansion has always been elastic. Bernhard was out of town yesterday (Monday) and could not be reached for comment.

GTE Reorg. Calls For a $5,000,000 Debt Reduction

Wilmington, April 30.

Setup of the General Theatres Equipment reorganization which is to be argued here tomorrow (Tuesday) in Chancery Court includes reduction by $5,000,000 of the GTE debt to Chase National Bank, which has filed claims totaling $20,000,000 in the receivership.

The reduction is forced by decrease in the value of Film Securities Corp. shares pledged as collateral by GTE for $9,700,000 of the total Chase debt.

The reorganization plan submitted to the court by U. S. Senator Daniel O. Hastings (Del.), GTE receiver, explains that the preferred stock of Film Securities is being rendered practically worthless by the sale at auction of the assets of Film Securities Corp., consisting of 660,900 shares of Loew's, Inc., pledged to secure notes of Film Securities now in default.

For participation in the GTE reorganization Chase National is willing to write the GTE obligation down to $15,310,832.19, which GTE will allow. GTE must confirm the pledge with the bank of securities now held as collateral for the debt, and also must release from all claims Chase National Bank, Chase

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Despite 3 New Highs During Week, Amusement Shares Follow Down Trend

Market continued to drop off yesterday (Monday) with two selling drives against higher priced issues on big board. Volume picked up on each sell-off, one just before noon and another in final 30 minutes. Result was stocks closed generally 1 to 3 points lower and at bottom prices of day. U. S. Steel hit 46⅝ and closed off 2½ points. Motors were hard pressed, and Chrysler dropped 2⅝ points net.

Amusement group suffered, with others, but most losses were less than point. Eastman Kodak closed on bottom off 2 points, while Westinghouse dropped 1⅜ points to 37½, less than two points from 1934 low. Radio Preferred B was under pressure all day and closed on bottom at 28, where it was down 2⅜ points.

With the stock market following declining tendencies of commodities, list as a whole dropped back on every day of past week. Saturday marked the seventh consecutive session in which prices fell off. Although amusement group showed some vigor earlier in week, and despite recording of three new 1934 highs for better known amusement issues, group was affected by trend during last few days in the week. Dow-Jones industrial averages closed at 102.90 Saturday, slightly

(Continued on page 11)

Yesterday's Prices

Sal		lgh.	Low	Last	Net chge.
100	Col. Pict..	28⅝	28⅛	28⅝	– ⅜
1,400	East. K...	94½	93	93	–2
11,100	Gen. Elec.	22⅛	21½	21½	– ⅝
7,400	Loew's ...	32½	31⅝	31¾	– ⅝
9,300	Par ctfs...	4⅝	4⅛	4⅛	– ½
12,800	R. C. A...	8⅛	7⅝	7¾	– ½
1,500	RKO	3¼	3	3	– ⅛
6,500	W. B.....	7⅛	6¾	6¾	– ½
	BONDS				
8,000	Loew's ...	102	101	101	
15,000	P-F-L	50½	49	50⅝	+ ⅝
15,000	do ctfs..	49	48⅝	48⅝	– ⅛
18,000	Par-Pub. .	51	50¼	50¼	– ½
21,000	do ctfs..	49	48½	48½	– ½
43,000	W.	64⅜	61¾	62¼	–1¾
	CURB				
1,600	Tech. ...	9⅝	9	9	– ⅛
300	Trans-L ..	2¼	2⅛	2¼	+ ⅛

Again Postpone Proposed Strike Of N. Y. Ushers

Proposed strike of the Theatre Amusement Employees Union, Local 118, postponed from April 21 to Saturday (28), is being delayed further to enable a Government representative to complete listing of ushers, janitors, doormen, et al, in RKO and Loew theatres.

Work has not yet been completed in the Greater New York RKO houses and the Loew checkup is yet to be started. When this list is in, it will be cross-checked with the membership rolls of Local 118 to determine whether enough of the latter's members are at work in RKO and Loew theatres to justify recognition.

When the listing is finished, there will be a conference to decide this point and question of labor negotiations.

If failing, Local 118 declares it will then order its strike, picketing all Greater New York theatres.

PAR CLOSING B'KLYN PARAMOUNT MAY 17

Paramount is closing the Par, Brooklyn, on May 17, with 'We're Not Dressing,' the Bing Crosby picture current at the N. Y. Rivoli.

This is the date on which the three-way deal between Allied Owners Corp., Paramount and M. A. Shea, is up. When it was entered into last summer Shea was the operator under an arrangement between himself and Par, but latter a few months ago, on mutual agreement with Shea, took over that function entirely. Shea got out readily; he had been in on a percentage of the profits, if any.

According to Sam Dembow, Jr., a new deal will be worked out during the summer for resumption of operation in the fall by Par.

House is one of seven built for Par by the Allied Owners Corp., on which there is considerable back rent due. Deal ending May 17 was made up after Par had gone into bankruptcy with Allied as a large creditor. Allied, also, is in bankruptcy.

Wash.'s Variety Club

Washington, April 30.

Local Variety Club, organized two weeks ago, will headquarter in the Willard hotel.

John J. Payette, local Warner exchange manager, heads the new unit.

$15,000,000 SUIT VS. AT&T, W.E. AND ERPI

Biophone Corporation filed suit last week for $15,000,000 against American Telephone & Telegraph, Western Electric and ERPI, alleging violations of the Sherman and Clayton anti-trust laws and charging the defendants with monopolizing the talking motion picture industry both in the making of sound pictures and the reproducing of them in theatres.

Suit actually is for $5,000,000, but under the Sherman Law a conviction calls for treble damages. Also carries the threat of revocation of any federal, state and city franchises the defendants may hold. David Garrison Berger and Ralph Vatner are counsel for Alfred Weiss, president of Biophone, manufacturing company of sound equipment.

In the affidavit filed last Wednesday (24), Weiss claims that in four months Biophone sold $500,000 of equipment and received an offer of $750,000 for 49% of its business from a Wall Street banker. This was just previous to the suit filed against him in 1929 by the defendants for patent infringement, which, Weiss alleges, was never prosecuted. Charges further that A. T. & T., W. E. and ERPI notified exhibitors that if purchasing Biophone equipment they (exhibitors) would be sued for infringement. As a result, Weiss charges that his sales dropped considerably and exhibitors refused to meet Biophone installment notes.

The lengthy affidavit charges that the defendants, together with General Electric, Westinghouse and Radio Corporation, pooled patents in 1919, cross-licensed each other, and allocated certain fields to themselves to the exclusion of all others; that the licenses given Vitaphone Corp., Paramount, Fox and other major production companies were predicated on the fact that the defendants would have sole supervision of equipment, and that pictures recorded on defendants' equipment would be rented only to those exhibitors having the equipment of A. T. & T., Western Electric and ERPI. At that time, the affidavit continues, the major company licensees controlled 25% of the motion picture theatres in the U. S., or one-third of the nation's seating capacity.

Biophone, a New Jersey corporation, charges the three defendants with lessening Interstate commerce in leaving theatre owners no alternative but to take their equipment.

L.A. PAR CHARGES NITE PRICES SUNDAY AFTS

Los Angeles, April 30.

Taking advantage of the heavy Sunday afternoon trade, the Paramount at three o'clock put in the night scale instead of waiting until six, when other houses make the change.

Expected that next Sunday the Paramount will make the switch at one o'clock to the night scale, which other downtown houses will also likely do.

BLUE EAGLE BLUES

Easy on the Producer and Too Tough on the Exhib?

The Code Authority whip is now being likened to a toothless lion so far as the producer is concerned, but a studded lash for the exhibitor. And trouble is stirring. Even before it has a chance to be invoked some questions are liable to be popped at the session of the Code Authority this week for a definition of the resolution which was adopted by that body two weeks ago.

Now lawyers in major circles are holding that the spanker, which even indie codists believed was strong enough to run a persistent Blue Eagle violator out of the business, is totally without legal significance.

The producer is described as being subject to no penalty under it other than losing the right to the Eagle insignia for his pictures. He can, however, continue to sell these pictures and, lawyers stress, any absence of the Eagle on his goods does not invalidate his contracts with exhibitors.

Picture men who have made a study of the code for the past year also insist that the exhibitor who is adjudged a delinquent in dues or an NRA transgressor is, under the latest C.A. enforcement regulation, faced with this situation: he must pay for the picture for which he has contracted but he cannot show these pictures in his theatre so long as he is in the ill graces of the Eagle.

So far as such spokesmen are concerned the C.A. method of enforcement penalizes the producer only from the slant of public opinion.

Pique increased in theatre owner quarters over the week-end as the result of the description of an Eagle which would claw only the box office and not scratch the producer.

Indie codists, challenging the interpretation, added their own. This is that if a distributor violates the code in flagrant fashion, or sufficient to lose his NRA insignia, a movement will be made through the Code Authority to oust all members of the grievance and zoning boards who are employees of the offending company.

JUSTICE DEPT. CALLED IN ON PTSBG BOMBINGS

Pittsburgh, April 30.

Aid of U. S. Department of Justice will be enlisted here in an effort to stop recent wave of smoke bombing in independent houses. In last month, more than a dozen theatres have been bombed, in some cases resulting in serious injury to a number of patrons.

Circuits, as well as indies, are anxious to get to the source of trouble as business in terrorized sectors has fallen off to almost nothing. Moment a newspaper carries report of a bombing, theatre involved can't drag 'em in day after and takings of chain houses in immediate neighborhood likewise drops in half.

Local police investigators have been assigned to each case but so far unable to nab any of the culprits.

Most recent bombing was at New Oakland theatre, in Oakland district, where eight patrons were burned when bomb went off, two so seriously that they had to be rushed to a nearby hospital.

L. A. to N. Y.

Burns and Allen.
Will Hays.
Herman Robbins.
Hal Wallis.
William Koenig.
Louise Fazenda.
O. H. Briggs.
Anne Revere.
Robert Harris.
Tullio Carminati.
Mr. and Mrs. Darryl Zanuck.
William Goetz.
Earl Oxford.
Hy Glick.
John F. Royal.
James R. Grainger.

N. Y. to L. A.

Bill Gaxton.
Madeline Cameron.
Al Hall.
Frank Scully.
Francis A. Mangan.
Mr. and Mrs. Bill Perlber
Inez Courtney.
Harold Rodner.
Mrs. Ethel Harriman Russell.
Lynn Farnol.

Allen Snyder Outbids WB for 3 Big St. Louis Houses, F&M to Operate

St. Louis, April 30.

Despite Warners' opposition against Allan Snyder's bid on the three bankrupt theatre properties, the Ambassador, Missouri and the Grand Central, the courts last week refused to permit Warners to intervene on Snyder's deal with the bondholders. On the foreclosure of these properties, therefore, the houses will be turned over to Snyder. Fanchon & Marco will operate.

Warners are thus left with the two small houses only recently bought by that picture firm in an apparent attempt to close up this key spot for themselves. That's for the first-run, downtown situation. Warners still has a minority interest in the outlying neighborhood circuit of around 40 houses.

Warners bought up the Paramount and Radio picture product and now has only the two small capacity spots in which to use same.

The whole situation is a complete reversal of what the big firm expected. As it stands St. Louis goes definitely Fanchon & Marco the coming season under the Snyder deal and for a good many years. F. & M. already operates the St. Louis and the Fox theatres. With the Ambassador, Missouri and the Grand Central added, F. & M. will control the downtown theatre situation, with the exception of Warners' two small houses and the Loew's State.

For F. & M. it means that this firm is now a definite major factor in the theatre industry. The F. & M. operation also means the departure of the Skouras boys from the theatre picture in this town.

The Skourases who went as guarantors on the nearly $7,000,000 bonds on the properties in question, besides the Ambassador office building, are understood to be sitting okay otherwise, getting a new deal via this route on reorganization of the situation. They will have nothing to do, however, with the operation.

Originally both Skouras and Warners had bids in on the properties. Inside angle had it that Skouras would turn over operation to Warners if the former were successful in landing the spots.

1st Runs on Broadway

(Subject to Change)

Week May 4

Paramount — 'Double Door' (Par).
Capitol — 'Manhattan Melodrama' (MG).
Strand — '20 Million Sweethearts' (WB) (2d wk).
Rialto — 'Success at Any Price' (RKO).
Roxy — 'No Greater (Col).
Music Hall—'Twentieth Century' (Col).
Rivoli—'We're Not Dressing' (Par) (2d wk.).

Week May 11

Paramount—'Private Scandal' (Par).
Capitol — 'Manhattan Melodrama' (MG) (2d wk.).
Strand — 'Merry Wives of Reno' (WB).
Rialto — 'Crime Doctor' (RKO).
Roxy—'Glamour' (U).
Music Hall—'Where Sinners Meet' (RKO).
Rivoli — (UA).

$2 Pictures

'House of Rothschild' (UA), Astor (8th wk.).
'Viva Villa' (Metro), Criterion (4th wk.).

THEATRE TAX IS BEHIND TOTAL FOR 1933

Washington, April 30.

Theatre admission taxes boomed in February, latest Treasury report shows, but collections for fiscal year are still running behind 1933 due primarily to last summer's slump.

Treasury collections during March, representing actual February take, amounted to $1,267,375, as compared with $996,861 for January admissions. This is a gain of about $19,000 over February of 1933.

Collections for three-quarters of the fiscal year, ended March 31, amounted to $10,882,367 as compared with $12,479,967 during same period 1932-33. Finance experts expect collections for full year will run ahead of 1933 total.

FOX-W.C. TO OPERATE PAR, S.F., FOR 10 YRS.

Los Angeles, April 30.

Paramount in San Francisco will be operated by Fox-West Coast for the next 10 years, with the coast circuit assuming all operation responsibility, and Paramount Enterprises sharing in any profits.

Deal has been in the making in New York for a number of months, with final details just worked out.

Par houses in Seattle, Portland and Oakland, also operated by F-WC, will not come under the new setup, as F-WC, since going into bankruptcy more than a year ago, has been operating these three houses on direct deals with landlords.

F-WC Has Special Rep In Par Home Office

Fox-West Coast has a representative headquartered at the Paramount home office in behalf of F-WC on a reorganization of Pacific Coast theatres leased by Par four years ago to Fox Film Corp. He is Willia... T. Powers, a former attorney for Par, who joined F-WC about two years ago.

Under the Par-F-WC reorganization, leases and bond issues are readjusted on theatres in San Francisco, Portland, Seattle, Oakland and other spots. In most cases bond issues are reduced and the maturities extended.

Cut, Title Change Okay Anti-Nazi Pic For Chi Reopening

Chicago, April 30.

After being yanked on its first show when the Mayor rescinded the police okay the anti-Nazi picture, 'Hitler's Reign of Terror,' was permitted to reopen at the Majestic on the following day after certain changes has been made.

Picture cut about 50 feet and its tag curtailed to 'Hitler's Reign.'

EVICTON TEST CASE OVER GT. LAKES, BUFF.

Buffalo, April 30.

An eviction order against the Great Lakes theatre, which went dark last Thursday (26), was obtained in City Court here this week. The proceedings was brought by the landlords against the Chippewa Theatre Corp., New York, and the Shea Theatre Corp., Buffalo. The order was granted without opposition, the papers showing that with the exception of $6,000, no rent has been paid since January, 1934.

The original lease to Chippewa, made in April, 1927, for 20 years, was for a monthly rent of $11,500. Chippewa Corp. subleased to Shea in January, 1933.

Following granting of the order, it is announced by representatives of interested parties that there had been no eviction, but proceedings were brought to determine the liability of the tenant and subtenants, all of whom disclaimed responsibility for payment of the rent. There have been several sub-leases to various Shea corporations since 1931.

Although the attorneys have claimed that the rent had been paid to date and the matter amicably adjusted, no date for reopening of the theatre has yet been announced.

Flinn Starts L. A. Boards, May Return To Coast From K. C. Before Going East

Los Angeles, April 30.

With three exhibitor complaints ready for airing, Los Angeles NRA grievance board meets today (Monday) for its ini This is simultaneously with the first meeting of the zoning grievance board which will begin the task of setting up a comprehensive zoning for the southern California territory.

First cases to be heard by the grievance board include:

Complaint of Pacific National Theatres against Ben and Harry Goldfarb for alleged lowering of admission prices; Simon M. Lazarus (Lazarus & Vinnicof) against Fox West Coast Theatres and Principal Theatres, charging overbuy of product in Alhambra, thereby affecting Lazarus' Garfield there; J. T. Rennie, complaining against Feldstein and Deitrich over leasing by the latter of the San Fernando, in San Fernando, suburb.

John C. Flinn, Code Authority sec, met with the local boards last Wednesday (25) and instructed the personnel to start functioning without further delay. On Friday (27) Flinn met with the board secretaries of all Coast exchange centers, Seattle, Portland, San Francisco and Los Angeles secretaries attending. Plans for functioning of the several zoning - clearance and grievance boards were outlined by Flinn, quarters approved and general routine details mapped out.

Flinn expects to leave here tonight (Monday) for Kansas City and other midwest exchange centres.

John C. Flinn is not expected back in Code Authority headquarters in New York until Thursday (3), and he may be delayed until next week. He must be back in time for the next s sion of the Code Authority on Friday (11).

C. A. will likely hold its first open meeting. The Saxe-Ash Milwaukee case appeal is then slated for hearing.

CHI MAYOR RESCINDS NEWSREEL RIOT BAN

Chicago, April 30.

Meeting between Mayor Kelly and Henry Herbel, Universal exchange manager and head of the local Film Board, has resulted in a revision of the Mayor's ban on all riot scenes in newsreels. Mayor agreed to rescind his edict against newsreels and will allow all clips to go through with the exception of those scenes which show policemen beating up citizens or policemen being rousted around by the public.

C. C. Pettijohn due in town next Monday (7) for a parley with the Mayor and Herbel regarding possible reduction in censorship fees on prints.

K. C. BOARD GOES UP AGAINST 1ST PROBLEM

Kansas City, April 30.

Kansas City's newly-ordained Film Code Board had hardly settled in its new offices when a messenger brought in a protest from a small group of independent theatres in the residential sections of the city issued against the first-run deluxers. It's on the number of days allowed them for clearance of pictures.

Claimed that while the clearance question was the subject of the protest, the real grievance of the independents is the price being charged by the first-runs. All are now showing for a quarter, with the Mainstreet and Uptown charging 40c for lower floor seats at night.

If the protection should be withdrawn from the first-runs new policies may be announced, and Loew's Midland possibly would return to the exclusive policy it used for a number of months last year.

Creel and Dist, Atty. Mull L. A. Code Wails

Los Angeles, April 30.

George Creel, California State NRA Authority, arrived here Friday (27) from San Francisco for three days' conferences with Charles H. Cunningham, local NRA executive, relative to code violation complaints being submitted to U. S. District Attorney Peirson Hall for Blue Eagle prosecution.

First of these cases was placed before the Federal Grand Jury last week, and while initial action did not include any of the numerous picture squawks on file with Cunningham's office, they are understood to preclude lodging of latter type of cases with the U. S. prosecutor.

Rearrangement Of Protect. May Kill Off 10c Pix

Inability to dictate prices in filmdom under the NRA makes it impossible for the Blue Eagle to rule out 10c. admissions in the business. But the Code Authority, according to its spokesmen Monday (30), is expecting action from its zoning lieutenants which will make things tougher for the cheapest ticket exhibs.

Dimesters before the summer is over are liable to find themseives virtually in a class with non-theatricals. Codists figure that in the re-arrangement of protection, all-dime houses will be further stalled.

RKO'S 50 FOR 1934-35; CONV. IN CHI JUNE 18

Radio will schedule a program of 50 features for 1934-'35, the same as this year, although the company does not intend to make full delivery of the current season's program. Sales convention will be in Chicago June 18.

Present indications are that delivery will be short four or five pictures.

Film Boards' Future

Final and official word on future status of surviving Film Boards of Trade, of which there are about seven, will not be determined until Will Hays returns from the Coast next week.

Fact that some 15 secretaries are now on the NRA payroll as grievance and zoning board execs is admitted in major spots to have eased the demise of what had been the scout posts of the main industry.

The seven girls who weren't taken over by the Eagle will continue to draw FB money until the decision.

Until the meeting, however, the future of remaining remnants of the boards is up in the air.

FLEXIBLE RENT

Hoblitzelle Attorney Invited to Explain Theatre Gross Expectancy

Dallas, April 30.

John Moroney has been invited to explain the flexible rent plan of Karl Hoblitzelle once again before former Federal Judge Thatcher by both sides at a hearing on the claims of the Jesse Jones interests against RKO involving the Hollywood theatre, Ft. Worth. The Hoblitzelle plan fixes the rent on a theatre according to the gross expectancy of the theatre's particular policy, the rent being figured on percentage and differing on straight films as against stage shows.

Moroney is counsel for the Hoblitzelle theatre interests in Texas, and to have been asked by both sides in a case to render expert testimony is unusual.

Flinn and Agents

Hollywood, April 30.

John C. Flinn, executive secretary of the Code Authority, is meeting today (Monday) with members of the agents' committee, under the code, which comprises five producer members, and one each of agents, writers, directors, actors and technicians.

Conference is preparatory on organization to handle various complaints expected of violations of the code in matters relative to agents and their contacts with the studios. Flinn will explain the code provisions and methods of procedure.

Chi Code Boards Meet; Public Zoning System, Pix Corraling Grief

Chicago, April 30.

First of the code board meetings held last Thursday (26) with a get-together of the zoning board. It It was really an organizational meeting, with Henry Herbel (U), Film Board of Trade president, in as chairman. First order of the board was to set up a zoning system for Chicago and the publicizing of the system for the filing of protests. Chicago already has a zoning system, but it will be published this week for the purpose of filing protests, a rule established by the national code authority.

Grievance board will meet tomorrow (1). Each board will meet weekly, the grievance group on Tuesdays and the zoning board on Thursdays.

Most of the complaints already listed for grievance board are those squawks pertaining to competitive corralling of product. Two cases are already set for hearing. First is the complaint of the Annette theatre against circuit overbuying, as is the squawk of the Lincoln theatre, Goshen (Ind.).

Meetings will be held in the offices formerly occupied by the Film Board of Trade. Code groups have taken over these quarters and will enlarge them.

ZEIDMAN'S INDIE WHALER

Universal City, April 30.

Although under contract to produce for Universal, Benny Zeidman is taking an independent flyer in a four reel whaling picture. He has no release.

Action footage was filmed by Stacy Woodward in New Zealand. Helene Barclay is the femme topper.

MARIN'S FIRST AT M-G

Hollywood, April 30.

First directorial assignment for Eddie Marin at Metro will be 'Four Walls,' which Lucien Hubbard produces.

Picture is being adapted by Marin from play of same title by Dana Burnett and George Abbott.

All Sides Deprecate Reports That Code Costs Will Burden Exhibs

Settle Extra Squawks

Hollywood, April 30.

First complaints of extras under code clauses were settled last week when studios, under direction of the Extra Committee, paid off salary claims of some minor players. Other complaints were finally decided in favor of the studios.

Resignation of A. H. Giannini from the Extra Committee has been accepted by the CA. J. P. Normaly, who represented Giannini at most meetings, has been appointed in his place.

Only 1 Kick on Code Financing, From Ohio Indies

Washington, April 30.

Only one kick against the film code financing plan has reached NRA so far. Signs are that little trouble will be experienced in collecting assessments in view of rigid handling of budget items.

Predicting that the assessment plan for producers and distributors will be worked out this week, Divisional Administrator Sol Rosenblatt revealed the sole protest reaching his office has come from Ohio indie theatre owners who feel dues should be determined on basis of theatre's earning capacity rather than method chosen. Alternative suggested does not click with Rosy who feels C.A. plan is fair to all exhibitors.

Fact that major producers will be hit coming and going, being assessed heaviest amounts of exhibitor group because their houses generally are largest and mostly enjoy first runs, will be used as reply to whatever complaints are made in report of Darrow board on code authority composition. Report on financing is expected to serve as powerful answer to Darrow outfit's expected complaint that indie exhibitors have only little voice in code administration.

Meanwhile, delay in submission of Darrow report remained unexplained. Although Chairman Darrow visited the White House early last week to talk about 'the work of the organization,' officials insisted Saturday (28) that findings still haven't been handed to the President. Darrow failed to show up at executive offices for second scheduled appointment later in the week.

Sporadic office charges that producers and distributors are going to take code costs out of the exhib's hide by jacking rentals percentages to unprecedented levels are ridiculed in independent as well as major circles.

Salesmen, it is generally admitted, are going out with orders to get whatever they can. Distribs are not entering the new season with any more fancy price ideas than they have every spring.

As for excessive code costs for some theatre owners, codists declare the Code Authority is ready to make any adjustment when the facts prove a condition merits such. They said the first batch of bills and assessments, generally, had to be made in a rush, but that any proven injustices will meet with prompt refunds.

Suggestions as to any change in the structure of the assessment table, which would shift taxes from a flat fee to a percentage of the individual box office gross is officially signalled out of the question. Codists hold that this method would be too costly and would inflict a far heavier burden on the theatre owner since it would necessitate recruiting an army of checkers.

Each spring the record shows some exhib organization beats the gong for a mass session of owners recording high rental protest. One of the strongest indie leaders who received the latest tom-tom call declared:

'Let the theatre owner place an embargo against the distributor who is really unreasonable. There is enough product to enable him to do this and he doesn't have to be organized on a national scale, either.'

DUALS' TABOO IN WIS. RELEASES 30 FILMS

Milwaukee, April 30.

Plenty of product for all houses in state is forseen in the decision of the film theatre code committee ordering the Ashley Theatre Corp. of Madison to turn over its surplus product, about 30 pictures, to Saxe Amusements which operates the Capitol.

The Ashley chain had been double featuring until the code committee ruled against duals. Company must now release its extra pictures. Saxe has been left with a few United Artists and independents in that spot but now cuts in on Metro, Paramount, Fox and Columbia.

Par's Chi Sales Huddle

Delayed due to production conferences at the home office, a group of Par distribution officials left Friday night (27) for Chicago, where a district managers' meeting on sales was held at the Edgewater Beach hotel over Saturday and Sunday (28-29). New York group was due back by today (Tuesday) at the latest.

George J. Schaefer, Joe Unger, Stanley Waite and G. B. J. Frawley, home office distributor chieftains, went out, district managers coming from all parts of the country.

Meeting was to review sales of the past year and to discuss policies for 1934-'35.

MORE HAYS SPACE

When Will Hays gets back from Hollywood next week he will find that spot where his directors hold their sessions large enough to accommodate representatives from the indie production companies as well.

Entire Hays camp is being made over. Walls have been broken through and offices moved around.

Idea of the change is mainly to make more space for the directors and for Hays files.

Hollywood, April 30.

Will Hays returns to New York middle of this week.

Organization matters held him on the Coast. He came west, accompanied by O. O. McIntyre, to attend the MPTOA convention.

Under N. Y.'s New Tax Proposals Exhibs Face an Extra $1,500,000 in Fees

If Mayor La Guardia has his way, with the new city tax, exhibitors in New York by the end of 1934 will be paying approximately $1,500,000 more in city taxes per annum than in the previous year. Strategists for the business who make the estimate figure that the Manhattan exhibs' tax plight is worse than it has been in 16 years.

The taxes are in two classes. Last Friday there was an aldermanic hearing at which representatives of filmdom were interspersed with spokesmen for all other local industries affected by the proposed tax of one-twentieth of 1% of the gross. Theatre men with the figures are certain if this measure is approved by the city it will represent in the neighborhood of $1,000,000 from film theatres.

Some $400,000 would be collected by the city in additional moneys if the proposed license increases are approved by the aldermen.

The industry contends that the city can't expect to tax properties and also gross incomes and expect theatre owners to have anything left to meet interest on mortgages.

Under the license proposal the Loew circuit would pay New York $59,250 more per year than it is now paying. Other circuits and their respective increase follow: Century, $11,400; Consolidated, $11,250; Elite, $1,500; Isle Amusement, $6,650; Manhattan Playhouses, $8,400; Lee Ochs' circuit, $2,250; Paramount, $5,550; Prudential, $2,200; RKO, $31,700; Ranforce, $29,700; Rugarth & Becker, $2,800; Skouras, $20,800; Springer-Cocalis, $13,400; Yost, $2,600.

The total license increase for circuits alone is around $218,000, not to mention the original tax, while that for independents is figured close to another $200,000.

Plus money worries, exhibitor leaders also report the city is toughening up on all laws regarding the theatre. Last week several exhibs in Brooklyn were arrested. They were charged with violating an ordinance permitting standees in their theatres.

'Gambling' $13,700 in 2 WB Spots; 'Bed' and O&J $18,000, Quiet L.A. Wk.

Los Angeles,

They are waiting for the summer tourists to perk trade around town. All the other excuses have been used. Meantime, the Chinese, with 'Rothschild,' continues as the leader in its fourth week, and the Paramount will hit couple of grand above the previous week through having Olsen and Johnson on stage.

State is not too happy with 'Men Are Enemies,' while 'Spitfire' is not setting the cinders aglow at the RKO. Warner houses stimulated considerably with 'Gambling Lady' and 'We're Not Dressing,' in second week at United Artists, is off, while the Los Angeles, with its double billing of 'City Limits' and 'Let's Be Ritzy,' put house on the grade.

Estimates for This Week

Chinese (Grauman) (2,028; 55-$1.65)—'Rothschild' (Century) and stage show (4th week). Beginning of normal drop and will come through around $16,500 currently. neat profit. Last week, $20,900.

Downtown (WB) (1,800; 25-35-40-55)—'Gambling Lady' (WB). Looks like Stanwyck in good graces here again. Will wind up with an easy $6,500. Last week, 'As Earth Turns' (WB) had terrific struggle to hit close to $4,000.

Hollywood (WB) (2,756; 25-35-40-55)—'Gambling Lady' (WB). Will bring house back into smile column at around $7,200. Last week, 'As Earth Turns' (WB), plenty tough, $4,400.

Los Angeles (Wm. Fox) (2,800; 15-25)—'City Limits' (Mono) and 'Let's Be Ritzy' (U) split. Biz climbing a little here and looks like sure $4,300. Last week, 'Voice in the Night' (Mono) and 'Countess of Monte Cristo' (U), $4,000.

Orpheum (Bdwy.) (2,270; 25-35-40) — 'I Believed in You' (Fox), 'Show-Off' (MG) split and vaude. Flock of show biz money and customers not turned over enough in busy periods to mean heavy grosses. Current $4,500 will be satisfactory. Last week, 'Ever Since Eve' (Fox) and 'Palooka' (UA), $4,900.

Pantages (Pan) (2,700; 25-40)—'Half A Sinner' (U) and 'Whirlpool' (Col) split. Just a long pull to no results, possibly $2,000. Last week, 'The Ghoul' (Gaumont) and 'Uncertain Lady' (U), $1,750.

Paramount (Partmar) (3,595; 30-40-55)—'She Made Her Bed' (Par) and stage show. Olsen and Johnson stage outfit depended upon to draw most of fine $18,000 house will get. Last week, 'Witching Hour' (Par), with Century Progress unit, could not make much headway. Had stage unit been sold instead of being kept secret house could have come home with $5,000 over the $12,800 it got.

RKO (2,950; 25-35-40)—'Spitfire' (Radio). Spurting and maybe $6,000. Leader, and house lucky to top weak $4,500. Last week, 'Glamour' (U), only $3,300.

State (Loew-Fox) (2,024; 30-40-55)—'All Men Are Enemies' (Fox). Will see a blah $2,000 on five days. 'Stand Up and Cheer' (Fox) opens Thursday (3). Last week, 'Tarzan' (MG) $11,200.

United Artists (Grauman) (2,100; 30-40-55) — 'We're Not Dressing' (Par) (2d week). Stalking along nicely, and on final eight days will march in with around $7,600. Last week, $12,600.

Xmas Weather in B'ham, Grosses Likewise Chilly

Birmingham, April 30.

Christmas weather in the last week of April! As long as this holds out box-office grosses will be uncertain.

Rain Saturday put a crimp into business and cold weather made a fire comfortable.

Estimates for Week

Alabama (Wilby) (2,800; 30-35-40) —'You're Telling Me' (Par) and Ray Teal stage show four days, followed by 'Trumpet Blows' (Par). Moderately good $6,500. Last week 'David Harum' (Fox) $8,500.

Ritz (Wilby) (1,600; 25)—'Death Takes a Holiday' (Par). Nice bally has plenty of talk, about $2,500. Last week $2,800 for 'Melody in Spring' (Par).

Empire (ETAC) (1,100; 25)—'Easy to Love' (WB). So-so $2,000. Last week 'Ever in My Heart' (WB) $2,300.

Strand (Wilby) (800; 25)—'Massacre' (FN). Dix as an Indian subject will stagger a fair $1,000. Last week 'Devil Tiger' (Fox) same.

Bonita Granville Set

Hollywood, April 30.

Bonita Granville, 9, has been set by RKO to play the part of Ann Harding's daughter in 'Vergie Winters.'

Youngster had similar part in 'Westward Passage.'

'CHEER' AND '20 MILLION' DET.'S OUTSTANDERS

Detroit, April 30.

Both the Fox and the Michigan are expecting musical pictures to tur the trick this week. The Fox has 'Stand Up and Cheer' with Rae Samuels unit on stage while the Michigan has '20 Million Sweethearts' and 'King's Scandals Revue' on stage.

The United Artists holds 'Men in White' over for a second week while the Downtown holds 'No Greater Glory' for a second week as well. The Fisher has 'Harold Teen' while the State duals again with 'Sing and Like It' 'Keep 'Em Rolling.'

Last week the Michigan was plenty hacha with George Olsen's band and Ethel Shutta in person and accounting for plenty of business, coupled with 'Melody in Spring,' for a nice $31,600. The Fox was just so-so with 'Wild Cargo' attracting too many men and not enough women, especially with Olsen snaring the femmes at the Michigan. The Fox wound up with a comparatively mild $20,000.

Estimates for This Week

Fox (Inde) (5,100; 15-25-35-40-55) 'Stand Up and Cheer' (Fox) and stage show. Will lead town at $22,000. Last week 'Wild Cargo' (Radio) fair $20,000.

Michigan (Par) (4,045; 15-25-35-40-55) '20 Million Sweethearts' (WB) and stage show. Okay $20,000 in sight. Last week 'Melody in Spring' (Par) and Olsen band with Ethel Shutta in person big $31,600.

United Artists (Par) (2,018; 15-25-35-40-55) 'Men in White' (MG) (2nd week). Better than average $9,000. Last week got a nice enough $8,000.

Downtown (RKO) (2,665; 15-25-35-40) 'No Greater Glory' (Col). Looks to $4,000, average. Last week nice $2,500 on 'All Men Are Enemies' (Fox).

Fisher (Par) (2,750; 15-25-35-40) 'Harold Teen' (Par). Only $4,000 indicated, poor. Last week 'You're Telling Me' (Par) and stage, mild $7,500.

State (Par) (3,000; 15-25-35-40) 'Sing and Like It' (U) and 'Keep 'Em Rolling' (RKO) mild $3,000 suggested. Last week 'Lazy River' (MG) and 'One Is Guilty' (Col) same.

'Rothschild' Blasts Balto. for $23,000; 'Sweethearts' $11,000

Baltimore, April 30.

'Rothschild,' at the Century, is principally pumping the pesos currently. Rest of town just jogging along at an unspectacular gait, though 'Sweethearts,' at Stanley, looks good.

Host of sports allurements detracting from pic houses and the balmy weather is offering the call o' the wild.

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-66)—'Rothschild' (UA) and 'Melody Mad Parade' unit. Stage flash well liked but pic is snatching the customers. Lobby lookouts and packed mats. A cinch for smashing $23,000. Last week 'Tarzan' (M-G) and vaude under expectations. Turnaways mounting into what is gauged at nearly a $1,000 loss up to fourth day, then biz slanted sharply. But ended up at good $20,000.

Hippodrome (Rappaport) (2,500; 25-35-40-55-66)—'Finishing School' (Radio) and 'Bottoms Up' unit. Just fair and house has already started plugging next week's line-up; maybe $13,000. Last week 'Wild Cargo' (Radio) and 'Sweet And Lowdown' unit. Nice enough, $15,000.

Keith's (Schanberger) (2,500; 25-30-35-40-50)—'Wharf Angel' (Par). Will grab oke $4,500. Last week, nine days, 'Melody in Spring' (Par) $6,000.

New (Mechanic) (1,800; 25-30-35-40-50)—'Such Women Are Dangerous' (Fox). Warner Baxter has enough following to file $4,000. Last week, 'Coming—Out—Party' (Fox) jerked after three days, under $1,000.

Stanley (WB) (3,450; 15-25-40)—'20 Million Sweethearts' (FN). Heavy advance bally and $11,000 looks pretty good. Last week 'Registered Nurse' (FN), six days, couldn't budge red-veined $7,200.

Valencia (Loew-UA) (1,000; 25-35) — 'Damaged Lives' (indie). Holding over for a second helping after $6,000 on initial heat. And the $3,500 in view will make for nice fortnight.

B'KLYN OFF

Fox, $14,500 — Best — Paramount Folding in Three Weeks

Brooklyn, April 30.

With competition so bitter in the downtown area, the sedate little Strand has decided to lower its price scale. Effective Thursday, the Warner house will have a top of 40c and a low of two bits for afternoons. Strand is surrounded by grind houses like Orpheum across the street; Majestic, formerly legit, next door, and now Werba's Brooklyn, two blocks away.

The ailing Paramount, handsome downtown deluxer, will close its doors May 17. Notice has gone up on the bulletin board.

Biz in general not so hot, but Fox won't holler a bit. Stage fare this week is tolerable.

Estimates for This Week

Paramount (Par) (4,000; 25-35-50-65)—'Witching Hour' (Par) and stage show featuring Block and Sully and Gertrude Niesen. May not get more than $15,000, blah. Last week, 'Wharf Angel' (Par) and Bebe Daniels and Ben Lyon on stage for mild $19,000.

Fox (Conco) (4,000; 25-35-50)—'I'll Tell the World' (Fox) and stage show featuring Olga Baclanova. Picture is a help. Around $14,500, nice. Last week, 'Sing and Like It' (Fox), $12,000.

Albee (RKO) (3,500; 25-35-50)—'As the Earth Turns' (WB) and vaude, featuring Ed Sullivan revue. Uninteresting $14,000. Last week, 'This Man Is Mine' (Radio), $15,000.

Loew's Metropolitan (Loew) — 'Looking for Trouble' (UA) and vaude, featuring Will Osborne's orchestra and James Barton. Mild $14,000. Last week, 'Tarzan' (MG), ditto.

Strand (WB) (2,000; 25-35-40)—'Modern Hero' (WB). Under $6,000, poor. Last week, 'Gambling Lady' (WB), $7,000.

'20 Million' 21G, 'Bottoms Up'-Tab, 22G; Wash. Big

Washington, April 30.

Only one possibility of breaking a record this week and that's on a repeat. But everybody is doing nicely. '20 Million Sweethearts' is only new ace attraction in town, so reason seems to be that, with the Cherry Blossom Festival over, the public is getting back to indoor amusements.

Keith's is building when critics received 'This Man Is Mine' better than expected in face of pre-conceived notions that it was mediocre. House also has four-reel version of Pathe's 'Mad Age,' billed as 'This Is America,' which also came in with public rather dubious, but is getting swell word of mouth.

Estimates for This Week

Earle (WB) (3,424; 25-40-60)—'20 Million Sweethearts' (WB) and vaude. Ramona on stage, but big spread on radio names in pic plus Dick Powell are responsible for house heading for big $21,000. Last week, 'Registered Nurse' (FN), fair $15,000.

Fox (Loew) (3,434; 25-30-60)—'Bottoms Up' (Fox) and vaude. John Boles plus gal bally on '50 Million Frenchmen' tab started week off nice; maybe good $22,000. Last week, 'Good Dame' (Par) and 'Spices of 1934' built to nice $23,000.

Keith's (RKO) (1,830; 25-35-60)—'This Man Is Mine' (Radio). Word of mouth on four-reeler of Pathe's 'This Is America' helping toward unexpectedly satisfactory $9,000. Last week, 'Spitfire' (Radio) slid slightly to turn in o.k. but not big $11,000.

Rialto (U) (1,853; 25-35-40-50)—'I'll Tell the World' (U). Nice cooperation from local UP sheet, although nothing like World-Telly short subject stunt. Looks like o.k. $5,000. Last week, 'Let's Be Ritzy' (U) suffered from opposition to take light $3,000.

Met (WB) (1,583; 25-40)—'Come On, Marines' (Par). Better than expected, looking like o.k. $5,000. Last week, 'It Happened One Night' (Col), back after five weeks up stairs and run around neighborhood, took good $4,000.

Columbia (Loew) (1,263; 25-40)—'Man in White' (MG). Only played week at Fox and was building steadily when quit. Result is shooting at house record with probability of beautiful $6,500. Last week, 'Riptide' MG), also repeat after two weeks, nice $5,000.

MG's 'Baggage' Remake

Hollywood, April 30.

Metro will remake the stage play 'Excess Baggage,' which the company made silently seven years ago.

John Larkin is on the lot to write the script.

Stage Show Houses Lead Weak Prov.; 'Sorrel,' $9,000, Confuses Public

'ROTHSCHILD'S' $11,500 IN 2D WK. TOPS FIRST

Portland, Ore., April 30.

With opening of baseball, dollar opera, dog races at Vancouver, Wash., and Al Pearce here last week, the headaches were more plentiful than usual.

Big weeks are becoming common at Parker's United Artists; 'Rothschild' will do more biz than any picture since 'Tugboat Annie.'

Music Box is trying out the first stage show since that house reopened. Jay C. Flippen's 'World Fair Follies' has the spot and if all goes well there may be others to follow.

'No Greater Glory,' at the Paramount, was given all the encouragement possible by the critics, but failed to hold a week. Lasted only five days, replaced by 'We're Not Dressing.'

Pantages has Ben Turpin heading the vaude bill, but won't raise the ante.

Estimates for This Week

Broadway (Parker) (2,000; 25-40) —'Death Takes a Holiday' (Par). Won't break any record, but will get its share, which is average $6,000. Last week 'Cat and the Fiddle' (MG) closed for $4,100.

United Artists (Parker) (1,000; 25-40) — 'Rothschild' (UA) (2nd week). Looks like a k.o. for the second lap. Every night attendance reminds of the good old days; a big $11,500. First week a good $7,500.

Paramount (FWC) (3,000; 25-40) —'We're Not Dressing' (Par) and 'All Men Are Enemies' (Fox), dual. Not too many interested and if it does $4,000 will be more than expected. Last week 'No Greater Glory' (Col) and 'Coming Out Party' (Fox) proved short-winded, jerked in five days; had every possible help from press, but only $3,200.

Music Box (Hamrick) (1,400; 25-35)—'Gambling Lady' (WB) and stage show. First stage show this house has had and, with film, liked a nice $8,000. Last week 'Bolero' (Par), $4,000.

Pantages (S. & M.) (1,800; 15-25) 'One Year Later' (Maj) and vaude. Stage show getting better right along. It's what's doing the turn, maybe $2,300. Last week 'Beggars in Ermine' (Mono) and vaude the same old story as far as the picture is concerned, but Fay Courtney and Ben Turpin spread, $2,100.

Oriental (Hamrick) (2,500; 25-35) —'Wharf Angel' (Par) and 'Let's Be Ritzy' (U) combo. Might be $2,500, oke. Last week 'Hips, Hooray' (Radio) for continued run and 'Cosby Case' (U) plugged along at even gait and registered $2,200.

Seattle Stage-Minded Again; 'Cath' $4,500; 'Bottoms Up' $7,000

Seattle, April 30.

Plenty of opposition for the showshops these days, but vote of people at recent election wiped out the 'daylight saving' scare. Windup of 'dollar opera' (San Carlo) at Civic aude cut into the first run houses, while the same Civic aude also houses coupla wrestling matches and boxing bouts weekly.

Looks like quite a revival of vaude and stage shows, with success of Paramount thus far looking up and up. May 10 Jay C. Flippen's 'World's Fair Follies' augments the Levy show at Paramount; opening May 11, Al Pearce comes back to Seattle for second time. Coliseum has KOL 'Carnival Hour' daily during week days, noon to 1 p.m., which uses small stage at this house and helps bring out early mat crowd, at 15 cents.

Estimates for This Week

Blue House (Hamrick) (1,000; 25-35)—'Finishing School' (Radio) and 'Heat Lightning' (WB), dual. Anticipated $3,000 is big. Last week 'Upper World' (WB) and 'Keep 'Em Rolling' (Radio) fair, $2,000, starting dual policy for this house.

Coliseum (Evergreen) (1,800; 15-25)—'Going Hollywood' (MGM) and 'Six of a Kind' (Par), dual. Six days, should get $3,500, good. KOL stage presentation, 'Carnival Hour,' moved over from dark Orpheum, helping eighy matinee b. o. Last week 'Gallant Lady' (UA) and 'Hi, Nellie' (FN) dual, four days $1,900, good; 'Lazy River' (MG) and 'I Am Suzanne' (Fox) dual, four days, fair, $1,500 for $3,400 total for week.

Fifth Avenue (Evergreen) (2,400; 25-40) — 'Tarzan and His Mate' (MGM) playing up the thrills. Around $5,500, a floppo. Last week 'Men in White' (MGM) went for strong finish, okay at $9,200.

Liberty (JvH) (1,900; 15-35)—'It Happened One Night' (Col) (10th week). Now around $4,000. Last week, same film, $4,600.

Music Box (Hamrick) (950; 25-35)—'Catherine the Great' (UA). Looks set for two weeks. Look for $4,500, big. Last week 'This Man Is Mine' (Rubio) only fair, $3,200.

Paramount (Evergreen) (3,106; 25-35). 'Bottoms Up' (Fox). Big bally, indicated, with stage show a help at b. o. Excellent $7,000 is sighted. Last week 'Death Takes a Holiday' (Par) only fair, $6,300.

Providence, April 30.

Entertainment exceptionally weak this stanza, few spots boasting of drawing bills. Starts are just as tepid as the theatre fare. Although there's not as much emphasis on stage entertainment as there was a few months back, the two spots with combo bills are holding their own, and maintaining a lead over the straight picture houses.

Comparatively, Fay's is expected to do the biz this week with 'Murder in Trinidad' on the screen and all-colored revue on the stage. There's strength in both features of the program, and unless there's a sudden switch gross should stay in the neighborhood of $6,800.

Loew's State must once more depend upon its stage show to pull through this week, 'Sorrell and Son,' the screen attraction, causing no end of confusion among the natives.

Estimates for This Week

Fay's (2,200; 15-25-40)—'Murder in Trinidad' (Fox) and vaudeville. Stage show exceptionally good; picture passable, and with the all-colored revue as the principal bait there's no reason why this stand can't keep the figure around $6,800 without any difficulty. Last week 'All Men Are Enemies' (Fox) started off well, but took unexpected slide with the others; $6,100 okay, however.

Loew's State (3,200; 15-25-40)—'Sorrell and Son' (UA) and vaudeville. Present picture doesn't augur well, but there's no telling what the natives will do in the last rushes. Confusion with the old silent film of the same name caused a tepid opening, and based on that gross doesn't look as though it can cross $9,000; just so-so. Last week 'Tarzan and His Mate' (MG) was another that started off strong, but petered out enough to clip takings down to $12,000; but oke at that.

Majestic (2,200; 15-25-40)—'The Earth Turns' (WB) and 'Love Birds' (U). Weakness in names in the first picture holding things back; swell reviews may pep things in time to bring gross past anticipated $5,700. Last week 'Wonder Bar' (WB) in second stanza was very weak at $3,300.

Paramount (2,200; 15-25-40)—'Trumpet Blows' (Par) and 'Twin Husband' (Chest). George Raft doesn't mean much to the box office in these parts; reviews not kind either, and with bad weather spoiling early opening there's little prospect of this one touching $5,500. Last week 'Come On Marines' (Par) and 'The Quitter' (Chest) faded down to a poor $4,300.

RKO Albee (2,200; 15-25-40)—'Where Sinners Meet' (Radio) and 'I'll Tell the World' (U). Opening promising, but audience reaction to first feature may kill chances of house maintaining lead over the other stands in town; reviews lukewarm, but the word-of-mouth will tell whether house can garner $6,200 for the lead. Last week 'No Greater Glory' (Col) and 'This Man Is Mine' (Radio) opened strong, tapered off during the last part of eight and half day run, but nice at $7,000.

RKO Victory (1,600; 10-15-25)—'Crime Doctor' (Radio) and 'Social Register' (Col); looks as though it will be strong enough to garner at least $2,500 for the week. Last week 'Hell On Earth' (Aeolian) and 'Sing and Like It' (Radio)). Bill didn't stand up as well as anticipated despite push behind it; at $2,300.

30 Days at Airfield For M-G's Plane Film

Hollywood, April 30.

Metro's production schedule on 'West Point of the Air' will provide for a minimum of 30 days on location at Randolph Field, Texas. Producing company has secured special permission from the Government to use this army flying field.

Richard Rosson is slated to pull out with cast and crew next week. Wallace Beery and Robert Montgomery have top spots in the feature.

'Bottoms'-Olsen Band Lead Loop At $34,000; Arliss a Swell $30,000; 'Sisters'-Baker Upping Palace, 20G

Chicago, April 30.

Loop is in good spirits this week, as okay product around for the majority of the downtown houses. Even the draggy Palace picks itself up currently.

'Rothschild' and 'Bottoms Up' are gunning for the big marks. Both pictures came in with punch publicity and campaigns. 'Bottoms' is backed by George Olsen's band on stage.

Opening of 'Rothschild' hit the town about three weeks later than originally planned. It ran into a flock of rave notices and is building to the best week at the United Artists since 'Roman Scandals.' Almost the entire bulk of this trade is at night, afternoons and mornings meaning nothing, indicating no matron or single-o trade. All of it's couples and parties.

'Sisters Under the Skin' is making some hay at the Palace, with the aid of Phil Baker on the stage. House goes into first peek at black ink in some three months with the exception of the 'Wild Cargo' session. 'Tarzan' is fading at McVickers on Wednesday (2), after a disappointingly short stay. Started off like a house afire, but practically all kids meant little at the final countup. Looks like a cinch nabe picture. 'Stand Up and Cheer' next, followed by 'Viva Villa.'

'Hitler's Reign of Terror' is back in the Majestic as 'Hitler's Reign,' and doing business. May stick four weeks, but still having difficulties with authorities.

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75) —'Bottoms Up' (Fox), and George Olsen band, Ethel Shutta on stage. Business continues at a live pace here for third consecutive winning week. Heading for $34,000, in the money. Bad comment helped clip off the finish on 'We're Not Dressing' (Par) last week but healthy at $38,100.

McVicker's (B&K) (2,284; 25-35-65)—'Tarzan' (M-G). Goes out after 10 days and flabby $14,900 on opening session. Kids mobbed the weekends and kept adults out. For last three days maybe $4,000, weak. 'Stand Up and Cheer' (Fox), in Wed. (2).

Majestic (Jones) (1,650; 25-35-40) —'Hitler's Reign' (Cummings). Reopened after police injunction and doing business. Likely to touch $4,000, excellent at this theatre. Vaude-film policy to follow picture which is hoped to last until Fair time.

Oriental (B&K) (3,200; 25-35-40) —'Let's Be Ritzy' (U) and vaude. Some letdown in pace this week but managing to stick to $15,000; okay on seating capacity and price but not when stacked up against overhead of this house. House makes money at $17,000. Last week, $16,400 for 'Wharf Angel' (Par) and vaude headed by Frances Arms.

Palace (RKO) (2,500; 25-55-83)—'Sisters Under Skin' (Col) and Phil Baker on stage. Healthy upping of gross this week on combo picture and stage strength. Heads for $20,000, best in weeks. Last week, 'Glamour' (U), $14,200.

Roosevelt (RKO) (1,500; 25-35-45) —'Six of a Kind' (Par). Opened Saturday (28) and may get by on comedy name strength. Looks like $5,000, okay. Last week, 'Men in White' (M-G) held over to good score at $6,500.

State-Lake (Jones) (2,700; 25-35-40)—'Keep 'em Rolling' (Radio), and vaude. Consistent vaude house continues on money making keel at $12,000. Last week, 'Spitfire' (Radio), fine $12,800.

United Artists (B&K-UA) (1,700; 35-45-65)—'Rothschild' (UA). Cream of the loop on reports and business. Drawing every class except the shopping matron which slows down the afternoons. On way to $30,000, powerful figure. Last week, 'Looking for Trouble' (UA) couldn't get started; faded to $7,900 and out.

Tacoma Grosses

Tacoma, April 30.

Brand new policy at Hamrick's Music Box starts this week; duals with same prices. Seems the folks like a lot for their dough and time is no object. 'Melody in Spring' and 'As Earth Turns' used to debut the new plan.

Estimates for This Week

Music Box (Hamrick) (1,400; 25-35)—'Melody in Spring' (Par), and 'As Earth Turns' (WB), dual, indicated to get $3,500. Last week, 'Wonder Bar' (FN), $5,300, great. Best in long while.

Roxy (J-vH) 1,300; 25-35)—'Men in White' (MG). May hold full week, if so, anticipate around $3,800. Last week 'Cat and the Fiddle' (M-G-M) held up four days around $2,100, not standing for full week; 'Love Birds' (U) in for three closing days, $1,500, for week's total, $3,600, fair.

Blue Mouse (Hamrick) (650; 15-25)—'Lone Cowboy' (Par) and 'Let's Be Ritzy) (U) dual first half; 'Wharf Angel' (Par) last half, for expected $1,300, slow. Last week, 'One Sunday Afternoon' (Par) and 'Success at Any Price' (Radio), dual, split with 'Jimmy the Gent' (WB) slow, $1,500.

'SWEETHEARTS,' ARLISS, BUCK LEAD ST. L.

St. Louis, April 30.

Although certainly nothing to get excited about, there's a slight improvement around the box offices this week over the terrific slump of the last few weeks. When the figures are totaled up, it looks like three—half of the houses—will show a profit and one or two others may.

Heading the list of the certainties is Loew's State with 'Rothschild.' Will get a big $25,000, and possibly hold. Dick Powell's local popularity—he seems to be better liked here than some places—will put the Shubert in the money, and Frank Buck's latest animal epic will do the same for the Fox.

Estimates for Thi Week

Ambassador (Skouras) (3,000; 25-35-55)—'We're Not Dressing' (Par) and stage show. Crosby pulling fairly for $11,000. Last week, 'Death Takes Holiday' (Par), $12,000.

Fox (F&M) (5,000; 25-35-55) — 'Wild Cargo' (Radio) and 'One Is Guilty' (Col). Fair $13,000 likely. Last week, 'Bottoms Up' (Fox) and 'Three on Honeymoon' (Fox), mild $10,000.

Loew's State (Loew) (3,000; 25-35-55) — 'Rothschild' (UA). Good going, $25,000, while last week for 'Tarzan' (MG) was $15,000.

Missouri (Skouras) (3,500; 25-40) — 'You're Telling Me' (Par) and 'Cross Streets.' Fair $7,000. Last week 'Show-Off' (MG) and 'Countess Monte Cristo' (U), ditto.

St. Louis (F&M) (4,000; 25-40)—'Sisters Under Skin' (Col) and 'Waltz Time' (GB). Only real baddie here, $3,000. Last week, 'Finishing School' (RKO) and 'Pals', just as blah.

Shubert (WB) (2,000; 25-40) — 'Twenty Million Sweethearts' (WB). Going fairly for $10,000. Last week, 'Jimmy the Gent' (WB), $7,000, n.s.h.

NEW HAVEN NICE

'20 Million Sweethearts', Solo, $6,200 Versus Duals

New Haven, April 30.

Some nice dough floating about this week, with everybody getting a slice of it. Good bills all around have the fans cracking the baby's bank, with several overflow houses for weekend. Cold weather a nice break for film spots so far this spring.

Estimates For This Week

Paramount (Publix) (2,348; 35-50)—'We're Not Dressing' (Par) and 'Two Alone' (RKO). Heavy weekend indicates swell $9,500. Last week 'You're Telling Me' (Par) and 'One Is Guilty' (Col). Held steady for good $8,100.

Poli's (Poli) 3,040; 35-50)—'Viva Villa' (MG) and 'Finishing School' (RKO). Packing 'em out to the gutter for sugary $12,000. Last week 'Tarzan and Mate' (MG) and 'Glamour' (U). So-so at $8,700.

Roger Sherman (WB) (2,200; 35-50)—'20 Million Sweethearts' (WB). Favorable comment but too weak as a single against current competish. Fair $6,200. Last week 'Earth Turns' (WB) and 'Crime Doctor' (RKO). Fans just wouldn't go for these. Moderate $5,000.

College (Poli) (1,565; 25-40)—'Looking for Trouble' (UA) and 'Ninth Guest' (Col). Oke opening looks like satisfactory $4,500. Last week 'This Man is Mine' (RKO) and 'Let's Be Ritzy' (U). Slightly better than average at $4,400.

'ELYSIA' AND 'TARZAN' IS LINCOLN'S RAW MEAT

Lincoln, April 30.

The natives will get a squint at the raw meat in two spots, State and Stuart, this week, so hence will go the dough. Stuart is doing the big leaf and bough romance of 'Tarzan' and the State has 'Elysia,' the nudist pic. Flashing ads are out and a whispering campaign is being used instead.

Estimates for This Week

Capitol (Livingston) (850; 10-15) —'Search for Beauty' (Par) and 'Countess of Monte Cristo' (U), dual. Looks to be the most likely combination for trade at this house in some time, a very good $1,100 in sight. Last week 'All Men Are Enemies' (Fox) and 'His Double Life' (Par) bad at $700.

Colonial (LTC) (750; 10-15)—'One Is Guilty' (Col) and 'Inviable Man,' serial. Probably bring this house into fair taking, $850. Last week 'Three on a Honeymoon' (Fox) and 'Voice in the Night' (Col) split, with serial last half was pretty good $800.

Lincoln (LTC) (1,600; 10-15-25)—'Gambling Lady' (WB) will get 'em in this house solely from the price appeal, $2,200 plenty satisfactory. Last week 'Melody in Spring' (Par) clicked over every picture in town, $2,600 is mightly neat.

Orpheum (LTC) (1,200; 10-15-25) —'Forgotten Men' (Jewel) and vaude. Will push the take into $2,400, very good. Last week 'Cock of the Dame' (Par) and 'Showoff' (MG), with four-act vaude bill, split, gathered $2,100 on first half strength.

State (Monroe) (500; 10-15-25)—'Elysia' (E). No ads in the papers and the telephone disconnected

'Dressing' at Rivoli, 32G, Sweet, Penner at State $28,000, Big; 'Sweethearts' a Fine $25,000

show state of this house. However, every drug store counter helper is babbling about the nudes, so the pic will probably help lift the mortgage; $1,200 excellent. Last week 'Whirlpool' (Col), with no exploiting help, was in cerise, $500.

Stuart (LTC) (1,900; 10-25-40)—'Tarzan' (MG) looks in the dough for good $3,300. Last week 'Spitfire' (Radio) saw red with a so-so run, $2,500.

RAND-'SISTERS' BIG 18G IN 5 DAYS, PITT

Pittsburgh, April 30.

Main stem bidding April adieu with no regrets. Generally speaking, it's been the poorest month of the season, grosses skidding everywhere with few exceptions.

Nothing exciting in prospect this week although Sally Rand in person and 'Sisters Under the Skin' at Stanley should give house an even break at $18,000 or better. One of major disappointments is 'Tarzan' at Penn where, despite great campaign and glowing reports, getaway was way under par. If opening can be taken as a criterion, $12,000, if that, looks like the limit, which is under expectations by 50%.

Couple of bright spots, however, in all the gloom. 'Lost Patrol' at Warner got the best opening since 'Son of Kong,' and indications are for nice $7,000, most encouraging takings in months, while 'Bottoms Up' at Fulton started out briskly and should make the grade at $6,000.

Showmen all watching situation in East Liberty with interest. Warners have struck terror in the district by sending 4,000-seat Enright into double feature policy in direct competition to indie-owned Liberty. They're also shooting first-run East Liberty major product into Camera-phone and Sheridan Square, both houses directly across street from Harris-Family, with a monopoly on Fox and UA product. Some interesting developments developing with first week of new policies winding up in WB's favor.

Estimates for This Week

Fulton (Shea-Hyde) (1,750; 15-25-40)—'Bottoms Up' (Fox). Musical off to nice start and should wind up at $6,000, all right here last week, 'Coming Out Party' (Fox), $2,200 in three days, house yanking it to get back to regular Thursday opening.

Penn (Loew's-UA) (3,300; 25-35-50)—'Tarzan' (MG). Big things expected of this one aren't materializing for one reason or another and will be lucky to collect $12,000, plenty disappointing, particularly in view of brisk campaign and rave notices. Last week, 'Trumpet Blows' (Par), and '50 Million Frenchmen' unit just so-so at $16,750.

Penn (Loew's-UA) (1,600; 15-25-40)—'Ever Since Eve' (Fox), and Herman Timberg unit. Poorest opening here in some time and will have to build up plenty to crack $6,000, not too hot. Last week, 'Quitter' (indie) and 'Hot Chocolates' unit very nice at $7,200.

Regent (WB) (900; 25-35)—'Chance at Heaven' (RKO) and 'Two Alone' (RKO). East Liberty site has things pretty much to itself now that Davis, which formerly day-and-dated, has closed and profiting by general opening up of district all around. Looks like a fair enough $1,600 this week. Last week, 'Let's Be Ritzy' (U), and 'Madame Spy' (U) about the same.

Stanley (WB) (3,600; 25-40-60)—'Sisters Under the Skin' (Col) and Sally Rand on stage. In for only five days due to Tanner's previous booking and should gather around $18,000 for short session. That's plenty okay. Last week, 'Wild Cargo' (Radio) so-so at $9,500.

Warner (WB) (2,000; 25-40)—'Lost Patrol' (Radio). They've been holding this one up for some time, afraid of its b. o. chances. Reports from elsewhere, however, provided a convincer and management isn't sorry now. Gave it best getaway since 'Son of Kong' and ought to be a cinch for $7,000, a figure this site hasn't seen in a blue moon. Last week, 'Very Honorable Guy' (WB) very dishonorably weak at $4,000.

DUPONT REP EAST

Hollywood, April 30.

O. H. riggs, sales manager for Dupont films, left for New York Friday (27).

Has been here 10 weeks on business.

Discounting the State, second run on films, which has Joe Penner hitting high for a $28,000 week, it remains for the Rivoli and the Strand to fight it out this week, with both taking a strong lead on their first run adversaries. Runner up for what appears will be a fairly good week is the Roxy, which has 'Journal of a Crime,' and may hit $24,000.

Riv is nosing out the Strand for first place. This house is straining to top $32,000 with 'We Not Dressing,' and hopes to get four weeks out of it. 'Twenty Million Sweethearts' should top $25,000 at the Strand and hold over.

Two houses are in the second week on pictures, Music Hall with 'Stand Up and Cheer' and Capitol with 'Tarzan,' but neither are big. 'Cheer' will do around $50,000 on the holdover, while Cap is pointing to a weak $22,000.

George Jessel and Ethel Merman on the stage and 'Witching Hour' as screen company at Par only look like $20,000. This is under the $25,000 Gloria Swanson did there last week.

'Hitler's Reign of Terror,' which opened yesterday (Monday) at the Mayfair, may pull something in the way of a surprise when getting under way. Its opening day's business suggested $4,000 on day. Walter Reade is advertising it heavily and Broadway is watching it for results.

Lack of femme appeal is still holding down 'Viva Villa' on its two-a-day run at the Criterion, but it's turning a profit through good night business. 'Rothschild' holds high at the Astor, coming down from opening weeks only by fractions.

Estimates For This Week

Astor (1,012; $1.10-$1.65-$2)—'Rothschild' (UA) (7th week). Last week (sixth) rung up $22,800, fancy, while first five days of current week $16,300.

Capitol (5,400; 35-75-85-$1.10)—'Tarzan' (MG) (2nd week) and stage show. Only around $22,000 appears the answer on holdover; not enough. First week a good $48,000.

Casino (2,100; 25-35-55)—'Finishing School' (Radio) and vaude. Combination policy invited here Friday (27). Prime time for a poor $6,000 will surprise.

Criterion (875; $1.10-$1.65-$2)—'Viva Villa' (MG) (3rd week). Ladies aren't showing up at matinees but night business all right. Okay at $9,900 last week.

Mayfair (2,200; 35-55-65)—'Hitler's Reign of Terror' (Jewel). Opened pretty well yesterday (Monday) and may turn out to be a freak b.o. winner. Looked to $4,000 first day. House splurging in ads. Six days of 'Beggar in Ermine' (Mono) only $4,900.

Palace (1,700; 25-50-66-75) 'Earth Turns' (WB) one day, and 'Trumpet Blows' (Par), six days, and vaude. Turned 'Earth Turns' loose after one day; week indicates under $11,000. Last week 'This Man Is Mine' (Radio) over $11,000.

Paramount (3,664; 35-55-75-99) 'Witching Hour' (Par) and stage show. George Jessel and Ethel Merman on stage but poor $20,000 indicated. Last week Gloria Swanson on stage and 'Wharf Angel' (Par) no more than $25,000.

Radio City Music Hall (6,945; (40-60-85-99-$1.65) 'Stand Up and Cheer' (Fox) (2nd week) and stage show. Ordinary on extension at $50,000 or a little over. First week $85,000.

Rialto (2,000; 40-55-75-85) 'She Made Her Bed' (Par). Maybe thin $8,000. Final five days on fourth week of 'Lost Patrol' (Radio) $7,000.

Rivoli (2,200; 40-55-75-85)—'We're Not Dressing' (Par). Town's leader and may hurdle a good $32,000. Looking for four weeks. Last week, second of 'Looking for Trouble' (UA), $17,300, okay.

RKO Center (3,525; 25-40)—'Lost Patrol' (Radio) four days, and 'Bottoms Up' (Fox), three days; 'Patrol' exhausted itself on close to four weeks at Rialto and probably less than $8,000 on week. Previous duo, 'Wild Cargo' (Radio) and 'Good Dame' (Par) under $9,000.

Roxy (6,200; 25-35-55-65)—'Journal of a Crime' (WB) and stage show. Ruth Chatterton may hit a good $24,000 here. Last week 'Tll Tell the World' (U) $23,000.

Strand (2,900; 35-55-75-85)—'20 Million Sweethearts' (WB). Has a chance to top 25,000, good figure, and holds over. Last week 'Modern Hero' (WB) only $14,200.

State (2,300; 35-55-75)—'Catherine, the Great' (UA) and vaude. Joe Penner personal providing strong suction for possible sock, $28,000. House record is $41,000, drawn by Jack Dempsey when getting 85c for orchestra seats. Last week 'Riptide' (MG) over $20,000.

'We're Not Dressing,' $8,000, Fair

Minneapolis Listless—'Glamour' Poor at $3,000—'Mr. X' So-So at $5,000

Minneapolis, April 30.

With practically a complete absence of box-office socko entertainment fare, it looks very much like a blah week ahead. Slow start betokens slim patronage almost all along the line, the only possible exceptions being 'We're Not Dressing,' which promises to do fairly well for the Minnesota and lead the procession even though its gait is none too fast.

Estimates for Thi Week

Minnesota (Publix) (4,200; 25-35-40)—'We're Not Dressing' (Par). By no means a world-beater, but still able to edge somewhat into the box-office money class, due to the presence of Bing Crosby, a pretty good local magnet. Critics and customers like it. May hit pretty good $8,000, which probably would enable big house to come close to breaking even. Last week 'Tarzan and His Mate' (MG) $4,500, new low.

Orpheum (Singer) (2,800; 25-35-40)—'Glamour' (U). Not catching on at all. Critics panned it and public is very cool in its attitude. Joe Penner short played up equally with feature in ads, and probably the larger draw. Maybe $3,000. Poor. Last week 'Wild Cargo' (RKO), $6,500, disappointing, but fairly good at that.

State (Publix) (2,200; 25-35-40)—'Mystery of Mr. X' (Par). Robert Montgomery no particular magnet in this berg and mystery thrillers don't pull so well in No. 1 houses, either. Picture very well liked, however. Will do well to top $5,000. Fair. Last week 'Cat and the Fiddle' (MG), $7,000. Good.

World (Steffes) (350; 25-35-50-75) —'Private Life of Henry VIII' (UA). Fifth week and still going pretty strongly. Should reach good $2,000. Last week, fourth, $2,400. Good.

Uptown (Publix) (1,200; 25-25)—'As the Earth Turns' (WB). Around $3,000 indicated. Good. Last week 'David Harum' (Fox), $3,200. Good.

Lyric (Publix) (1,300; 20-25)—'Lazy River' (MG). No cast names that mean much and title not a help, either. Probably around $2,000. Bad. Last week 'Jimmy the Gent' (WB), $4,000 for eight days. Good.

Grand (Publix) (1,100; 15-25)—'Queen Christina' (MG). Second loop run and around $1,600 in store. Fair. Last week 'It Happened One Night' (Col), second loop run, $2,500. Big.

Aster (Publix) (900; 15-25)—'Son of a Sailor' (FN), second loop run, and 'Ever Since Eve' (Fox), first run, split. About $700 indicated. Light. Last week 'Roman Scandals' (UA), third loop run; 'Fashions of 1934' (FN), second loop run, and 'Convention City' (FN), second loop run, split, $1,000. Pretty good.

Georgie Price, Plus 'Success,' $18,000; 'Rothschild' Big $22,000 in Philly

Philadelphia, April 30.

Sensation of Philly's downtown picture house situation is, without any doubt, 'The House of Rothschild.' This Arliss picture reported the biggest single day's business on its opening that the Aldine has had all season, excepting Christmas and New Year's, 7,349 paid admissions being taken. From the looks of the Thursday, Friday and Saturday biz, film is bound to get $22,000 and may hit a grand higher.

Two stage-show houses aren't doing anything remarkable. Although neither Keith's nor the Wainut could be considered serious rivals to the Earle, the closing of these two East-of-Broad Street houses has undoubtedly helped the other. $18,000 looked for this week.

Fox, on the other hand, has been definitely off for several weeks and although this week's bill isn't noteworthy it ought to up the business a point or two. 'Such Women Are Dangerous' is the picture and Benny Meroff and his orchestra are stage headliners. Figures for $15,000.

Estimates for This Week

Aldine (1,300; 40-55-65)—'Rothschild' (UA). Town's sensation. First day's attendance best of year except two holidays. Big $22,000 on week sure and likely a grand better. Last week, 'Catherine the Great' (UA) $6,000 for seven days. Film played 13 days in all.

Arcadia (600; 25-40-50)—'Scandals', (Fox). Third downtown showing. Unusual to find Fox film in this house. Start not so hot. $2,100 and no more. Last week, 'Mystery of Mr. X' (MG) $2,000.

Boyd (2,400; 40-55-65)—'Melody Spring' (Par). Fine notices and a fairly good week's trade indicated. $12,500. Last week, 'Spitfire' (Radio). Under even the rather dubious expectations. Only $14,000.

Earle (2,000; 40-55-65)—'Success Any Price' (Radio) and vaude. Georgie Price headlining. House up in weekly average due to several strong bills. This one should benefit to the extent of $18,000. Last week, 'Wharf Angel' (Par) and vaude. Got $21,500, Ozzie Nelson orchestra proving a big draw.

Fox (3,000; 30-40-60)—'Such Women Dangerous' (Fox) and stage show. Benny Meroff's orchestra headlining. Figures for $15,000. Last week, 'All Men Are Enemies' (Fox) and stage show. Not so hot at $13,500.

Karlton (1,000; 30-40-50)—'Countess Monte Cristo' (U). Not oyer $3,000 if it hits that. Last week, 'Sing and Like It' (Radio). Same figure—which is a trifle under house's weekly average.

Stanley (3,700; 40-55-65)—'20 Million Sweethearts' (WB). Completing first week today and will get $14,000 or $14,500. Runs four days over week with 'Tarzan and his Mate' in on Saturday.

Stanton (1,700; 30-40-55)—'Trumpet Blows' (Par). Figures around $6,000. Last week, 'Registered Nurse' (WB) $6,500. House isn't varying much these days.

'TARZAN' $8,000 IN INDIANAPOLIS, NICE

Indianapolis, April 30.

It's a fairly even race for top honors in town this week between 'We're Not Dressing' at the Circle and 'Tarzan' at the Palace. The Bing Crosby opus is headed for $8,000 while Metro's ape opera is steering for the same figure. Comparatively, this is a better showing for the former than it is for the latter house.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Three on a Honeymoon' (Fox). House playing up Zasu Pitts above Eliers and rest of cast in an effort to bolster the pic, but the gross will hang around $3,750, tepid. Last week, 'All Men Are Enemies' (Fox) was gloomy at $2,900.

Circle (Katz-Feld) (2,600; 25-40)—'We're Not Dressing' (Par). Songs in film and plugging of Crosby's singing of them done neatly in ads. Gross $8,000, swell. Last week, 'Wild Cargo' (RKO) fair only at $4,500.

Indiana (Katz-Feld) (3,100; 20-25-40)—'Come On, Marines' (Par) and 'His Double Life' (Par) dualled to take $3,750, very thin. Last week, 'You're Telling Me' (Par), and 'Wharf Angel' (Par), also dual, was better at $4,000.

Lyric (Olson) (2,000; 20-25-40)—'Glamour' (U) and vaude. Could be worse but will be no better than fair at $5,700. Last week, 'I'll Tell the World' (U) and vaude was very good at $7,000.

Palace (Loew's) (2,800; 25-40)—'Tarzan' (MG). Big ads did not help as much as hoped but the gross zoomed nicely to $8,000. Last week, 'Mystery of Mr. X' (MG) and Dave Apollon unit on stage at advanced prices did only fair at $8,500.

ALL'S FAIR IN K.C., BUT ARLISS IS BETTER, 20G

Kansas April 30.

For the first time since it adopted its 25c policy, over a year ago, Loew's Midland this week changed to a 40c price for night shows of 'Rothschild.'

A block away, the Mainstreet is again trying a double bill policy for a quarter, with 40c for the lower floor at night. Is showing 'Lost Patrol' and 'Sing and Like It.'

Estimates for This Week

Mainstreet (RKO) (3,200; 25-40)—'Lost Patrol' (Radio) and 'Sing and Like It' (Radio). Hard to tell whether double bill will bring any additional customers or not, but as some of the opposition are doing it, the management is giving it a trial. Probably around $5,000, fair. Last week 'Wild Cargo' (Radio) started well and wound up with $7,500, good.

Midland (Loew) (4,000; 25-40)—'Rothschild' (UA). Reviewers spread for this one. Should go to $20,000, big. Last week 'Tarzan' (MG), $9,700.

Newman (Par) (1,800; 25)—'We're Not Dressing' (Par) and 'You Can't Buy Everything' (Par). Bing Crosby top billed and Burns and Allen will also draw. Week looks like a good $8,000. Last week 'As Earth Turns' (WB) and 'No More Women' (Par) fair for $6,000.

Tower (Newot) (2,400; 25)—'Let's Fall in Love' (Col) and stage show. Lots of show for a quarter and hopes to build back the vaude end. Near $5,000, fair. Last week, Advice to Lovelorn' (UA) and vaude for ditto.

Royal (Par) (800; 25-35)—'Narcotic' (Ind) (2nd week). Continues to draw the curious, looks like $2,000, fair, after o. k. $4,500 first seven days.

Uptown (Fox) (2,040; 25-40)—'Three on Honeymoon' (Fox). Will hold its own around $3,000. Last week 'Bottoms Up' (Fox), $4,000, good.

Bill Robinson, Ozzie Nelson Orc on Stage, Aiding Films in New'k

Newark, April 30.

Standard houses are going all right, with the Paramount around $15,000 due to Ozzie Nelson on the stage with 'Crime Doctor,' Proctor's is nearly the same with Bill Robinson and 'This Man Is Mine,' while Loew's should be about a grand less with 'Tarzan.' The Branford will be okay with over $9,000 for 'Registered Nurse' and 'Love Birds.'

Estimates for This Week

Branford (WB) (2,966; 15-65)—'Registered Nurse' (FN), and 'Love Birds' (U). Going all right and maybe better than an okay $9,000. Last week, 'As the Earth Turns' (WB), and 'I'll Tell the World' (U) beat expectations by clicking $10,200.

Capitol (WB) (1,200; 15-25-35-50)—'Jimmy Gent' (WB), and 'Good Dame' (Par). Cagney doesn't draw as he did and the other not attractive. Will hardly reach $4,000. Last week, 'Palooka' (U), and 'Heat Lightning' (FN), weak at $3,500.

Little (Franklin) (299; 30-40)—'Die Tochter des Regiments' (General), and 'Der Brave Suender' (Assoc. Kinema). Anny Ondra counted to pull a bit and maybe $600. Last week, 'Tannenberg' (Blue Ribbon), and 'Der Liebling von Wien' (B. R.) the best for weeks with $700.

Loew's State (2,780; 15-75)—'Tarzan' (MG) and vode. Okay but not what it seems to be elsewhere; unless it builds unexpectedly, $14,000. Last week, 'Catherine' (UA) weak at hardly $12,000.

Paramount (Adams-Par) (2,248; 15-99)—'Crime Doctor' (Radio) and vode. First film not a Paramount to pay house this season but the good business is due to Ozzie Nelson on the stage. If it holds up, $15,000 is assured. Last week, 'Trumpet Blows' (Par) with a radio show okay at $14,000.

Proctor's (RKO) (2,300; 25-35-40-55-60-75-85)—'This Man Is Mine' (Radio) and Harlem on Parade. Bill Robinson always good for decent business and this looks like $15,000. Last week, 'Wild Cargo' (RKO) fair at nearly $14,000.

Terminal (Skouras) (1,900; 15-25-40)—'Three on Honeymoon' (Fox), and 'Murder in Trinidad' (Fox), with 'Hell on Earth' (Aeolian), and 'Spitfire' (RKO) split. Week ought to be around $4,000. Last week, 'Whirlpool' (Col), and 'Success at Any Price' (Radio), with 'Scandals' (Fox), and 'Speed Wings' (Col) split okay at $4,200.

Thaumaturgic

Hollywood, April 30.

Producer was berating a writer who couldn't untangle a story.

'There's only one way. You can bring the hero and heroine together for the finish,' said the scribbler.

'What's that?' producer asked.

'By magic,' came the answer.

'ROTHSCHILD' 9G BEST DENVER BIZ IN 4 YRS.

Denver, April 30.

Aladdin headed for best week in four years. Class premiere with reserved seats sell-out and house rushing close to capacity. 'Rothschild' will be held at least two weeks. Denham only other house hitting above average also with best week in some time.

Orpheum not getting big crowds, Denver fans caring not for crowd of Hollywood doubles. Picture doing most of pulling this week.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40)—'Rothschild' (UA). Wow biz, $9,000, best in years. Sure holdover. Last week, 'Registered Nurse' (FN), only fair and closed with $2,500, below average.

Denham (Heilborn) (1,500; 25-40)—'Not Dressing' (Par). Also okay, up to $7,000. Last week, 'Come On, Marines' (Par), boosted by productive exploitation campaign by Manager Heilborn, topped the former stanza by a grand, being that much above average also, finishing with $6,000; steady and strong crowds all week.

Denver (Huffman) (2,500; 25-35-50)—'Tarzan' (MG). Fair only, $7,000. Last week, 'Bottoms Up' (Fox) apparently couldn't compete with the fine weather and went down with only a fair $6,500.

Orpheum (Huffman) (2,600; 25-35-55)—'Harold Teen' (WB) and F&M stage show off, $7,500 only. Last week, 'Glamour' (U), with Chic Sale in person, average, $9,500. Crowds good first three days, with big drop Monday. Built some later in week, but not as much as expected. Weather, being perfect, proved serious competition.

Paramount (Huffman) (2,000; 25-40)—'Lazy River' (MG) and 'Show Off' (MG). Below par, $2,000. Last week, 'Looking for Trouble' (UA), held three days on that week after playing four on previous week, and 'Man of Two Worlds' (RKO), did average, $2,500. Gross on 'Trouble' for its complete week was above average week with $3,000. Excellent but economical theatre front added business to the till.

Cincinnati Zooms; 'Rothschild' $17,000, 'Viva Villa' $14,500, Both at 44c Top

Cincinnati, April 30.

Best array of product on downtown screens for some time and combined receipts shadowing ditto. 'House of Rothschild' on top with $17,000 for Albee's best take in months and several grand in front of 'Viva Villa.' Latter pic is trebling biz of Palace over last week, when 'Trumpet Blows' faded close to theatre's all-time low.

'Tarzan' held for second week at Lyric and doing okey. 'As the Earth Turns' got dandy press mentions and pulling nice in view of exceptional competish.

RKO Grand turned into a money maker by addition of vaude, yet reaction not so favorable for the indie Strand, which also has five acts with films, with screen so so.

Estimates for This Week

Albee (RKO) (3,300; 35-44)—'House of Rothschild' (UA). Cricks acclaim it biggest artistic triumph for George Arliss since his 'Disraeli.' Jam up biz in first half points to a whopper $17,000. Last week 'We're Not Dressing' (Par), $14,500, whammed above expectations.

Palace (RKO) (2,660; 35-44)—'Viva Villa' (MG). Firsting for 8-day run. Wallace Beery followers and extra ad splurge anent the w. k. Mexican brigand and long production time of pix helping to spell a rip snortin' $14,500. Last week 'Trumpet lows' (Par) only six days for a sorry $6,000.

Lyric (RKO) (1,394; 35-44)—'Tarzan' (MG) (2nd week). $5,000, okay, after nice $9,000 for first 7 days.

Keith's (Libson) (1,500; 30-40)—'As the Earth Turns' (WB). Great notices. Heading for a comfy $4,700. Last week 'Wonder Bar' (WB) in third week fetched $4,400, rounding out $25,000 for the engagement.

Capitol (RKO) (2,000; 35-44)—'No Greater Glory' (Col). A dreary $2,500. Will likely give way after 6th day to 'House of Rothschild' for transferred extended run. Last week 'Sing and Like It' (RKO), $6,700, sweet picking.

Grand (RKO) (1,025; 25-35)—'Let's Be Ritzy' (U) and Kirby and Duvall topping 5-act bill. $4,000, hotsy totsy, same as last week on 'Love Birds' (U) and Ilse Marvenga the vode topper. Management is radioing some of acts on WFBE for 15 minutes on Saturday evenings.

Family (RKO) (1,000; 15-25)—'Man Trailer' (Col) and 'Keep 'Em Rolling' (RKO), split, $1,600, usual horse opry pace. Last week 'Quiet on Western Front' (U), reissue, $2,100, swell.

Strand (Ind) (1,200; 25-35)—'Man of Sentiment' (Mon) and Simpson's marionettes, the vaude fronter, $1,600, weak. Last week 'Stolen Sweets' (Mon) and 5-act bill, $1,700.

PALACE, MONTREAL, 9G; 'RIPTIDE' 10G, OK

Montreal, April 30.

Grosses are bound to suffer currently with the annual housemoving trek now in full swing and lasting well into the week, despite above average pix and locally popular stars featured at main stems. Weather too wintry and wet won't help a lot.

His Majesty's back to French operetta, $1.50 top on subscription basis, and may get $4,000. Palace showing 'Wild Cargo' and 'Sing and Like It' and hopes to gross $9,000. Capitol has native daughter in 'Riptide' and 'Hold That Girl,' a nice bill that ought to run around $10,000. Loew's with seven acts of vaude and 'From Headquarters' looks like possible $10,000.

Princess has the most ballyhooed pic of week in 'Rothschild' and 'Chance at Heaven,' which should get at least $9,500.

Nabes have small chance in moving week.

Estimates for This Week

His Majesty's (CT) (1,600; 50-1.50)—French operetta, subscription basis. May gross $4,000, Last week dark.

Palace (FP) (2,700; 50)—'Wild Cargo' (Radio) and 'Sing and Like It' (Radio). Possibility of $9,000, very good in a bad week. Last week, 'Gambling Lady' (WB) and 'Easy to Love' (WB) only fair at $7,500.

Capitol (FP) (2,700; 50)—'Riptide' (MG) and 'Hold That Girl' (Fox). Shearer will bring 'em in and chance for $10,000. Last week, 'Mr. X' (MG) and 'Meet the Baron' (MG) not so good at $8,000.

Loew's (FP) (3,200; 65)—'From Headquarters' (WB) and seven acts vaude. Should hold to average of $10,000. Last week, 'Beloved' (U) and 'Greenwich Follies' revue packed them in all week for $12,000, very good.

Princess (CT) (1,900; 50)—'Rothschild' (UA) and 'Chance at Heaven' (Radio). Should be smash any week but this and $9,500 is estimate. Last week, 'Lost Patrol' (Radio) and 'This Man Is Mine' (Radio) grossed $6,500.

Cinema de Paris (France-Film) (600; 50)—'Les Thenardier'; 2d episode 'Les Miserables' (2d week). Getting good biz and should gross $1,500 after $1,800 last week.

WB CAMERA HEAD OUT

Hollywood, April 30.

Warners has made a switch in its camera department, Mike McGreal replacing Charles Glounder as head.

McGreal was an assistant in Metro's camera department under John Arnold for several years.

'Not Dressing' and Thurston $29,000; Boston Drops Vaude, Down $7,000

Boston, April 30.

Three spots held brisk b.o. pace, Keith's with 'Catherine the Great,' Orpheum with 'Men in White,' and Met, with Bing Crosby on screen and Thurston, the magician, on stage. For rest of field biz is just fair to middlin; but it must be added that 'Wonder Bar' has passed into third run downtown and is still socko stuff at two majors.

Majestic closed last night (29th) after four weeks and two days of 'Rothschild,' tremendously successful.

Estimates for This Week

Majestic (Shubert) (1,590; $1.65 top)—'House of Rothschild' (UA) (4th, final week). Only decided last Friday to end roadshow run with peak success. Al Selig complimented on one of best and most dignified ballyhoos town ever had.

Keith's (RKO) (4,000; 25-35-40)—'Catherine the Great' (UA) Ushered in suddenly 25th when 'Glamour' (U) wilted soon after start. Latter for four days of past week got $3,000, with 'Catherine' pulling $9,500 in three days, which is swank-o for British film. Cricks raved and the fans like Elizabeth Bergner, so new week should set Keith's pretty for $16,000, lovely.

Boston (RKO) (4,000; 25-30-40)—'Crime Doctor' (Radio) and 'Finishing School' (Radio). Stage shows dropped. Prospective $9,500. Last week 'Murder in Trinidad' (Fox) and stage show, ambled to just fair $16,500. Spot expected to go stage again early August.

Orpheum (Loew) (3,000; 30-40-50)—'Men in White' (MG) and vaude. Film a topper and looks like smash at $16,000. Probably some help from Boston theatre's going all film, two spots being oldest downtown rivals on stage draw. Last week 'Laughing Boy' (MG) very weak, with shifty stage bill; lucky to wring out $13,500, quite nice.

State (Loew) (3,000; 30-40-50)—'Sorreli and Son' (UA) and Pete Smith short. Good profit in expected $13,000. Last week, 'Tarzan' (MG) hypoed house to magnificent $16,500, worth bragging about.

Met (M&P) (4,330; 30-50-65)—'We're Not Dressing' (Par) and Thurston, the magician, stage show. Both Crosby and Thurston in the flesh hotcha, and stage show packs the punch, with Ed Smith tossing in tasty ballet as footlight extra. Hunkadory $29,000, mebbe more. Last week 'Bottoms Up' (Fox) and George Raft in person ballooned grosses to $32,500.

Paramount (M&P) (1,800; 35-45-55)—'As Earth Turns' (WB) and '3 on Honeymoon' (Fox). Better than fair, and set for good $9,500. Last week 'Wonder Bar' (WB) and 'Two Alone' (Radio) former alone packing 'em in for $10,500.

Tremont (Isaacs) (1,600; 25-30-40)—'Waltz Time' (British). Irving Isaacs venturing independently as exhib; nice opening 28th, biz picking up, and house hopes for $8,000. Last week 'Narcotic' (Indie) in third week grossed $5,000, which totaled about 19 grand for whole visit.

'Dressing' May Do $18,000 in Buff.; 'Glory's' $8,500 Okay

Buffalo, April 30.

Closing of the Great Lakes should mean better grosses currently at remaining houses. Good shows and extensive advertising also helping out situation.

'Tarzan,' at the Hipp, is undergoing the heaviest barrage of display advertising of any attraction here in months. Strong stage show at Buffalo helping there.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55)—'We're Not Dressing (Par) and The New Yorkers unit. Well balanced show with indications for over $18,000. Last week, 'Good Dame' (Par) and Roxy's Gang on stage saw class draw attracted by maestro shunted off by film. Fell away mid-week to $17,500.

Hipp (Shea) (2,400; 25-40)—'Tarzan' (MG). With plenty of kid patronage may make $10,000. Last week, 'Scandals' (Fox), and local angle via Henderson-Yelien tieup, boosted to $9,000.

Century (Shea) (3,400; 25)—'Harold Teen' (WB) and 'Lazy River' (MG). Appeal to youngsters points for nice $7,500. Last week, 'Show-Off' (Fox) and 'Bedside' (WB), picked up strongly for $7,000.

Lafayette (Ind) (3,400; 25)—'No Greater Glory' (Col) and 'Charming Deceiver' (Maj). Aided by additional advertising and seems to have good chance for pleasant $8,500. Last week, 'Shanghai Madness' (Fox) and 'Marriage on Approval' (Frenier), $7,000.

U'S 'MOMENT' RETAKES

Universal City, pril 30.

Universal's 'Embarrassing Moment' went back into work Saturday (28) for three days of retakes.

Several additional players, including Pat Flaherty, have been cast for the re-vamping.

Stock Market

(Continued from page 6)

above its low of day, but off 3.65 points from previous Saturday. Utilities ere badly off from previous week, while rails and amusement group looked best.

Amusement group wound up week on Saturday with 12 representative issues only off .95 from preceding Saturday. As pointed out last week, film company stocks as a group were tending to form a temporary top at levels around last week's close. Final prices this week confirmed this, because group had backed away from previous highs and closed considerably under previous Saturday's closing. Thus the amusement group is tending to follow general market trend, though slightly behind in receding from its top.

Loew's Slips

Both Radio preferred B and Warner Brothers common are following general pattern of group and that of big board stocks as whole. Loew's has been slipping off in last two weeks after making its new high at 35⅛. It closed on bottom this Saturday at 32⅜. Fox A has been bucking trend for past two weeks, and announcement that Chase National Bank is concluding agreement to sell 200,00 shares of the Class A stock sent this issue to new high for year at 17½. It fell back on Friday and Saturday to finish near its low of the week.

Only real decline with volume, however, came Thursday. When many expected prices to stage a comeback, announcement of cutting Consolidated Gas dividend from $3 to $2 annually started a good-sized selling movement. Labor difficulties and collapse of latest move for more radical forms of inflation also contributed to willingness of traders to sell. Settlement of rail wage dispute brought some support to market when it was most needed.

Feeling persists that commodity market is not ready to go ahead, particularly wheat, and that until it gets straightened out even the most optimistic do not expect higher prices on Stock Exchange. Weakness in grains hurt stock market most of week.

Business outlook is admittedly spotty with week-end reviews on trade not so optimistic. With inflation for time being out of picture, many stocks may gradually slip down to 'ex-inflation' levels. These factors plus commodity market situation are making shrewd traders look for a lower market over ensuing few weeks. They claim that stock market is past what is considered spring peak usually witnessed at this time of year. Although it has been many weeks since administration has pulled any inflation rabbits out of the hat, these same traders are not overly hopeful of any vast help from this source.

Stock Exchange control measures come before House and probably will be brought up in Senate during the coming week. That the final bill will be a comparatively mild measure, if passed, seems now practically certain. And more and more this exchange control bill is dropping from picture as a factor on market prices.

Purchase of personal stock holdings in Madison Square Garden Corp. held by Richard F. Hoyt were reported completed Saturday and said to give a Wall Street group working control of Garden. Rumor of transaction on Friday sent Madison Square Garden stock up to a new 1934 high at 7 on much more than customary volume. It was reported that under new deal Col. John S. Hammond, once identified with Madison Square Garden, would be the new president.

Two Exceptions

All amusement stocks closed week showing net losses excepting two preferred issues, Loew's and Metro-Goldwyn, and Madison Square Garden, which showed nearly two points net gain on news of new control. Columbia Picture certificates on big board, with loss of 1¼; Loew's, with a net decline of 2½; Pathe A, with a net loss of 2¼ week; Radio preferred B, with nearly a three-point drop, and Warner preferred, with a point net loss, were among heaviest losers in amusement group. General Electric dropped more than a point, and Westinghouse was off two points net.

Film company issues in other instances confined their losses to fractions of a point. Radio preferred B, it was noted here recently, seemed to have gone ahead of remainder of film group and appeared to be no bargain at recent high levels. It closed Saturday at its low for week, where it was off more than four points from its new 1934 high, recently recorded, and 2⅝ points net on week.

Loew's has been churned about nearly every day in past week in large quantities, but has not been able to make any headway. It wound up week at 32⅜. At that level, however, it was only little more than four points from highest mark it has been this year or in 1933.

Announcement that Chase National was winding up agreement to sell 200,000 shares of Fox Class A stock at $15 per share to Balfour, Boardman & Co., Ltd., British investment bankers representing large financial interests in England, was taken constructively by traders, who shot up Fox A stock to new high for year. Chase does not relinquish control of Fox Film, although if options are exercised in full its interest will be cut to less than majority, it is reported.

Carloadings were up nearly 2% over previous week, and operating income of first group of railroads in March showed net up 306%. However, rails did not enthuse over either item. Other favorable trade news included a slight increase in power output over preceding week, bank clearings up 28% from year ago, sharp advance in U. S. foreign trade for March and higher steel operating rate. On the other hand, new financing was below normal, railroads were worried over increased costs and ultimate rise in wages according to new agreement, and currency in circulation declined $23,000,000.

Dividend meetings of forthcoming week include on Metro-Goldwyn preferred, which rate is now $1.89 where it yields 7.3%.

Bonds

Money which has been going into purchase of bonds was diverted into buying preferred issues on Stock Exchange and Curb during week. This brought to a halt the rapid rise in most liens, and amusement bonds were affected along with others. Only amusement lien to show a gain was General Theatre Equipment '40, which bonds made net gain of nearly point after getting up to 11¾.

Pathe 7s went to a new 1934 high at 98⅜, and then finished week unchanged at 97½. Other film company bonds, excepting Loew 6s, which lost three-quarters of a point net, were off one to three points. Paramount - Famous - Lasky and Paramount-Publix liens and certificates of same suffered most heavily. However, there was a tendency to rally from lows on Saturday.

Summary for week ending Saturday, April 28:

STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate.	igh.	Low.	Last.	Net chg.
7⅜	3½	400	American Seat	5½	5	5	— ½
5¾	2½	1,100	Consol. Film	4½	4	4⅜	— ⅛
31	23	2,600	Columbia P. vtc	30½	29	29	— 1½
17½	10⅜	2,800	Consol. Film pfd. (60c.)*	17	10¼	10¼	— ⅜
96½	79	2,000	Eastman Kodak (3)	96½	93⅝	95	— ⅛
17½	12¼	52,100	Fox, Class A	†17½	15⅞	16⅛	— ⅜
25¼	18¼	40,200	Gen. Elec. (60c.)	23⅝	22¼	22¼	— 1⅛
35½	25¾	45,800	Loew (1)	34⅝	32⅜	32⅜	— 2⅛
97¼	72	200	Do pref. (6½)	97¼	97¼	97¼	+ ¼
7	4⅝	8,600	Madison Sq. Garden	7	6⅞	6⅞	+1⅛
26	21	200	Met-G-M pref. (1.89)	26	26	26	+ ⅛
5⅞	1⅜	28,100	Paramount	5⅛	4⅝	4⅝	— ⅛
4¼	1½	11,800	Pathe Exchange	3¼	2⅝	2⅝	— ⅜
24½	21½	21,800	Pathe, Class A	†24½	21	21	— 2½
9¾	6½	91,200	Radio Corp	9	8	9¼	— ⅛
4¼	2¼	8,100	RKO	3½	3¼	3¼	— ⅛
34⅝	15	34,700	Radio, pfd B	33⅜	30⅜	30⅜	— 2⅜
46½	10⅞	3180	Universal pref	45	44	44	— 1
8¼	4⅞	29,700	Warner Bros	7⅝	7⅛	7⅛	— ¼
31⅞	18½	500	Do pfd	‡31⅞	30	30	— 1
47¼	35⅝	27,300	Westinghouse	41	38⅝	39	— 2

* Pal † New 1934 high. ‡ Unit of trading 10 shares.

		3,900	Technicolor			9¼	— ⅝
		1,600	Trans Lux (10c.)			2¼	— ⅛
13	3¼	$217,000	Gen. Thea. Eq. '40	11	9¼	11¼	+ ⅝
72	51	26,000	Keith 6's, '46	71	69	70	— 1
102	85	37,000	Loew 6's, '41	101	100½	101	— ⅝
98⅜	86	24,000	Pathe 7's, '37	†98⅜	97½	97½	
40	30	21,000	Par-Broadway 5½'s, '51	37⅛	35½	35⅝	— 2⅛
54⅛	29½	55,000	Par-Fam-Lasky 6's, '47	52	49¾	49¾	— 2⅜
54	28½	31,000	Par-Fam-Lasky 6s, ctfs.,	52⅝	48¼	49	— 3
55	29¼	125,000	Par-Pub 5½'s, '50	52⅝	50⅜	50⅜	— 2⅛
54	29	106,000	Par-Pub 5½'s, '50, ct	50½	48½	49	— 2⅜
67	40⅜	328,000	Warner Bros. 6's, '39	65⅛	63⅝	64	— 3

OVER THE COUNTER, N. Y.

Roxy, Class A	—	—	
De Forest Phono	—	—	

PRODUCE EXCHANGE, N. Y.

..		4,300	Par-Pub	8	4⅝	4⅝	— ⅝

* New 1934 high.

Zirn in U.S. Supreme Court

Action of the Paramount trustees in getting an order permitting them to sue Par directors and others on stock repurchase deals came last week on the eve of filing in the U. S. Supreme Court at Washington of Samuel Zirn's suit asking for removal of these same trustees. They are Charles D. Hilles, Charles E. Richardson and Eugene W. Leake.

Zirn went to Washington Saturday (28) with a view to filing his action with the highest court tribunal yesterday (Monday). Case has been in preparation for many weeks, following refusal of the lower Federal courts to grant relief.

Acting for Robert S. Levy, Par bondholder, Zirn demands the removal of the three Par trustees on the grounds that they were improperly elected and are not qualified to act as trustees.

In another Zirn action on question of whether a non-judgment creditor, such as a bondholder, can sue Par directors for responsibility on the film-hocking bank deal and others, application for leave to appeal will be heard some time this week, with argument at Albany expected the following week.

SPENCER TRACY'S NEXT

Hollywood, April 30.

Spencer Tracy arrives tomorrow (Tuesday) from New York, called back by Fox to go into top spot of 'Marie Gallante.' Henry King directs.

King has been in Panama for several weeks getting atmosphere shots and is expected back the end of this week.

EXPORTING TECHNICIANS

George Teague and Laurence Butler, process experts, arrived in New York yesterday (Monday) from Hollywood en route to London for London Films.

They'll work on the Doug Fairbanks picture, 'Private Life of Don Juan,' and the H. G. Wells' story, 'Hundred Years to Come.'

PACT ROBERTS, MEREDYTH

Hollywood, April 30.

Stephen R. Roberts goes to Radio for two years to direct four pictures each year.

Deal set by Schulberg & Feldman, who also secured a new one-year contract for Bess Meredyth, writer, at 20th Century.

WATTS' VACATIONS

Richard Watts, picture critic for the N. Y. Herald Tribune, sailed on his annual vacation abroad last week. It is Watts' fifth spring jaunt to Europe. He made two trips to Russia and one to Ireland. This time its the Balkans. Watts will be away about seven weeks.

U BORROWS WYNYARD

Hollywood, April 30.

Diana Wynyard goes to Universal on loan from Metro for the femme lead in 'One More River.'

'River' is the John Galsworthy novel to be directed by James Whale.

Vorkapich Subs Andrews With Hecht-MacArthur

Hollywood, April 30.

Slavko Vorkapich, special effects director at Metro, is due in New York to hande technical details on the Ben Hecht-Charles MacArthur indie film effort. Vorkapich is replacing Del Andrews, writer and cutter, previously picked for the job.

In their dealings for talent here Hecht and MacArthur have kept title, release, type of story and other matters secret, with only starting date, May 8, Production in the east.

'DRESSING' OK IN S. F., $18,500

San Francisco, April 30.

For the most part it's a pretty lightweight week among the first runs, with no wallopers shows to pull 'em into the theatres and plenty of warmish weather to take 'em into the open highways.

'Rothschild,' moving briskly at the Geary, and going into a third week tomorrow (1) after a very neat fortnight. Arliss pictures continues to draw class and is set to stay for at least two more weeks of two-a-day showings at $1.65 top.

Warfield showing 'We're Not Dressing,' pretty fair, but not outstanding.

St. Francis with Ruth Chatterton in 'Journal of Crime' and Novarro in 'Laughing Boy' has a screen combo that is fair. Last two weeks have been single features, 'Riptide' and 'Wonder Bar' moving over from the Warfield and getting good money.

Orpheum somewhat dubious this week with 'Success at Any Price' and 'Century of Progress' revue on stage. Fairbanks, Jr., no longer a Frisco draw, and Chi's fair drew little or no publicity here while it was running, so the combination isn't so hefty. Faith Bacon and the tieup on Ripley's connection with the show some help.

Paramount splitting 'Mr. X' and 'Harold Teen.' No names, most of money coming because of Montgomery.

Golden Gate taking it easy with 'This Man Is Mine' and usual stage show, while United Artists is also light, with 'Catherine the Great' holding for a second week. Fairbanks, Jr., in the latter, too, and though pic is drawing good comment and class trade, it's spotty.

Fox showing Jack Holt in 'Whirlpool,' along with a second picture, 'Secret Sinners,' plus vaudeville, and quite good this week.

Estimates for This Week

Fox (Leo) (5,000; 25-35)—'Whirlpool' (Col) and 'Secret Sinners' (Maj), split, and vaude. Jack Holt in former has a following, and looks like $9,000. Week before it was $8,200 on 'Helen Stanley' (Col) and 'City Limits,' split.

Geary (Lurie) (1,800; 50-75-$1-$1.65)—'Rothschild' (UA) (2d week). Good money pace after nearly $12,000 on first week. Staying for a run.

Golden Gate (RKO) (2,844; 25-35-40)—'This Man' (Radio) and stage show. Not heavy at $9,000, while last week saw $9,500 on 'Glamour' (U) and stage show.

Orpheum (F&M) (2,400; 25-35-55) —'Success' (Radio) and 'Century of Progress' revue, with Faith Bacon and Ripley characters. Young Fairbanks is not a b.o. magnet, and $8,000 is not up to par of past few weeks, which generally have been pretty good except for last week's disappointing $10,000 on Duke Ellington's band with 'Keep 'Em Rolling' (Radio).

Paramount (F-WC) (2,400; 25-35-50)—'Mr. X' (MG) and 'Harold Teen' (WB), split. Montgomery drawing in the former, and latter fair after years of the Teen comic strip. About $12,000, while last week's 'Bottoms Up' (Fox) and 'As Earth Turns' (WB), split, got $11,000.

St. Francis (F-WC) (1,500; 25-35-40)—'Journal of Crime' (WB) and 'Laughing Boy' (MG). Chatterton and Novarro followers making it a fair $6,500 week. Last week 'Wonder Bar' (WB), after big stock at the Warfield, was moved over here and got big $8,000.

Warfield (F-WC) (2,700; 35-45-65) —'We're Not Dressing' (Par) and stage show. Bing Crosby means money, to the extent of satisfactory $18,500. Last week was swell $24,000 on 'Men in White' (MG), with stage show led by Howard, Fine and Howard.

BOB WELSH JOINS MONO

Hollywood, April 30.

Robert Welsh has become executive producer of Monogram, appointed by Trem Carr to replace Lou Ostrow, who leaves Mono June 1.

Welsh has already reported on the lot.

W.R. HEARST HAS REEL BOYS REELING

Newsreel field is getting ready to reflect greatest in years war being passed around that William Randolph Hearst has issued orders that no expense be spared in putting Metrotone on its own at the top.

In Fox Movietone, the from Metrotone regarded as an opportunity Foxites to re-gear themselves.

Right down the line plans are being made to strengthen weak spots in all newsreel coverage and to giv the publisher plenty to fight over.

'Tarz' Sends Par, Omaha, Back to Singles, $7,500

Omaha, April 30.

Calibre of attractions is up a bit over last week at all houses, with no subtraction on the money and possibility for some incline. One material change in policy is at the Paramount, which goes back to single features with "Tarzan" after an experimental spell in which such films as 'Riptide,' 'Nana' and 'Scandals' had to troupe double.

Toss-up as to which house the real magnet, but contest likely between Paramount and Brandeis. First should realize around $7,500 and 'Lost Patrol' should build at the Brandeis to a good $4,500.

Last week 'This Man Is Mine' made it surprise week and topped $4,000, packing them in first three days. Street-car employees' strike settled before all openings and transportation normal again. Heavy competition from Bob Morton's indoor Shrine Circus at the city auditorium cut in on finish of last week bills and openings this week, and noticeably, too. Other competition last week came from Eva Le Gallienne's 'Master Builder' one night at Tech High.

Estimates for This Week

Brandeis (Singer) (1,200; 20-25-35)—'The Lost Patrol' (RKO) and 'Journal of Crime' (FN), dual. Expects $4,500, good. Last week, 'This Man Is Mine' (RKO) and 'Ninth Guest' (Col) bettered expectations at $4,000.

World (Blank) (2,100; 25-35)—'Looking for Trouble' (UA) and 'Midnight' (U). Better fare than past week, take at b.o. up some, $4,000, average. Last week, 'Come On, Marines' (Par) and 'I Believed in You' (Fox) only $3,500, slack.

Paramount (Blank) (2,765; 25-40) —'Tarzan' (MG). House back to single features. Fans who like to see a show without getting dragged through a three-hour program approve. Should better several of the double-feature programs which have preceded, and worthy at $7,700. Last week, 'Nana' (UA) and 'Show Off' (MG) disappointing but over average at $7,250.

Orpheum (Blank) (2,976; 25-40) —'Trumpet Blows' (Par) and 'Registered Nurse' (FN), dual. Average bill, should have little trouble taking $7,200. Last week, 'Melody in Spring' (Par) and 'Upper World' (WB) were a couple of smiles, and very pleasing at $7,700.

Jean Muir's Bonus

Burbank, April 30.

Picking up option on Jean Muir, Warners also gave actress a bonus payable as salary.

Girl, a newcomer, is working for a small stipend at present.

Joe Brown's Pedaler

Hollywood, April 30.

Warners will star Joe E. Brown in 'Six Day Bike Race.'

Earl Baldwin is writing the story.

ARTHUR SUPES PAR SHORTS

Hollywood, April 30.

Lou Diamond has set George Arthur as supervisor of shorts, which Paramount will make locally for the 1934-'35 program. Paramount will make at least 20 two-reel comedies for next season, and may also produce single reelers at this end.

Arthur has been in charge of Paramount's cutting and editorial department for several years, and assumes his new post upon the return of Diamond from the East.

Frenchmen Think Up a New One; They Want to Tax All Dubbed Films

Paris, April 21.

Newly created syndicates of independent producers and distributors took advantage of their first business meeting to sock American and other foreign films. They advocated the imposition of a tax on

started in what favorable vein to Americans by saying that the new groups 'oppose systems of tariff duties and quotas which do not work, or work badly.' This idea was greeted with cheers. But the resolution went right on to say that French films should be more effectively 'protected' by the application of quotas on the exhibition of films, instead of on importation, and by a tax on French post-synchronized versions of foreign language films.

Idea is that at the same time taxation of French films would be reduced, to give them further edge.

Proposal of a dubbing tax is met by representatives of American companies with the argument that the requirement that films be dubbed in France is in itself a tax, and a heavy one. Law requires that French dubbed versions be produced here, and this makes it obligatory for American producers to spend an average of $45,000 in France to dub each film they want to show here in the language of the country.

Resolution goes on to say that other countries have been able to regulate foreign competition successfully by this method, and France should imitate them. Also proposes that the American example should be followed by provisions concerning block booking and dual bills.

Film Bank

Regarding the proposed film bank, new groups declare that it should be organized as a credit institution purely and should not go in for angeling films. Distinction, insofar as there is one, fits American ideas.

Organizations announce that they will set up a co-operative buying agency immediately and organize credit check-up outfits for the industry. Also will start a commercial film publicity bureau, which will eventually place all advertising and conduct propaganda abroad for French pix.

They say that the trouble with French films is that they are both too many and too poor, and their aim is to make them better and fewer.

Meanwhile, a healthy scrap has burst between the exhibitors' organization and the distribs' section of the Chambre Syndicale. Latter has issued a ukase that the distribs will continue to stick to a standard contract for renting, which the exhibs consider unfair.

Exhibs, led by Raymond Lussiez, have declared war on the Chambre, and decline to have anything to do with the standard contract.

SHABAN OUT, S. AFR. INDIES REORGANIZE

Capetown, April 3.

A. Shaban of Independent Film Distributors, S. Africa (Rty.) Ltd., is no longer connected with the concern, financially or otherwise. Shaban was associated with American Film Distributors, S. Africa (Rty.) Ltd., and recently amalgamated with British and Universal Pictures (Rty.) Ltd. as the Independent Film Distributors, S. Africa (Rty.) Ltd., with Shaban as comanaging director with J. Kalusky.

Company has now been reorganized, and it is understood that J. Kalusky will be managing director alone. I. F. D. claims to be a co-operative unit of South African Showmen who are in the field to break the present monopoly of film distribution. They carry no building schemes and will not rent houses.

Company has secured the product of British Lion, Sound City, Monogram, Universal and Majestic, with a full year's supply available. Guarantee exhibs one program weekly, and hope to make it two later on.

Madrid Comebacks

Madrid, April 18.

Comeback season is on with a bang. Newest recruit from the old-timers' ranks is Pastora Imperio, a gypsy dancer who had quite a rep about six years ago.

Other comebacks include Juan Belmonte, the greatest bullfighter in Spanish history, and Rafael Gomez known as 'El Gallo' ('The Cock'), who are set to fight again. Belmonte has been out of the ring for the past six years. El Gallo, is bald and 53 years old.

Paris Newsreelers Group; Ask Greater Safety, Privileges

Paris, April 21.

Local newsreels have formed a syndicate, with Gallo of Pathe at its head, to represent them in dealings with the police. Step is a preparation for the riots everybody expects to come, and to which the newsreelers look forward with watering mouths.

What they want is front line privileges and orders to policemen to spare cameras and the heads of cameramen. Suggestion is that armored trucks and steel helmets would be more effective.

Fox's shots of the Feb. 6 riots, which censors forbade, were shown by official order to the parliamentary committee inquiring into the responsibility for the bloodshed. Pictures showed nothing edifying, but Fox was flattered and the probers saw a good show.

Fratellinis Collecting $210,000 from Circus

Paris, April 21.

Paul Albert and Francois Fratellini, best known clowns in France, have learned that it may be about as profitable, on paper, not to work as to work.

They won a $210,000 verdict by default against the Cirque d'Hiver, which shut down on them. Sum represents back and indemnity for breach of contract.

Sanders Leaves Pathe

London, April 21.

Harry Sanders, editor of Pathe Gazette, has resigned. He started with the newsreel organization 24 years ago as cameraman.

Sanders was instrumental in securing for Pathe the exclusive annual filming for a period of years of the Grand National.

Sydney Nixes W-T Bid For Legit House Site

Sydney, April 5.

ity Fathers refused the offer of Williamson-Tait to build a theatre in Queen Victoria Markets for legit purposes.

Stated that offer was not high enough, and W-T refused to raise the ante.

W-T say it will take a look-see for another suitable site.

Home Made Pix Dominate Madrid Cinemas; 1st Time

Madrid, April 18.

Foreign pix took one on the chin this week. Four out of seven loop houses are showing Spanish-made productions, with two Americans and one French film at the other cine.

This is the biggest onslaught made by Spanish films in a long time, and it's believed due to the fact that the minister of industry is getting set to limit showing of foreign pictures and make the presentation of a certain number of feet of Spanish films mandatory.

By showing that they can produce the pictures, Spanish producers evidently hope to convince public opinion that such a decree would not rob them of any theatrical pleasures.

Curious note is that houses showing Spanish films are drawing an older and more Spanish crowd than the houses presenting American pix. Few foreigners are seen at the Spanish pictures, while young Spaniards seem to be exhausting the grinds showing foreigns before taking in the home-made product.

Mex. Government Promises to Help Actors Find Work

Mexico City, April 27.

Mexican Actors Union finds some solace in the promise of the federal labor department to help it raise local stage houses from an acute depression, which Union blames upon radio and films.

Department's promised aid will be in the form of finding professional employment for jobless thespians, feature of which will be to induce cinemas to put on stage shows.

Polly Walker Off

London, April 21.

Polly Walker has left for Australia to appear in 'Merry Malones' for the Fuller circuit.

She opens in Melbourne at end of May.

B. O. Grosses Take Big Leap Up In Australia; Product Varied

IC GORRICK

Sydney, April 4.

Lenter just concluded has been one of the most prosperous experienced in Australia for many years.

Reported that over the holiday period $6,000,000 circulated in Sydney alone, with the country folk eager to spend a portion of their huge wool-checks around the stores and on Amusement Row.

State Fair, regarded as the biggest in the world, drew capacity day and night, and the side-shows did corking business. One or two wet days helped to jam the theatres, and everybody got a break.

From every State in the Commonwealth reports flashed that record-spending crowds gave the trade highest of grosses. To cope with business some theatres began their sessions at 9 a.m.

Line-up of amusements offered here today can stand shoulder to shoulder with any other country in the world.

American pictures are in high favor and clicked strongly all around, British, too, more than held their own, all over Australia.

Despite the recent strife between distribs and exhibs, more high-grade pictures from every studio found their way into the ace houses of G.T. and the indie managements.

Current line-up includes 'Duck Soup' (Par), 'Alice in Wonderland' (Par), 'Wax Museum' (WB), 'I Believed in You' (Fox), 'Tillie and Gus' (Par), 'Little Women' (Radio), 'I Was a Spy' (G-B), 'Red Wagon,' 'Lady Killer' (WB), 'What Price Innocence' (Col), 'Damaged Lives' 'Orient Express' (Fox), 'Only Yesterday' (Univ), 'Sitting Pretty' (Par), 'I'm No Angel' (Par), 'Secret of the Skies,' 'Queen Christina' (MGM), 'Thark' (Brit), 'Hindle Wakes' (Brit), 'Gold-Diggers' (WB), 'The Right to Romance' (Radio), 'This Week of Grace,' 'Design for Living' (Par), 'Too Much Harmony' (Par), 'Female' (WB), 'Smoky' (Fox), 'Happy Ever After' (German), 'Just Smith' (Brit), 'This Is the Life' (Brit), 'Going Gay,' 'Soldiers of the King' (Brit), 'The Invisible Man' (U), 'My Weakness' (Fox), 'As Husbands Go' (Fox), 'A Southern Maid' (Brit), 'Roman Scandals' (UA), and 'The Masquerader' (UA).

Bobby Howes Sticks to Waller; Cochran to Do Musical Again?

London, April 21.

Contrary to general rumor, Bobby Howes is still to produce shows in conjunction with Jack Waller.

Rumor still persists that Bobby Howes will be starred in 'Roberta' when the show reaches London. Should this happen, Max Gordon will do the musical in associati with Waller and Howes.

Jack Buchanan, now in 'Mr. Whittington' at the Hippodrome i association with Waller, is also staying with him for his next vehicle, which is not set, as Buchanan is due for the 'Sons o' Guns' film, to be produced by British & Dominion, and has not given his new musical a thought.

Again?

Couple of years or so ago Charles Cochran stated he hoped he would never produce another revue.

There are at present healthy signs of his bursting forth again in the field of endeavor, however.

Three Weakies

'There's Always Tomorrow,' play by Lionel Brown, was produced at the Shaftesbury, April 17. Plot revolves around a mother with a fanatical love for her son, which is carried on to the extent where she deliberately dopes the wine glass of a girl whom she believes her son wants to marry. He is, in fact, already married to the girl, and everything comes out all right.

Mary Newcomb plays the mother. One paper says it is a stupid and unconvincing play. He's wrong. It isn't a play at all.

With no less than four plays tried out at the Embassy now running in the West End, the management presented 'Battle Royal' April 18. It is a comedy in three acts by Kim Peacock, an actor.

Not enough substance in it to make a 20-minute vaudeville sketch. All talk, designed to be 'smart,' along the Noel Coward lines, but woefully lacking.

M. Willson Disher, a reformed VARIETY London correspondent, now dramatic critic of the Daily Mail, has written a play titled 'Having No Hearts.' It was produced at the little Mercury theatre, on the outskirts of London, April 18. Least said about it, the best.

Dean-Hopper Nuptials

Victoria Hopper, one of England's youngest potential stars, is to marry Basil Dean. She played Tessa in the film version of 'The Constant Nymph' and is now appearing in the Drury Lane production, 'Three Sisters.'

Less than a year ago she had her first West End engagement. She is 22. Dean is 45. This is his third venture.

Sydney Goes West

Sydney, April 5.

ney has strongly for that West gal. 'I'm No Angel' goes into fourth week at the classiest house , Prince Edward, and already the other feature has been changed to give customers a chance to take a second look at Mae.

The 'come up' gag is a by-word all around town, from the poorer area up to the ritzy centre.

Mussolini Says Okay, So Italy Starts Its Very Own Hollywood

Rome, April 18.

Italy intends to have its own Hollywood, and work has already begun on a grandiose new film town on the coast, between Pisa and Leghorn. Mussolini approved of the idea and has baptised the filmopolis Vis, which is the way the old Romans said 'strength.'

Vis is situated among beautiful pinewoods and has natural background of hills and valleys. Site chosen covers 10,000 square yards, and the foundations are being laid out under the direction of C. Valente.

Director of the ambitious enterprise is G. Forzano, co-author with Mussolini of several stage successes, including 'The Hundred Days' and the shortly expected 'Julius Caesar.'

Film-town, in which it is hoped to concentrate all Italian picture production has a naturally good climate. Enterprise is being backed by a group of Turin and Rome financiers. Newly reorganized Cines Co. of Turin has an interest.

BRITISH GOV'T NIXES SHOW TAX REDUCTION

London, April 21.

Legitimate end of the amusement industry, although joining in the formal protest, was apathetic in an effort to secure a reduction of the entertainment tax in the new budget just issued by the Chancellor of the Exchequer.

Film people put up a bold front and told how they were placed upon the terrestrial globe for the sole purpose of providing amusement for the downtrodden unemployed. As such they were badly handicapped in providing picture entertainment owing to the tax and, sooner or later, they cried they would all be bankrupt.

Chancellor said he was very sorry, but he really was unable to do anything this year in the way of tax relief.

Government official is privately quoted as saying there would be no concession in the matter of entertainment tax reduction for a long time. He says the Chancellor has been gathering data on the subject for some time. These statistics showed that Gaumont-British is doing well and paying dividends to its stockholders, and most of the smaller are doing proportionately well.

Coupled with this data is a lot of figures on the agitation for a restriction of picture house building operations. Gaumont-British publicity is to the effect the new building of picture houses makes it impossible for any of the theatres in certain territory to show a profit. Gaumont-British has just completed a couple of large picture houses in districts already supplied, and others under their direction are in course of construction.

Another reason whispered about the film district for failure to secure tax remission is said to be some difficulty about checking up on a proposed tax on foreign film negatives in the form of ad valorem duty.

FOX PARIS PRODUCER MOVES OFF PAR LOT

Paris, April 21.

Fred Bacos has deserted the Paramount lot and is making his next production, 'White Lilac,' at the Pathe studio, also in Joinville. t costs him a lot less in rent, and he gets the same facilities, he says.

Bacos, whose films are distributed by Fox, has proved to be one of the most successful of the local independents this year because he can chisel down the costs and at the same time make an appealing picture. Nobody gets up and shouts 'masterpiece' when one of his pictures is shown, but he gets the rentals, especially off the boulevards and out of Paris.

His pictures are purely French in character. Alice Field is starred in 'Lilac,' which Karl Anton is directing.

Bacos, a Levantine of long residence in Paris, ran the business end of the Paramount studios until Par stopped local production.

No Jacobs-Bregstein Split

Irving Jacobs and Herbert Bregstein have not dissolved their partnership for distribution of foreign pictures, Jacobs said on arrival in New York.

Duo has turned down U. S. rights of 'La Maternelle' made by Universal in Paris, which Jacobs had intended to bring over.

ENGLISH DISTRIB MONOPOLY

Sir Benj. Fuller and His Brother, John, in Surprise Split of Circuit

Sydney, April 30.

Sir Benjamin Fuller and his brother, John Fuller, have split their holdings in Fuller ' theatre

It's the most surprising move in show business here in some time.

Sir Benjamin and his brother have been very close to each other for many years and it is inconceivable that they should have had an argument causing the split-up of business affairs.

Under the split, Sir Ben retains the circuit and his brother John takes the St. James theatre, Sydney, ace house.

In New York the news was received Monday (30) morning with utter amazement. Only conceivable explanation is that it is a move on the part of the Fullers to get out of the combine thing down under. Fuller chain has an agreement with Greater Union and Hoyts to purchase films en bloc, thus forcing down prices of American and other distribs. Deal has been unsatisfactory and much bickering in Australia has resulted. Sir Benjamin is known to have wanted to get out of it for some time, with no easy action open to him.

It is recalled in New York, also, that the St. James is a separate corporation from Fuller Theatres and does not actually belong to the circuit, although generally considered as its ace house. St. James has been going along on a pretty much indie policy for some time.

Recently, immediately after Metro was turned down in its attempt to build a theatre in Sydney for itself, the company completed a deal with Fullers for distribution in Australia, all Metro pics to get pre-release showings at the St. James.

Crashing DeLuxe

Paris, April, 21.

Theatre managers here squealing that the game of gate-crashing is getting so popular they even have to sell tickets in secret to lovers of the sport who want to show off their prowess.

R. Cardinne-Petit tells the story of a man who boasted he could get into any theatre just by showing his card. Crasher neglected to tell admiring friends that he always went to box office the night before and bought seats, exchanging the tickets for a marked pasteboard that looked like a visiting card, which admitted him.

PAREE NITE LIFE GETS NEW START

Paris, April 21.

Much needed new life is being instilled into the Montmartre nitery district by opening of new spots by Bricktop and Dinah, veteran colored Paris American whoopee specialists. They're counting on the arrival of American tourists this summer, and, as a matter of fact, the influx is already beginning, despite high prices.

Dinah's new place is called Pigall's. She has set the drink tariff from $1 to $1.60, with champagne from $3 to $7.80 a bottle.

Bricktop's revamped place, called the Monico, got a high society send-off at her opening. She has fixed up the decor in bright red and has put boxes of geraniums in the windows. Ceiling is trimmed with square mirrors. Dropping obligatory champagne, she lets her supper customers come down to corned beef hash and coffee, and specializes in fried chicken.

Entertainment is supplied by Myrtle Watkins, formerly of 'Blackbirds' troupe, and Mike Riley, hoofer who was with 'Hot Chocolates' in New York. Music is by Jimmie Boucher's band.

Richard Arlen showed up for the opening, and the hotsy-totsy effect was provided by Barbara Hutton Mdvani and her Georgian prince, with a party, and Lady Mendl of the British Embassy.

Ambassadeurs opening also will help keep the ball rolling for new season.

Boop Pic Nix in Eng.

London, April 30.

'Red Hot Mama,' a Betty Boop cartoon, was rejected 100% by the British Board of Film Censors.

Censor's report reads 'that a film depicting the comic treatment of hell is unsuitable for public exhibition in this country.'

ANZAC PROBE DWINDLES TO CHATTER

Sydney, April 4.

Film probe is dwindling down now to mostly lawyers' chatter. Figured in the trade that the legal lads will cop a nice gross from their principals in the all-for-nothing battle.

After the chatter finishes the commissioner will hie himself away to make out his report for the government. Then, maybe, in four-five-six weeks the result of the probe will be given out.

Believed generally here that both exhibs and distribs opened their mouths a little too wide to the government representative, and that the government will now find a way in which to squeeze a little more cash out of the industry by introducing new taxes.

Betting on the outcome of the probe strongly favors a quota for Australian pictures and protection to Australian shareholders in the amusement field. Maybe the government will sanction the building of more theatres in Australia, but it is thought local men will be protected from foreign competition.

Now that the smoke of battle has blown away, both sides are wondering whether they said things which they ought not to have said, and whether a royal commission will really become an actuality. With grand trade over Lenten, both exhibs and distribs forgot all hard feelings and united in selling the public entertainment along sane showmanship lines, and the results have proven that with an international spirit prevailing in the trade good business can always be brought to the box office.

Charles Munro says that at no time did he seek a battle with the film men. His circuit was out to make a profitable buy, he claims, and he must be in a position to run his theatres on safe lines, so that at the end of each financial year the stockholders okay the methods employed.

Lower Belgian Tax

Brussels, April 19.

Relief for Belgian exhibs is seen in decision to cut admission tax from 6% to 4% for seats sold at 30c or less.

Reduction applies only to houses with 40c top or less. Goes into effect immediately.

NOLAN BETTER

Hollywood, April 30.

John Nolan, Fox Film rep in Australia, who has been confined to the Cedars of Lebanon hospital since arrival from down under, is improving and expects to leave for New York soon.

COULD FORCE U.S.A. DEALS

Establishment of Central Booking and Buying-Selling Syndicate with Downing Street Blessing Expected—Gaumont British Mentioned Guiding Spirit

NATIONALISM

London, April 30.

Movement is on foot to form a semi-official government corporation to be known as British Film Distributors. It will be along lines of British Broadcasting Corporation and will take practically complete control of film distribution in England.

Idea seems to be engineered by Gaumont-British. Corporation, if formed, is figured to be able to control and regulate prices of foreign films. But that's not the real sting from an American standpoint. Whip will probably come in the form of compulsory booking of British pictures in the United States in some proportion to the American films that are given permits for exhibition over here.

Whole thing started by examination in certain quarters of film production figures in the United States and in Britain. Authoritative sources put the estimate of features produced in the United States per year at about 600, plus about 800 shorts. In addition there will be over 100 British features made here by American concerns next season, plus about 20 shorts. British films made in England will total 200 features and 60 shorts. Added to this will be some importation from the Continent.

U. S. A. Can't Take It

That still gives the Americans plenty of edge over here, but the British are beginning to feel their oats, despite the fact that American film concerns are complying with the quota requirements. Feeling is that the Britons are in good enough shape to force their hands and the Americans in no shape to reject whatever gauntlet is thrown down by the locals.

Some years ago daily newspapers in England saw a menace in the form of a new approaching competition for their advertising. They

(Continued on page 46)

'Rasputin's' Foreign Difficulties Bring Protests Over Lack of U. S. Trade Protection Abroad

Banning of 'Rasputin' and several

week, has started an active campaign of major companies, led by Metro, to get more concerted U. S. Government protection of film matters ghout the world.

ing, as expressed, is that American consulates and embassies the world are not co-operating sufficiently with picture companies or giving them the protection American commerce.

In the case of 'Rasputi pointed out that the picture got into difficulty in England, company losing a libel suit against it and immediately cutting the offending sequences. Picture as going around now has nothing more to possibly offend and in several recent instances, after being banned in European countries, an appeal and explanation has brought a revision of the ban.

Metro's attitude, however, is that as soon as the ban was proclaimed the American government residents should have taken action to reverse it on the simple grounds of aiding American commerce abroad and from the standpoint that the picture, bei... commercial property owned by an American concern, is being unjustly dealt with by banning.

Other film companies, notably Paramount, which has had considerable difficulty of a similar nature recently, subscribe to this view.

Hays office, when apprised of the banning of an American film, always takes steps to revert it or do something about amelioration. Picture companies, however, insist that they should not have to go to the Hays office for help in the first place, that the aid ought to be forthcoming as a matter of course and automatically.

U. S. Serials Cut Into 3 Sections for Paris

Paris, April 21.

Red Star Films, which represents Mascot Pictures in Europe, announces that it will put a number of its serials in three sections on the market here.

Move is a result of Pathe's three-part 'Miserables,' which doing well at the b. o.

AMERICANS ASK CZECHS FOR 12-1 QUOTA

Prague, April 17.

Still discussing the offer of the American film producers, making possible re-entry of American films into Czechoslovakia on a quota of one to twelve, or a payment of $625 on every film coming from America.

Czechoslovak government has countered by offering eight to one quota.

At the same time, while negotiations between America and Czechoslovakia are still going on, Czechoslovak film producers are urging the establishment of a film bank to aid domestic film production. To finance the proposed institution a register is to be kept of all the domestic and imported films. On every foreign film a license fee is to be imposed which would be used to make easier the cost of domestic films.

Under present existing conditions persons desiring to produce films in Czechoslovakia are compelled to call on financial aid of important picture house owners, who give the money only on condition that they have the premiere rights of the first films shown, and when the films do not turn out successfully, the film producers find it difficult to place the films in question in other picture houses.

Proposed film bank is following the example of similar one in Germany.

Gordon, LeMaire, Ritchie and Goetz Hold Paris Convention of Their Own

Paris, April 21.

It's been Broadway Old Home Week here. Ray Goetz has been passing through looking things over. Lee Shubert dropped over from London. Max Gordon spent couple of days on his way to Vichy for a rest.

All have been at the George V, where Irvin Marks lives, and his room has been headquarters. Bob Ritchie also is at the hotel.

Gordon, whose chief concern is his health, has bought nothing on this trip. Marks took him to see 'Waltzes from Vienna' at the Porte St. Martin, in a French version. This is the show which Gordon plans to take to the small Radio City house next fall if the deal can ever be finally fixed up.

After he has finished his cure in Vichy he'll go back to England to see Gertrude Lawrence's new show, which is opening in Manchester. Gordon is also considering a new musical for which Cole Porter is writing a score.

Also passing through Paris is Rufus LeMaire, who is fixing up a deal for George Arliss in London.

Ritchie is keeping his plans deep and dark, but says he is not trying to book Jeanette MacDonald on the continent. He's going from here to Berlin, Vienna and Budapest, and will be back in Paris afterwards.

Goetz is working on a play for Gilbert Miller, who is now in London and is expected here soon.

Shubert said he was here because the American public is getting tougher and tougher in its desire for plays with a wallop, and he hopes to get some material on this side that will supply the need. Also registered a kick because Hollywood has signed up all the veteran playwrights, leaving Broadway dry.

In London he bought rights to two plays: 'First Episode' and 'Sexes and Sevens,' latter adapted from an old French piece by Savoir. He also arranged to put on A. E. Thomas's 'No More Ladies' in London in collaboration with Gilbert Miller, with Constance Collier in the lead.

He's due back in New York May 1.

FRANCO-RUSS PICTURE DEAL?

Paris, April 21.

Charles Delac, back from Russia, claims to have made arrangements for the collaboration of French and Russian producers.

Certain elements in French film trade see in this an attempt to make a deal whereby French producers will work together with the Soviets to make pix in Russia, and then both will try to force these films on foreign markets, especially American, in exchange for the privilege of sending films to France and Russia.

Idea is poohpoohed in American circles here.

OWEN MOORE'S PLAZA, LONDON, P. A. AT $500

London, April 21.

Plaza, besides a double feature film program, had Owen Moore doing a personal, week of April 16. Moore was booked in here at $500 per week, after trying out at the Astoria, Brixton, a Paramount suburban spot.

It's a one-man sketch, using a film as background, with Moore talking to the audience and then conversing with some of the characters on the screen. Idea, while not new in America, is a novelty over here.

WE'RE NOT DRESSING

(MUSICAL)

Paramount production and release, featuring Bing Crosby, Carole Lombard, Burns and Allen. Directed by Norman Taurog; associate producer, Benjamin Glazer, who also authored the story. Screen play, Horace Jackson, Francis Martin and George Marion, Jr. Songs by Harry Revel and Mack Gordon; camera, Charles Lang. Rivoli, N. Y., starting April 25. Running time, 80 mins.

Stephen Jones	Bing Crosby
Doris Worthington	Carole Lombard
George	George Burns
Gracie	Gracie Allen
Edith	Ethel Merman
Hubert	Leon Errol
Prince Alexander Stofani	Jay Henry
Prince Michael Stofani	Raymond Milland
Old Sailor	John Irwin
Captain	Charles Morris
First Ship's Officer	Ben Hendricks
Second Ship's Officer	Ted Oliver

'We're Not Dressing' in plot is an unofficial remake of Par's 'Male and Female' (nee Sir James Barrie's 'The Admirable Crichton'), but at least Par has taken its musicals out of the backstage-tin pan alley atmosphere. Where it's light and familiar on the story it's heavy on sturdy croonology by Bing Crosby, who makes the footage a vocal delight. no small amount of comedy—ever a b. o. asset—via the combined efforts of Burns and Allen, Leon Errol and a comedy bear that motivates the action. All in all a cinch audience picture—any audience.

Plot is one of those familiar patterns of the fabulously rich heiress on whose yacht ing is a gob. His particular chore is to exercise the furry pet of the femme owner of the yacht, and when the bear encounters some mishaps she seemingly takes more direct cognizance of the sailor.

Comes the wreck which throws 'em all on shore. Strangely enough none of the crew survives, but this particular sailor (Crosby), although somehow all the less expert passengers—Carole Lombard, Errol, that clown princeling pair, and Ethel Merman—manage to reach shore safely.

Burns and Allen are introduced as a botanical explorer and his wife who thinks flora and fauna are a vaudeville team and who sets up Rubegoldbergish traps for wild animals.

The Crichton stuff naturally fast asserts itself, with the gob alone knowing how to wrest food and comforts from the natural sources, thus making the proud heiress capitulate.

The vocalizing is all Crosby's. While he may be crooning constantly he does it so well (and not too implausibly because he is discovered as a naturally singing deck washer) that it's forgivable What's more, a little effective business is introduced with the bear, who responds only to the 'May I?' song. That number, along with 'Love Thy Neighbor,' 'Once in a Blue Moon,' 'She Reminds Me of You,' 'Good Night, Lovely Little Lady' and 'Riding Round in the Rain,' already are being well aired on the ether waves and will continue so to be, particularly 'Neighbor,' 'May' and 'Lady.' Mack Gordon and Harry Revel have done a notably good job of the songs, in that they're patterned to conform with the plot action.

The triple-threat collaboration of Francis Martin, George Marion, Jr., and Horace Jackson does much to sustain the weak story, for which Barney Glazer takes double-billing credit as author and associate producer.

Carole Lombard is negligible and not favorably impressive opposite Crosby. She is eclipsed in the femme division both by Miss Allen and Miss Merman, latter working with Errol. Errol, never far from the bar or the cocktail shakers, registers with his finished stew comedy, of which there could be more. Errol-Merman's 'New Spanish Custom' is their sole vocal opportunity. It's Burns and Allen who really rate the second honors to Crosby, the unofficial star. Crosby himself is most of the picture. He screens his best and sings better.

An unquestionable good audience icture certain to please generally. *Abel.*

20 Million Sweethearts

(MUSICAL)

First National production and Warner Bros. release. Features Dick Powell, Pat O'Brien, Ginger Rogers, with Four Mills Bros., Ted Fio Rito's band and Allen Jenkins underlined. Directed by Ray Enright. Story, P. F. Moss and Jerry Wald; screen play, Warren Duff and Harry Sauber; music and lyrics, Harry Warren and Al Dubin; dialog director, Stanley Logan; film editor, Clarence Kolster; photography, Sid Hickox; orchestra under Leo Forbstein. At Strand, N. Y., week April 25. Running time, 90 mins.

Rush Blake	Pat O'Brien
Buddy Clayton	Dick Powell
Peggy	Ginger Rogers
Pete	Allen Jenkins
Sharpe	Grant Mitchell
Brockman	Joseph Cawthorne
Secretary	Johnny Arthur

An entry the theatre boys won't have to worry about. It's a laugh musical without chorus numbers, holds a couple of nice tunes and keeps going despite the 90 minutes' running time. An attractive cast lineup and the proof of the pudding will be in the seeing. Feature shouldn't disappoint anywhere and ought to be able to grab a couple of weeks for its Broadway debut.

Tempo is half this picture's victory, ditty and no little of that impulse comes from Pat O'Brien. He is cast again as a flip chatterer, talking his way out as fast as in, this time as an agent. O'Brien walks into scene after scene, tucks them under his arm and is away. He deserves a world of credit for his sense of pace in whipping this film home, not forgetting that Ray Enright, the director, also should share for allowing him to scamper. Script runs more to situations than gags with almost all the action indoors.

Story has its fun with radio, pokes its finger into that medium's ribs and chuckles. But the point is that it doesn't keep those laughs to itself. Powell is a singing waiter whom O'Brien picks as his big discovery for the air. The boys ease their way to New York where the girl (Ginger Rogers) rings in and through whom they finally frame Powell's opportunity before a mike. Having to break Powell down for that theoretical second act curtain, the script almost makes a heel of O'Brien in splitting the betrothed pair. He gets them together again in time for the finish.

Nothing new about this device, but as played by an engaging lineup, and with well written dialog, it's in the groove that they'll like.

Counting the three specialties of the Mills foursome there are eight numbers, including a couple of reprises. Four Warren and Dubin songs, none of which listen as a sock although two are easy on the ear. These will enjoy their share of popularity and do the picture no harm. The two standouts are 'I'll String Along with You' and 'Fair and Warmer.' Powell also does one vocal chore with the Mills boys, evidently borrowed from the Crosby-Mills ether idea, but Miss Rogers only sings early in the running. The music bunch can get a flash at Leo Forbstein in person.

Powell's entrance is signalized by a prolonged version of 'Flying Trapeze' which marks the film's only slow spot. This Walter O'Keefe flimsy has been around so much on and off the screen that it's becoming a trial. In cutting Enright has thought enough of it to let it run for three or four verses, in addition to which there's another session with it on Powell's flop audition. Ted Fio Rito's band arrives for the closing night club sequence, while the Three Radio Rogues are on the sound track for radio name imitations at the opening.

Film is no cinch assignment for Powell, who is once more spotted as a singing juvenile. He's been in so many recent releases that at the rate they're using him it makes it tougher and tougher. Anyone of less graciousness and vocal calibre might easily have been swamped by such studio demands, despite being blessed with good tunes to deliver. But Powell stands up here from all angles and seems to have the elasticity to team well with any girl picked to play opposite him. Every so often he gets a chance to evidence a flair for comedy, and probably could handle more material in this vein, but it might be playing safe to ease up on him for a spell. It would be a shame to undermine this boy, as he's a valuable lad to have around, all of which Burbank seems to realize only too well.

Miss Rogers is away from comedy on this stint and appears more pleasantly placed as a straight ingenue. A versatile young lady, she looks exceptionally well and plays pleasantly. Grant Mitchell is a pillar in doing straight as O'Brien's grouch nemesis, while Allen Jenkins makes a kiddies' 'Uncle Pete' stand up for results. Joseph Cawthorne is also worth a giggle or two.

'Sweethearts' is really a picture man's picture; a good all around job which will do very well at the box office and looking decidedly within reason as to cost. *Sid.*

MEN IN WHITE

Metro production and release, starring Clark Gable. Directed by Richard Boleslavsky. Screen play by Waldemar Young, from play by Sidney Kingsley. Musical score, Dr. William Axt. Camera, George Folsey. At Roosevelt, Chicago, week April 23. Running time, 72 mins.

Dr. Ferguson	Clark Gable
Laura	Myrna Loy
Dr. Hochberg	Jean Hersholt
Barbara	Elizabeth Allan
Dr. Levine	Otto Kruger
Dr. Cunningham	Henry Gordon
Dr. Michaelson	Russell Hardie
Dr. McCabe	Henry B. Walthall
Shorty	Wallace Ford
Pete	Russell Hopton
Dr. Gordon	Samuel S. Hinds
Dr. Vitale	Frank Puglia
Dr. Wren	Leo Chalzel
Mac	Donald Douglas

Belongs in the strictly adult class of pictures. Not because of any particular incident or scene but rather for the realistic and profound theme, that of a man torn between a woman's love and the relentless destiny of his soul. 'Men in White' is the tale of a potentially great physician who almost, but only almost, tosses away his future as a scientist for the quiet peace of a good marriage. His destiny proves too strong and he sticks to medicine.

Gable is the potentially great doctor and he does an excellent job of it. It is a role diametrically opposed to the breezy style of the reporter of 'It Happened One Night,' but he brings a change of pace to this picture with a sure feeling for the part. Gable does much to make this picture box-office.

Show spells money from plenty of angles. Cast is hand-picked and with a fat roster of names that count. Though the story is centered around a hospital with its pains and starkness, the picture has managed to sentimentalize much of it to keep it from depressing. Hospital set itself is as perky and shiny as a honeymoon kitchen, which has an excellent psychological effect.

Other than Gable there's Hersholt for the strong sympathetic role of the famous surgeon and teacher who keeps tab over his pupils as a hen over her chickens. Up against almost any one but Gable, Hersholt would have had little trouble in gobbling up the picture. He does outstanding work here as the man who helps keep Gable on the path of science. The two women in the picture are Myrna Loy, as Gable's fiancee, who refuses to play second fiddle to his work, and Elizabeth Allan as the student nurse who pays with her life for a few hours of clandestine happiness with Gable. Every role is treated with kindliness and sympathy; even the resentment of the fiancee against the interne's devotion to his work is made understandable.

Besides the main roles, all of which are handled with excellent restraint, the minor ones also shine. Otto Kruger is on only for a few flashes as the man who gives up his chance to study in order to set up a commercial practice and marry, stands out for a part of sheer understanding and sympathy. Ford and Hopton give the picture its only light touches as somewhat irresponsible internes.

Picture is from the play now current both in New York and Los Angeles. According to the contract, Metro cannot release the picture in these territories until the play has closed. Which, in New York, means not before July. On the play angle alone the picture is ripe for class appeal, and on its sentimental sock values otherwise is set for the remainder of the picture public. Film in theme closely follows the stage original. *Gold.*

Miniature Reviews

'We're Not Dressing' (Par). Bing Crosby, Burns and Allen, Lombard, Leon Errol and Ethel Merman for marquee and cast strength in tiptop audience-appeal musical.

'20 Million Sweethearts' (WB). Good comedy musical minus chorus numbers. Attractive cast coupled with some air names and two nice tunes. There be no worries.

'Hitler's Reign of Terror' (Jewel). Newsreel compilation condemning Nazi reign. Loses strength because of several obviously faked scenes and not likely to mean important money except in a few spots where newspaper publicity may help.

'Picture Brides' (Allied). Okay double feature material. Has moderate name value players, which will help.

'Beggars in Ermine' (Mono). Love interest played down and cast not big enough to spell instant box office, but good all around entertainment for the masses just the same. Lionel Atwill starred.

'The Unknown Blonde' (Maj.). Professional respondent story with enough interest to put it over. Good cast and title may help.

'Finishing School' (Radio). Story too much handicap for good cast. Doesn't rate major attention.

'Ferocious Pal' (Principal). Dog story neatly planned for the family houses. Will serve in these spots. Children will love it.

'She Made Her (Par). Story handicaps this one to the extent that cast names may not be able to overcome it.

'Honor of the Range' (U). Chock full of a little bit of everything not to be found in average western, and still an ideal dime admissioner.

'The Witching Hour' (Par). Old-fashioned stage play that still has something. Lack of names hurts, but good playing will build on extended dates. Just average biz getter.

'Journal of Crime' (WB). Chatterton's best role since 'Madame X' as a wife murderess with motives that are justifiable, according to viewpoint. Strong in feminine appeal, but a good man's picture, also.

Talking Shorts

ALEXANDER WOOLLCOTT
'Mr. W's Little Game'
Comedy
10 Mins.
Rivoli, N. Y.
Paramount

Excellent 10-minute short starring the raconteur and litterateur whose reputation must have percolated into the hinterland. And even if the pix fans in the stix don't know just who Woolcott is, that's the least of it, for basically it's commercial filler material which, in some effete locales, can stand joint billing with the feature. That's true particularly in the bigger keys and in the respective literati sectors or arty cinemas where Woollcott assumes something of name proportions.

Lynn Shores directed and Leo Carroll and Marion Martin are excellent support.

Locale is a smart restaurant. Carroll is Woollcott's seemingly favorite waiter. Miss Martin is a casual femme acquaintance.

Action opens with Woollcott berating the waiter for serving his cognac in a thimble glass instead of the Napoleon snifter which he, as a true epicure, favors.

'Mr. W's Little Game' is anagrammatic. Given any letter, the idea is to see how many words can be reeled off in 60 seconds starting with that letter. Woollcott derives smart comedy from his caustic observance of the manner in which his femme vis-a-vis couples certain sequences of words to indicate how her mind has been running along certain meretricious lines. However, it's all in the nature of good clean fun.

Fade-out is the rest of the dining room essaying the same Mr. W's Little Game, while Woollcott irisouts consuming his cognac.

Material is bright and patently is tailor-made for the rotund litterateur's peculiar personaality. *Abel.*

RUTH ETTING
'Derby Decade'
Comedy, Songs
20 Mins.
Palace, N.
Radio

Peach of a two-reeler that will fill a void nicely in any theatre. One of those rare combinations of comedy and songs that go well together and please. Lou Brock is credited with production and the bows go to him, the writer and Miss Etting in equal shares.

Scene is in the good old Bowery days. Tom Kennedy is running a saloon and two rival gangs are coming to watch the show at the same time. Fearing riots, he gets a high-class singer from uptown, Miss Etting. She sings 'Bird in a Gilded Cage,' 'After the Ball' and 'When You Were Sweet Sixteen,' all beautifully. Miss Etting is the one person who knows how to take these old-timers and give them new vitalit and pep. That her songs quiet the mob spirit in the saloon is thus lent plausibility.

There are a couple of minor technical faults, such as the unveiling of the first electric lamp in the saloon and a mention of 'Hello, Central,' the song which was written some years later, but maybe that doesn't matter in a short. *Kauf.*

'MAN AGAINST MICROBE'
Commercial Novelty
10 Mins.
Mayfair,
ife Insurance

This is the cleverest ad short probably ever produced. It is mostly clever because of the fact that audiences are very unlikely to sense it's made by the Metropolitan Life Insurance Co. for advertising reasons.

Nothing mentioned about Metropolitan, nor about insurance. Apparently from the Met angle, it is good policy if for no other reason that the short may make more people germ-conscious. That might cut down the number of deaths and thus benefit an insurance company. It is in line with the same company's educational advertising.

Subject matter is very interesting. As a doctor lectures a medical class, the action digs back to the first microscope and battling against germs, brings it down to the present when science is grappling against cancer and other dangerous diseases. *Char.*

'HOTEL ANCHOVY'
With Ritz Bros.
Comedy
17 Mins.
Roxy, N. Y.
Educational

Material provided by the slapsticky title of 'Hotel Anchovy' for the three Ritz Brothers gives them a pretty fair opportunity to excavate a few laughs, but on the whole it's familiar old clapstick. That's because of the material writers, not the Ritzes, who have stopped many a show in vaude and picture houses. Short gets by, that's about all.

Boys are attaches of a hotel which comel gal owner is trying to sell. They go in for a lot of nut stuff in retaining guests until two buyers arrive to bid against each other. When one apparently isn't coming, a Ritz frere impersonates the absent bidder in an effort to run the other mugg, a legit, up pretty high. Then the bidder who wasn't coming decided to show up and the fun begins, but it all peters for a weak finish. *Char.*

'FULL COVERAGE'
Farce
21 Mi
Globe,
Universal

Henry Armetta and Paul Hurst in a heavy burst of slapstick. Armetta's wife gets her brother to insure her husband's life.

Brother borrows Armetta's raincoat and latter comes home drenched. Has a chill and they get the doctor. They ask the medico how to get rid of Armetta's dog and he thinks they mean to kill him for the insurance. Gets his lawyer to help him and they work at heavy-handed cross purposes.

Probably over in the lesser houses, but not much to brag about, and Armetta is not at his best in this style of stuff. *Chic.*

Hitler's Reign of Terror

Samuel Cummins presents film, with Cornelius Vanderbilt, Jr., and Edwin C. Hill starred as film assemblers and dual commentators. Supervised by Joseph Selden; editor, Sam Rosen; directed by Mike Mindlin. Running time, 60 mins. Caught in projection room, N. Y., April 26.

Cornelius Vanderbilt, Jr., went to Europe about two years ago and attempted to make a lot of film of the Hitler rise, installation and effect in Germany. He couldn't cart any of the important footage he got out of the country. This picture is an assembly of the few shots Vanderbilt got out, plus newsreel stuff available in New York on the subject and re-enacting of several interviews Vanderbilt allegedly had with Hitler, Kaiser Wilhelm, his son and his grandson. There is enough exploitive material contained which, added to newspaper wrangles in New York and Chicago over censorship, will get the film some attention for a short time in a few key spots. On the whole, however, it probably won't get important money. As a film production it's poor and doesn't rate as entertainment. To those who may be partial to its provocative and disturbing contents it will not satisfy because actually it's a wishy-washy footage.

It's the re-enacted interviews, plus several other obviously staged and unexplained sequences which will mitigate the film. When word of mouth on this gets around, curiosity will be cooled off.

There is another thing to be taken into consideration and that is the unavoidable fact that Americans have proven themselves cold to Hitler insofar as theatres are concerned. Several stage plays on the subject have flopped badly and several films have been repulsed.

Actually, so far as such films can be, the editing and production job is a good one. Starting by some flashes of Samuel Seabury, Rabbi Wise, Fanny Hurst and Edward Neary, American Legion chieftain, denouncing Nazi-ism at the Madison Square meet in New York last year (although not mentioned as such) it moves to a view of Edwin C. Hill, who reads a similar speech in front of a mike. Hill then says he'll phone his friend Vanderbilt in Berlin and get details. Phone connection is put through and Vanderbilt does some dialog with Hill, inserted news shots illustrating his remarks. Then Vanderbilt is shown returning home, a scene is re-enacted of the films he shot being taken away from him and how he saved several cans by taping them to the bottom of his automobile. From then on he and Hill discuss it comfortably in New York.

Actually, most of what seems really Vanderbilt film concerns Austria and other items away from Hitlerism. There are a few scenes of torture of Jews, there is a clear portrayal of that burning of books by Nazi dictate, already seen on newsreel screen, and that about does it. Then the interviews, the fellow playing Crown Prince being especially obvious.

Ends by some more inserts of Madison Garden speeches, including those of John Hayes Holmes, Raymond Moley and Michael Williams. Also an obviously true interview with Helen Keller, one of the American writers whose book was burned in that bonfire. And ending with a chat by Congressman Dickstein on the subject of the danger of the Silver Shirts growth in the U. S.

It's cleverly done and some of it well done, but a good deal of it is clumsy. *Kauf.*

Journal of a Crime

Warner Bros. production and release. Stars Ruth Chatterton, with Adolphe Menjou and Claire Dodd in support. Directed by William Keighley. From play by Jacques Deval; screen adaptation, F. Hugh Herbert and Charles Kenyon; camera, Ernest Haller. At Roxy, N. Y., week April 27. Running time, 64 mins.

Francoise ..... Ruth Chatterton
Paul ..... Adolphe Menjou
Odette ..... Claire Dodd
Chautard ..... George Barbier
Cartier ..... Douglas Dumbrille
Costelli ..... Noel Madison
Young Man ..... Philip Reed
Henri ..... Henry Kolker

This is the case history of a woman who loved her husband so much she killed his paramour, and with that secret between them tried to live with him in a hut of hate. As 'Journal of a Crime' records this case history down to a unique climax, it is traveling a trail of drama high in sympathetic interest and material force. Singularly rich in material for women audiences, it is at the same time a good man's picture, and except for children should get the support of the masses.

For Ruth Chatterton 'Journal' offers the best part she has had since 'Madame X.' As the too-loving wife who was guided as much in protecting her husband from a dangerous infatuation as she was by what would seem a pardonable sense of jealousy, the Francolse of the script is Miss Chatterton at her best.

As in 'Madame X,' though not over such a long period of years, Miss Chatterton transforms from a pretty young wife to a woman who's broken in spirit and on the v ge of mental collapse. By degrees the script takes her from the moment she thought she was saving her own heart and her husband by the murder of the latter's girl friend, up to the point where agony of conscience is driving her to confession and jail.

Meantime, she has been paying a heavy penalty by living with her husband under the halo of a hatred that is both enervating and painful.

When it appears there is nothing else to do but let the woman confess her guilt, she is struck by a truck. With this turn the husband's hatred mellows, whether it is out of commiseration or not, and on recovering from the accident the scenario sees to it that the wife's memory of the past has been entirely obliterated. This enables an ending that deviates from the almost inviolate rule of films that all crime must be paid for.

Having lost her memory of the past, but having the faculty to remember in the future, the fade has Adolphe Menjou teaching Miss Chatterton her primer again.

The star comports herself as the self-punished wife in a manner that deeply impresses, while Menjou acquits himself creditably in an assignment that is right up his alley. The murdered girl is Claire Dodd, just the type.

In the direction William Keighley has steered his story and his cast with captainly understanding of dramatic and sympathetic values, not overlooking the details that are important and avoiding those that aren't. Picture runs 64 minutes, and hence is compact. *Char.*

SHE MADE HER BED

Paramount production and release. Directed by Ralph Murphy. Richard Arlen and Sally Eilers featured. Adapted by Casey Robinson and Frank R. Adams from story, 'Baby in the Ice-Box' by James M. Cain; Milton Krasner, photog. At Rialto, New York, starting April 26. Running time, 71 minutes.

Wild Bill Sml ..... Richard Arlen
Lura Gordon ..... Sally Eilers
Duke Gordon ..... Robert Armstrong
Elve Richards ..... Grace Bradley
Santa Fe ..... Roscoe Ates
Ice Olsen ..... Charley Grapewin
Ron ..... Richard Arlen, Jr.

This is so weak in every other respect, it's doubtful that even Richard Arlen, Sally Eilers and Robert Armstrong as cast names can pull it through. It's a combination comedy and drama, with a melodramatic finish, that just doesn't work out for screen entertainment purposes.

Story swiftly establishes Armstrong and the very s.a.ish Grace Bradley as a pair of unquestionably bad 'uns. But Arlen, supposedly representing the opposite type of person, and the hero of the picture, struggles with a vaguely written characterization. His actions are implausible, as is the story most of the time.

For suspense, script resorts to the loosing of a tiger in a baby's bedroom, and the sustained possibility that the baby will be devoured. It isn't very pleasant.

The baby is Sally Eilers and Armstrong's. Father is a bad egg and a cheater, Arlen being the nice boy who's in love with Eilers. The father redeems himself by going into the house to save the baby, but the tiger gets him. A fire starts, a gasoline can explodes and the house both blows up and burns down. But the baby is saved—mother had put him in the ice box. Latter is the only piece of furniture remaining after the fire, and the baby is found snug and safe among the vegetables and with a chain of frankfurters around his neck. It's a toss-up for the kid between getting killed by the tiger or catching pneumonia in the ice-box. And why the mother runs out of the house leaving the kid in the box, instead of taking him with her, is never explained.

The illicit love stuff between Armstrong and Miss Bradley is pretty warmly presented. Miss Bradley featuring full bosoms and a phonograph that plays 'St. Louis Blues.' The Ellers-Arlen romance, on the other hand, is free from fleshy thoughts.

Except for some carnival lot footage, action is confined to a tourists' camp. Armstrong has a thoroughly unsympathetic role, playing it so that he becomes immediately disliked and remaining so throughout the picture. But his is the only continually believable character. The others are overshadowed by Armstrong due to the nature of their parts. *Bige.*

Return of Bulldog Drummond

(BRITISH MADE)

Associated British Picture production, released through British International. Directed by Walter Summers. In cast: Ann Todd, Ralph Richardson, Francis L. Sullivan, Claud Allister and others. Running time, 73 mins. Reviewed Prince Edward theatre, London, April 10.

This story is adapted from Sapper's novel, 'The Black Gang.' He also wrote 'Bulldog Drummond,' so it was probably figured good biz office to utilize the Drummond name in the title of the present offering. Captain Drummond is now married, living in seclusion, and after a period of retirement is once more drawn into action by the invasion of a band of foreigners who are agitating for the making of armament. His old enemy, Carl Petersen, turns up again, accompanied by Irma.

Melodrama of the old school is rampant, with enough incidents to make them interesting. Picture, however, is spasmodic and episodic, rather than sequential, and, while some of it is very good, other sections of it won't bear close scrutiny.

Climax has a 'terrific' fight between Drummond's band and the horde of aliens. The way the two sets of contestants struck each other would give the impression of acute femininity of the clinging-vine type.

There is more than sufficient in the picture, plus the drawing power of the title, to cash in on as a top feature for England, and it could easily be utilized as a second feature in a double program in the U. S. *Jolo.*

BEGGARS IN ERMINE

Monogram production and release. Stars Lionel Atwill. Directed by Phil Rosen. From novel by Esther Lynd Daly; adaptation by Tristram Tupper. Photography, Gilbert Warrenton. At Mayfair, N. Y., week April 23. Running time, 70 mins.

John Dawson ..... Lionel Atwill
Marchant ..... H. B. Walthall
Joyce ..... Betty Furness
James Manley ..... Jamieson Thomas
Lee Marley ..... James Bush
Vivian ..... Astrid Allwyn
Joe Wilson ..... George Hayes
Scott Taggart ..... Stephen Gross

While lacking somewhat in romantic appeal and following a well-worn melodramatic channel, 'Beggars in Ermine' is satisfactory entertainment of its kind and should appeal.

What helps to set the picture apart from the general run charting a similar meller course, is a plot background of novel nature and a part for Lionel Atwill which makes him a crippled hero.

Eased out of a steel mill as its head by a treacherous aide de camp, who not only grabs the plant but the man's wife as well after Atwill has suffered the loss of his legs the plot begins to change. It takes up with beggars all over the world and the efforts of Atwill to organize them all into a fraternal and financial order, wealth of which eventually enables him to regain his steel mill.

The Atwill part is developed with keen understanding for dramatic and sympathetic values, interest following him all the way from his accident to the final coup in market manipulations which turn the steel mill back to him. To some extent, efforts to stress the companionship of the steel magnate with his workers, whose investments in the mill were impaired at the hands of the villains in control, is a little overdone.

Atwill gives a smooth and commanding performance. Dialog has favored him, plus the effective background of steel mills in operation. He has with him as a beggar ally Henry B. Walthall and as his heavy, Jamieson Thomas. Both oke. The girl is Betty Furness and the boy for minor love interest, James Bush.

Generally the supporting cast has been well chosen, except that Bush hardly fits as secretary of a big steel corporation and Stephen Gross as its head counsel appears too much the juvenile type. *Char.*

FINISHING SCHOOL

RKO Radio production and release. Directed by Wanda Tuchock and George Nicholls, Jr. Frances Dee, Ginger Rogers, Billie Burke, Bruce Cabot, John Halliday featured. Story by David Hempstead; adapted by Wanda Tuchock and Laird Doyle; J. Roy Hunt, photog. At Casino, New York, week April 27. Running time, 70 mins.

Virginia ..... Frances Dee
Mrs. Radcli ..... Billie Burke
Pony ..... Ginger Rogers
Mack Farland ..... Bruce Cabot
Mr. Radcliff ..... John Halliday
Miss Van Alstyn ..... Beulah Bondi
Mrs. Fisher ..... Sara Haden
Ruth ..... Marjorie Lytell
Madeline ..... Adalyn Doyle
Billie ..... Dawn O'Day

A combination 'Flaming Youth'-'Maedchen in Uniform,' portraying the trials and tribulations of the nice and not so nice pupils of a snobbish school for girls, no dice as a picture. A well-behaved and nice-looking cast tries hard, but can't offset an underlying literary handicap that clamps the lid down at the start and keeps it there.

Novel twist is given at the beginning on the title sheet. After the characters are mentioned, the villain is announced. Vil is the school building, where most of the action takes place. Authors' theory, as enacted by the players, is that the owners of such a high-toned place as Crockett Hall don't care what a girl does, or what happens to her, so long as the school's reputation remains unblemished.

Frances Dee, daughter of wealthy parents, is made a victim of the school superintendent's prudishness. She falls in love with a young interne, who doubles as a hotel waiter and therefore doesn't rate socially. School mistress keeps them apart for 71 minutes. But the picture runs 72.

Miss Dee, as the wealthy but unhappy Virginia Radcliff, takes her troubles very seriously, even so far as contemplating suicide on one occasion. But it's doubtful whether the part, as written, will induce audiences to take it as seriously as she does.

Ginger Rogers' role is much more acceptable. As Miss Dee's roommate, Miss Rogers is the unconventional type. Regarding the school's rules and regulations, Miss Rogers says, 'You can do anything you like, as long as you don't get caught.' Miss Rogers proceeds to break the rules, wise-cracking all the while, and classes as the picture's one and only comic.

In many respects Billie Burke's part here is so similar to her role in 'Dinner at Eight,' she seems to be reading the same lines once more. She's the girl's mother, caring more about her social obligations and the hang of her gown than the welfare of her daughter. Script gives Miss Burke a chance to troupe as she best knows how, and as a result she appears to top the cast on performance. John Halliday, Bruce Cabot and Beulah Bondi, in more or less straight parts, are satisfactory.

Plot might have been more valuable as a musical comedy book, and is still serviceable for musical adaptation, because 'Finishing School' isn't likely to be seen where the good ones are played. *Bige.*

Honor of the Range

Universal production and release. Starring Ken Maynard. Directed by Alan James. Story by Nate Gazert. At Tivoli, double feature bill, April 27. Running time 60 mins.

Ken ..... Ken Maynard
Clem ..... Ken Maynard
Mary ..... Cecilia Parker
Dawkins ..... Fred Kohler
Boots ..... Frank Hagney
Rocky ..... Jack Rockwell
Turner ..... James Marcus
Smoky ..... Al Smith
Charlie ..... Eddie Barnes
Saloonkeeper ..... Franklin Farnum
Tarzan ..... Tarzan

A mountain blows up. A horse nonchalantly kicks open rock doors that a score of men can scarcely budge. A bad man has a church organ in his camp and during a battle the hero's girl plays it. Those are a few of the items this basket of western groceries contains. Action is there in broad cuts and so are laughs that dime audiences appreciate.

Why he did it is not explained but Ken Maynard in doubling for his weak brother proves that once a hard riding, tense jawed man of the saddle never a character actor. Yet vice-versa, Fred Kohler proves that a character man can take any kind of a part and put it over. Kohler does the bad guy as though he had been brought up in the saddle.

This isn't to be mistaken for the average shot-off-cuff western. U went to a lot of trouble and the camera crew had to do more than the average angling. They even have a general store giving up to flame effects as phoney as the rocket-like glares that streak out of six-shooters every time a trigger indicates squeezing.

When Maynard as the weak brother, who gives the safe combination to the gang and tries to steal the girl, repents and touches off the fuse which rocks the mountain, then Ken as the strong brother weeps, pays back the money, and marries the girl. And the girl, in Cecelia Parker, never gets her finger wave ruffled or forgets her expression of glassy-like innocence. *Waly.*

VERKAUFTE BRAUT

('Bartered Bride')
(GERMAN MADE)
(Operetta)

Reichsliga production and Kinematrade release, starring Jarmila Novotna. Directed by Max Ophuls; story based on opera by same name by Smetana. No other credits available. At the Yorkville, N. Y., week April 20. Running time, 90 mins.

Marie ..... Jarmila Novotna
Hans ..... Illy Domgraf-Fassbaender
Wenzel ..... Paul Kemp
Esmeralda ..... le Soerensen
Buergermeister ..... Max Nadler
Micha ..... Herman Kner
Frau Micha ..... Maria Janowska
Kezal ..... Otto Wernicke
Brummer ..... Karl Valentin
Frau Brummer ..... Liesl Karlstadt
Pollalis ..... Karl Riedel

Bedrich Smetana, Czech composer of this opera, probably would be very much abashed by its mien as a film. It's a beautiful opera, actually, but filmatically emerges weak musically, although not so bad from a straight farce comedy standpoint. Director of the film, in trying to avoid stamping it as an opera, swayed back too far. It's now neither fish nor herring, too high-brow for ordinary fare-lovers and too bad, musically, for those who might be attracted by its fame as an opera.

Jarmila Novotna, best of the Czech singers and with considerable fame through Europe, was a bad choice for the lead in view of the film's unmusical handling. She can't act well enough and doesn't photograph any too well. Sound, also, as it happens, is way off, making a complete hash of it.

Paul Kemp and Otto Wernicke, German film comedians, come out best in the supporting cast.

Story is one of those mixed romantic themes of two boys and two girls who fall in love in criss-cross fashion. Several entanglements all four ways before it's straightened out, although possible considerable of the audience, even if thoroughly acquainted with German won't get the tangles unsnarled at all. Without a knowledge of the language it's completely hopeless. *Kauf.*

Adieu Les Beaux Jours

('Goodbye, Beautiful Days')
(GERMAN MADE)
(French Talker)

UFA production and release, starring Brigitte Helm and featuring Jean Gabin. French version directed by Andre Beucler and Jean Boyer, original direction of Johannes Meyer; French dialog, Pierre France; music, E. E. Buder and Raoul Ploquin. At the 55th St. Playhouse, N. Y., week April 21. Running time, 95 mins.

Olga ..... Brigitte Helm
Pierre ..... Jean Gabin
Alexander ..... Henry Bosc
The Jeweler Dergan ..... Lucien Dayle
Producer Romay ..... Henri Vilbert
Commissioner Marle ..... Andre Nicolle
Marlette ..... Ginette Leclerc
Commissioner Dampreil ..... Thomy Bourdelle
Fred ..... Jean Carette

For obvious reasons, producers of this film are hiding their identity and presenting it as completely French, afraid that the German origin may hurt its b.o. potentialities. Well, it might, too, because, as a French film, it stands a pretty good chance; it's better than the average turned out by the French on their own. Nevertheless, its appeal in the United States is necessarily limited.

It's a crook yarn made by Ufa with an entirely French cast, except in the instance of the star, Brigitte Helm, who speaks either French or German equally well. She made both versions of the picture. Film has a lot of appeal in its own because it is a fast-action yarn photographed against a background of beautiful scenery.

Miss Helm is a high-pressure crook. By a very clever ruse she steals a costly pearl necklace and escapes in a high-powered car to Spain. That allows for a lot of beautiful scenery and plenty of action, as she's almost caught several times. A young and good-looking advertising man, Jean Gabin, helps her out of her dilemma unwittingly, and she spends several beautiful days with him. It's allegedly love at first sight and all is well. But after a few days the cops trace her and arrest her, giving the film its title, as the young lad walks away, puzzled by his adventure.

Miss Helm is, and has been for a number of years, one of Germany's best actresses and is as effective here as she has ever been. Gabin is one of the younger French juveniles who seems to have a future. With some adroit handling he can develop into a big star.

Picture has that excellent production value for which Ufa was once famous in Europe and stands out above the run-of-the-mill French product. Possibly realizing that its appeal is limited, distributors have not bothered with superimposed titles, but use some cut-in tables of explanation which seriously hamper action. *Kauf.*

WITCHING HOUR

Bayard Veiller production and Paramount release. Directed by Henry Hathaway. From the play by Augustus Thomas. Salisbury Field, adaptation; Anthony Veiller, screen play; Ben Reynolds, camera. At the Paramount, N. Y., week April 27. Running time, 64 min.

Martin Prentice ..... Str Guy Standing
Jack Brookfield ..... John Halliday
Nancy Brookfield ..... Judith Allen
Clay Thorne ..... Tom Brown
Mrs. Thorne ..... Olive Tell
Foreman of Jury ..... William Frawley
Lew Ellinger ..... Richard Carle
Frank Hardmuth ..... Ralf Harolde
District Attorney ..... Parnell Pratt
Chief of Police ..... Frank Sheridan

Done by Paramount as a silent in 1921, the Augustus Thomas stage play still has a punch for the nabes and probably will make fair grosses in the more important spots. Should build on word of mouth for run spots since the acting and production averages are excellent. Handicap is a lack of names for the marquee. Something might be done to overcome this in the advance advertising.

The story is a bit old-fashioned. Hypnotism was newer when it was first staged than it is now, but it still packs a punch for those who do not insist on extreme plausibility, and the master touch of one of our few great native dramatists still stands out in the photographic translation. It does not help much that there's a court room scene, but it is, well, at times deftly, handled, and the scenarist rates a share of the credit, but it is the acting and direction which will chiefly put this picture over. A few comedy touches might have been better, but in the main the action moves fluently and swiftly.

Story is familiar to most persons; the hypnotizing of the hero, who unconsciously takes more than the intended suggestion from his magnetizer, and in addition to overcoming his aversion to a certain jewel also shoots a man, with the jury swayed for acquittal when the shrewd old lawyer has the same man hypnotize the foreman of the jury.

Sir Guy Standing heads the cast as the lawyer, but he shares the honors with John Halliday, as the gambler; a good part even in incompetent hands, but gaining through the certain touch of the present player. Judith Allen, who does not always screen well, is acceptable, but unimportant, as the girl, and Tom Brown makes a likable and convincing youth. He had a fine chance to tear passion to tatters and spoil things, but he doesn't. Other chief players hold their ends up, but a couple stand out better, particularly William Frawley, Ferdinand Gottschalk and Purnell Pratt.

Picture is well staged, in the period of the '90's, and if you can accept the hypnotic angle, it's thoroughly well done. *Chic.*

El Agua en el Suelo

('Water on the Ground')
(SPANISH MADE)

Madrid, April 18.

CIFESA release of CEA production. Directed by Eusebio F. Ardavin. Story and screen play by S. and J. Alvarez Quintero; music by Maestro Francisco Alonso; features Maruchi Fresno, Nicholas Navarro and Jose Calle. At Callao theatre, Madrid. Running time, 85 mins.

This is a distinct improvement on recent Spanish films. The Alvarez Quintero brothers, noted local playwrights, have tried their hand at the screen with their familiar style of dialogue, which their compatriots like. Direction of Eusebio Ardavin, an author, looks okay. He gives the film a tender and religious touch which could have been mishandled and miscued if it had been in less able hands, considering the delicate theme.

Story is about a beautiful girl who is encouraged in her religious and charitable activities by a young priest. A scandal sheet publishes a poem in double-entendre about the couple and they have to leave the town, each going his and her separate path. A few years later the author of the poem meets the girl for the first time and falls in love with her. The inevitable forgiveness by the gal and later by the priest bring the pic to a sentimental ending.

Jose Calle as the priest stands out in the cast, with Nicholas Navarro second as the poet. Senorita Maruchi Fresno, fine interest, has plenty of what it takes as far as looks are concerned, but depends too much on looks to put her over.

Another weakness in the cast is the use of character actors whose voices are not clear and who can hardly be understood.

Photography by Henry Barreyre and Jose Beltran is oke. Couple of cathedral and hillside shots are pips.

Film looks very good for Catholic countries, with a Spanish viewpoint, but probably no go any place else.

Laymon Ends 'Coin'

Hollywood, April 30.

Gene Laymon has finished 'Broken Coin' and is readying two more state righters, 'Red Steel' and 'Help Wanted.'

Imperial Pictures state-rights Laymon's films.

A HIT!
"Of the many musical films the Warner studios have produced '20 Million Sweethearts'... seems to me the best of the lot."—William Boehnel in World-Telegram
A HIT!
"Grand entertainment. The best musical yet turned out by the enterprising Warner Bros."
Rose Pelswick in Eve. Journal
A HIT!
"A honey for anybody's money . . . A merry movie all the way through."—Regina Crewe in N. Y. American
A HIT!
"Most amusing film the Strand has enjoyed for some time . . . Lively, tuneful and diverting comedy."—Eileen Creelman in Eve. Sun
A HIT!
"Mad, merry and exciting comedy . . . I know you'll like it."—Al Sherman in N. Y. Telegraph

A HIT!
"★★★½★ — The producers of '42nd Street' have done it again!" —Wanda Hale in Daily News
A HIT!
"A rollicking potpourri of fun, song and romance... A film with a wide appeal." —Mordaunt Hall in N. Y. Times
A Hit in New York, Philadelphia, Detroit, Baltimore, St. Louis, Washington, New Haven, Hartford!
WARNER BROS.'
"20 MILLION SWEETHEARTS"
DICK POWELL • GINGER ROGERS • PAT O'BRIEN
4 MILLS BROS. • TED FIORITO & BAND • 3 RADIO ROGUES • THE 3 DEBUTANTES • MUZZY MARCELLINO • ALLEN JENKINS • Songs by WARREN & DUBIN • Directed by RAY ENRIGHT
A First National Picture Vitagraph, Inc., Distributor
A HIT!
"Great entertainment... One of the cleverest musical movies which have yet come out of Hollywood. Fun galore." —Bland Johaneson in Daily Mirror

STATE, N. Y.

Joe Penner's presence at the State this week as headliner at a salary five or six times greater than his standard figure prior to radio again focuses attention upon what the air can do for an act. Years ago when vaudeville flourished, performers slowly advanced from Ackerman & Harris to Gus Sun to W. V. M. A. to Keith family time and maybe after plenty of trouping they polished themselves into what was known as the class. And then they played the Palace. That was the peak.

On the way from the death trails of the far west to the flossy two-a-day or the east the performer probably had a salary differential from $40 a week to $450. And at $450 they could wear spats and half the Kimberly mine. They had arrived. Things have, in the trite phrase, changed a lot. By way of added evidence there's the week-ago case of Block and Sully. They were liked on a radio program one night. One radio program and one night. Their vaudeville salary catapulted $500 the next day!

Joe Penner himself at the beginning of his career was laboring in a Cincinnati burlesque honky-tonk for $40 a week. Up to the time he hit the kilocycles he had escalated that figure to a reputed $750 or thereabouts. A long hop but just a curbstone compared to the monumental mathematical ladder he has since climbed. Because of radio and a couple of catch-phrases that captured the public fancy.

As a vaudeville performer before radio Penner did the same act, sang the same songs, used practically the same set of bodily and vocal mannerisms he is still employing. He did well, worked pretty steadily. But probably the extent of his word-of-mouth comment among the public was one peasant telling another peasant, 'There was a funny fellow at the Arcade last night—his hat kept bouncing when he danced.' It didn't translate into paid admissions.

Now thanks to the magic of broadcasting, Penner's phrases are mouthed by thousands of school-kids, he's a national figure, the ordinary lights in front of theatres aren't big enough, and he needs a wheelbarrow to tote his percentage of the grosses to the bank.

No wonder performers are daffy to make radio. No wonder they'll work so cheap for radio, knowing what happens to their theatre salaries if they become sprinkled with that sweet ether.

At present Penner uses Monk Purcell and Dick Ryan for a couple of bits. Right out of burlesque. Winding up with his regular song and dance. It's not an act to make arnica mandatory on overworked tummy muscles. Nobody will be carried out in paroxysms induced by excessive merriment. But it's apparent that as an attraction, Penner fills plenty of seats. Even with an all-day rain Friday (27) it was evident that the State is heading for a snappy stanza.

Five trolls a day because of Penner means that the show has zip since it has been speeded up. Saxon Sisters, for example, held to two numbers and an encore. Joe and Jane McKenna pranced through in a scant 10 minutes. Monroe and Grant, closing, were equally brief. Act that most needed cutting did not. That's Bernice and Emily and the Three Long Brothers (New Acts).

For the screen end Penner has 'Catherine the Great' (UA). With only Douglas Fairbanks, Jr., known to the general public, this is perhaps a dubious supporting attraction to the rank and file despite the film rating high artistically. *Land.*

PARAMOUNT, N. Y.

It's mostly George Jessel at the Paramount this week, but with Ethel Merman and Harriet Hoctor giving strong support. House gets the advantage of the publicity from his recent marriage, but he has the good taste to avoid all references. He's in for master of ceremonies, but he doesn't try to horn in on the applause due the others. He knows he can afford to wait for it when it comes his first of the job comes when he's on to open the show cold. He's in a spot but manages to get them warmed up, and after that everyone is friends. Actual opening is a star dance by the Danny Dare girls, working taps in unison on stairways terraced three deep. Nice looking, but unimportant until Davy Krafts happens along for some stair-acrobatic work for the finish.

Then Jessel for the first out and scores as well as can be expected in that position, announcing Ethel Merman, who opens with a medley of her hits. Gets a hand in this and taken off her coat wrap to unveil a wonderful back. She got plenty more applause for 'Love Thy Neighbor,' but she didn't take anything more off and she did not take an encore other than a couple of bows. Saving up.

Harriet Hoctor next for her 'Pink Ballet' prefaced by a solo in soft shoes that was really more to the liking of the mob than the more severe ballet work. They could sense her artistry in this section, but most of them could not appreciate it.

Jessel back for his main effort, and got some laughs for his chatter, with a blackout on the NRA that's an audience scream, but a yell to the few actors in the crowd. He first used it in the ill-fated Casino Varities. Gag is that the code calls for part-time work and a walking delegate sits on the stage beside a time clock and blows the whistle as the shifts change.

Worked for full effect and then Jessel gets back on the bobtailed runway and wows them with the telephone bit. Probably he'll never be able to shake this, and no good reason why he should when he can collect as he is doing this week. Keeps ringing the changes on the old idea, so he can keep his material fresh, but they began to chuckle when he reached for the phone. Only thing that saved him from having to take an encore was a quick break into a finish for the can-can on a miniature stage as a prelude to the Merman in 'Eadie Was a Lady.' Didn't seem to be anything to follow that up with that could top, so called a day for 59 minutes of pretty solid entertainment.

Johnny Green was in the orchestra pit for a medley of his songs, and at the piano for his pet selection. No build-up but the audience seemed to get the idea.

Film is 'The Witching Hour' (Par), and business excellent at the first night show with the crowd still coming in. *Chic.*

STATE-LAKE, CHI

Chicago, April 27.

House has developed a remarkable pace for steady patronage. People have learned just what to expect for their money when they come here. Six standard acts against a line of girls and a band, plus a feature picture, for two-bits. They sometimes get more, never less. It's a case of consistent quality and quantity building up a vaude house. And the history of this house under Aaron Jones is a lesson in what vaude needs for a real come-back. It needs a man who will give the public steady money's worth entertainment.

Jones demonstrates that shock names are not essential to vaude business and box-office. He demonstrates once more what the old-time vaude moguls knew, that vaude is a habit that must be acquired by the public. That it isn't the question of breaking a house record one week and losing your shirt the next. But a simple, steady patronage that comes to the house week after week to see a good show for money they can afford.

In the old days it used to be simply Keith vaude, or Orpheum vaude, or Pantages vaude. Names were rarely billed above the entertainment or house policy, and it meant steady profits throughout the year. Now Aaron Jones brings that back with a socking box-office lesson when he teaches the Chicago public to come week after week to see not freak attractions, not gasp stuff, but genuine State-Lake vaudeville.

Current show is solid entertainment throughout without going overboard for stunt stuff. Alice Joy of radio fits as a suitable 'headliner' for this house. Sings her songs quietly and pleasantly in the radio style. She hugs close to the mike and relies plenty on her reputation. It was what the public expected of Miss Joy and they were not disappointed.

Opening were Ray, Rich and Dell, who stall plenty trying to snatch laughs. Have borrowed knockabout comedy ideas from everybody and would do better if they learned to dance or sing efficiently. As it is they are doing a lot of everything and nothing sufficiently well. Gus Robey and gang in deuce was typical of the material this house can use to its advantage. Homely humor from a man in the box, a youthful singer, and an actorish Gus Robey to weld the thing together.

After Miss Joy in the trey came Prof. Lamberti to finish the vaude section with a mess of howls on his comedy xylophone turn. He wrapped this audience up and took it home. They're probably still going into stitches when they remember Lamberti's fireman's underwear and his torn sack. Ace entertainment for this mob.

Band show is set against a naval background this week, with the gals in line doing sailor routines and at least one act using sailor costumes. Jack and Buddy is not the regular name for this act, but it didn't make any difference to this audience. That midgy passed for a kid without trouble here, and the audience wouldn't let him go after they squinted his cross-fire, singing and hoofing. Rene and Rathburn have a finish that makes their turn. That's the contortion leg bit. On that alone it is an act that 40c audiences rave about. Other performer on the show is Doris Hurtig, who warbles with the band.

Excellent business here at the supper show on Friday. Feature was 'Keep 'Em Rolling' (RKO). *Gold.*

LONDON PALLADIUM

London, April 17.

Another idea misfires here this week, and, strangely enough, it also comes from the British Corporation's bag of tricks. In this case it is a pity, for 'In Town Tonight' is worthwhile. It was introduced by the B. B. C. a year ago, being more or less a 'Guest Night,' idea, as done in America for years, and has proved one of the best features on the ether here.

At the Palladium the thing is staged in the second portion of the bill, taking about an hour. Far too much material there, with lots of it not up to standard of the house. One could dispose of Clifford Moses, a Mrs. Jack Hylton discovery from Wales. Youth does a Za-Su Pitts and Garbo. Ideal Sunday school entertainment. Nor would Beryl Orde's Mae West impression be missed, with the Three Southern Sisters, in chopped harmony, also not essential. By the time these had made their appearance the house became restless, with some walking out.

There were four acts in this show that should have been given plenty of time, however. Albert Sandler played the violin divinely. Western Brothers, with very clever material, could have done more. Coleman Hawkins played two numbers on the sax, begging off with a speech, and Bob Murphy, with Dick and Dorothy, in their fourth visit here, recently came on at 11:30, socking them with three numbers. Had to remind the audience they have homes to go to.

Rest of the bill had Forsythe, Seamon and Farrell, and Cliff Edwards, both holdovers, and both repeating their last week's success. Vic Oliver, with Margot Crangle, in one of his frequent repeats here, hit them very hard. Mrs. Jack Hylton, who has made a reputation in the last year as a band leader, has a much smaller outfit than her husband's. Relies more on brass, with a crooner or two, a few bits of comedy and several of Jack's mannerisms.

'Butch' (Leslie A. Hutchinson), billed as 'British Radio and Gramophone star,' is a colored boy who has come to the fore here as a society entertainer. Has a very forceful personality, which is liked here. Max Miller has not been clicking so well here lately. Entirely due to material not being up to standard. Which shows that even a clever artist must have material.

Opening first half were Three Auroras, continental head-to-head balancers on bicycles, with second half openers being a local act, the Three Loose Screws, type of 'nut' act built up locally and mostly culled from recent importations.

House practically capacity.

ROXY, N. Y.

They dish it up a little differently this week at the big seater on Seventh avenue, hard by some new opposition in the form of the Casino, which Friday (27) went into a combination policy at a 55c top. The Roxy regulars won't be driven away, however, by what they'll get here on both stage and screen and should be conducive to drawing them back.

In support of the Ruth Chatterton picture, 'Journal of Crime' (WB), the best this star has had in a long time, the stage serves a rather appetizing Fanchon & Marco revue, which Friday is it new in idea, including the novel use of a film cartoon short, but among its personnel are some entertainers whose efforts raise the standard rather high currently.

An unusually fine act is the opener, the wire performance of Olvido Perez (New Acts), a marvel in the slack wire line, topping anything that's been seen. Perez includes a ladder-balancing trick which attests to the uncanny balance displayed. No umbrella used at any time. It may appear a little odd to see wire acts in picture houses, but this one would stop the opera at the Met if it could get in.

Billy Costello, the young lad who does the offscreen voice of Popeye, the Sailor Man, for the Paramount cartoon series, is also on the show, and the manner in which he's spotted proves novel.

House booked in the Popeye short, 'The Man on the Flying Trapeze,' and as the girls down on the stage floor in front of the screen while it's being shown to keep it within the atmosphere of the stage show. Then, on its conclusion, Costello comes forward to do his bit.

He plays a uke and sings a number a la Cliff Edwards, then the 'Trapeze' number as Popeye, and 'Lo, Louis Blues' as the sailor character might tackle it. It all works out in an entertaining fashion.

Balance of the show consists of a production number, including the Cubanacans, rumba outfit from a Harlem spot called the Cubanacan, fast Spanish dance trio of Romero Brothers and the girls; Marty May's comedy act, and a song interlude with the m.c., Wesley Eddy.

Cubanacans, dispensing haunting melodies, are spotted in the pit. In addition to their orchestra efforts, the nine men interest vocally, notably one who does a solo. The 'Carioca' naturally figures for the finish, with the line of Gae Foster leglifters for production background. The same girls have an effective number on the opening in which they dance around and on chairs.

Marty May, assisted by the chattering Jean Carroll, did much better here with the same material than recently at the Albee, Brooklyn, getting across strong Friday night.

A few diverting moments with Eddy carrying via 'You're Mean to Me,' straight, as an Italian would do it, as Helen Kane would boop-a-doop it, and finally as a colored lad would kick it out.

Show runs 61 minutes, not too long for what it contains. A short with the Ritz Bros., 'Hotel Anchovy' (Educ), and a lot of newsreel fills out. *Char.*

PALACE, N. Y.

Better than average variety at the Palace this week, although it doesn't quite jell into a good unit. The five turns on their own have sufficient quality to please.

After a mild overture by Dave Mordecai's pit lads, Ray and Sunshine start proceedings in rapid shape. This is the team that used to be Hudson Wonders, a peach of a child acrobatic act only a few years ago. Two girls have bloomed into young womanhood and the astonishing agility they showed as kiddies is no less a sock now. They're earnest workers, on only six minutes, but fast and furious, all the way without even stopping to collect the full share of their applause along the route.

Two Daveys in the deuce is a bit higher notch than deserved. Davey is a juggler who's been around, lo, these many years, and should have more courtesy than to rush on before the hand for the previous turn is finished. He's a good juggler, one of the best, and has a spirited and witty tongue. But his material, as portrayed Friday night, was entirely questionable in taste. He's a good show-opener, but not more than that.

Grace Hayes is introed as presented by NBC. She shouldn't need advice on stage appearance after her healthy background of show experience, but unfortunately does. First three or four minutes of her turn are very cold and out of place. Then she gets going and, especially after bringing on her son, Lind Hayes, manages to unwind a completely new angle in revue acts. It's very good from then on and is plenty alibi for her being headlined, but that opening still needs fixing.

Ross and Edwards, next to shut, also have a tough time getting started, but win out after a bit. It's the goofy chatter and tongue-twisting that gets them started and that dancing stooge of theirs finishes up.

Gomez and Winona, with Paul Tisen's orchestra, is a beautiful flash act and sends the customers away happily. Staging and routining are both in good taste and the artists, of course, topnotch.

Screen is occupied by 'Earth Turns' (WB). Friday night saw the theatre less than one-quarter occupied. *Kauf.*

FOX, BROOKLYN

Olga Baclanova, a breath from the old silent days when a vamp was something more than part of a shoe, headlines the current stage show. It's her second appearance this season on a New York stage, her first having been as star of a short-lived legiter. In the latter she got every opportunity to slink her svelte blondeness to her heart's content, but in variety she's sticking to songs and one comedy bit with the Fox's m.c., Bert Frohman.

With the vamping out, Baclanova uncorks a pleasing singing voice and a rather charming accent in her speech. However, that blackout she does with Frohman is from hunger. It's the old 'husband's return' gag, and its one redeeming factor is that Baclanova makes such a darned good-looking wife.

Remainder of the 'Spring Karnival' presentation is above the average for this Brooklyn family spot. Besides Baclanova and Frohman, it includes Hunter and Percivale, mixed comedy team, a three-male Chinese novelty and a mixed dance team. The latter two turns, both good, are unbilled out front and, while the Chinese act is unannounced entirely, the mixed team's introduction by Frohman could not be grasped.

Hunter and Percivale clicked nicely, the male's wopology going for a lot of laughs to his blonde's straighting. Frohman, who does not make his appearance until after the perch, risley and Japanese juggling work of the Chinese, paces the layout rather well, doubling between the introductions and batoning the pit-band on the stage. He started badly, though, with an old, over-long gag.

House line of 24 girls is steadily improving here, their routines in this show meriting high praise in comparison to what this theatre had been getting from its ensemble up until a few weeks ago.

Till Tell the World' (U) on the screen following the 70-minute stage show. Biz good opening night (Friday).

MEDRANO, PARIS

Paris, April 20.

Bianca Bordoni, daughter of Grock, the clown, makes her circus debut this week at Medrano with Marshall Hall, versatile American dancer, musician and producer to whom she has just been married, and with a third anonymous partner. Her famous father got his start in the same ring many years ago.

Heavy publicity, based on the wedding and using Grock's name, was spread through French and local American press in an attempt to put the new act over. As entertainment, however, number is pretty meager. Might get by in some nite clubs, but it doesn't carry in a circus.

Bianca and Hall open with a two-piano jazz number and she sings. Third partner does an eccentric dance, which is best feature of the act. Hall then produces a sax, working in a duet again with Bianca, and all three appear in a finale. No real distinction anywhere.

It's a bad week for American acts here in general; another billed as Clemens Belling, isn't doing so well. Belling does comedy juggling, aided by a couple of girls and two dogs. He has some pretty good stuff, particularly a dog-and-hoop stunt, but the girls are not so hot and the act needs pulling together.

Best on the bill, beside the regular Medrano clowns and the Schumann cavalry, are the Three Ariels, equilibrists, with a pole act. *Stern.*

MET, BROOKLYN

Regulation bill of five acts, rating slightly above the average and nicely balanced, with likelihood of some lure in names of Jim Barton and Will Osborne. They walked on the latter's final band number at the first Saturday show, after the turn had gone 22 minutes and started tiring 'em. Too many straight band numbers in the routine which slow things up. Final number could easily be done without.

Osborne carries no specialty entertainers. There's a girl who comes on to take part in the number suggesting confusion in a broadcasting room just before going on the air, but she doesn't return, which leaves specialty work up to Osborne himself. No solos from any of the men, either.

Barton was late in getting on and Al Stone, from the previous act, had to fill in with a gag. Comedian-dancer-singer did 12 minutes, not including an encore. Close was not so strong as to force the encore, and Barton let it go at that.

Middle of the bill shelters team of Stone and Lee, who please in a melange of comedy talk, clowning, music and dancing, while No. 2 holds sister twain of Margot and Libby Robin. Girls do impersonations which suffer from bad diction, but are entertaining. Libby Robin's bit as Katherine Hepburn is her best, while her sister's try as Wynn proves good. The two, as Mae West and Garbo meeting on the street, finish well with West gags gettings the laffs.

A cute little animal act which the kids love opens the show, Gautier's Toy Shop. The shetlands and dogs are well trained four-footers that put on an amusing show for 10 minutes. Opened fine.

Business rather blah when caught, with the big Met half empty. Picture, 'Looking For Trouble' (UA). *Char.*

ORPHEUM, LINCOLN

Lincoln, April

There's a gag in this show that listens: 'Well, if you're goin' to be rotten, be good and rotten; and so everybody tried to live up to it. There are parts that are oke, but it takes a good eye to ferret them out.

Danny Hurwyn of Wyn and Hurwyn (No. 3) acts as the m. c. Talks fair and has but one outstanding bit, an acrobatic soft shoe which would be a substantial click on any bill. No. 1 is the only part of the show that's an attention focuser. It's the Mijares and Co. turn, circus wire act. Almost a single, since the girl only looks nice to march on and carry props. Boy up on the wire does a drunk dance.

Hal Rawin, novelty fiddler, follows and, although he scrapes a pretty bad set of strings, takes the edge off by doing some tap and Russian hops simultaneously. Has both a straight violin number and one with a Neon lighted instrument which is a good flash. Wyn and Hurwyn in the trey are good dancers and should stick to that. Their talk and song so-soed or worse.

Shut is left for Rosita Royce, who used to be a fan dancer, but now is trying to keep the natives from seeing meat with scarfs. It's a sort of relief from the fly fanner appearances which have been made here, but it doesn't have the zip over the footlights like the plumes do.

Pic 'Showoff' (MG) and shorts. Back at 25c top. Biz average. *Barney.*

ALHAMBRA, LONDON

London, April 17.

House grossed around $9,000 last week, and Sir Oswald Stoll highly satisfied with his new venture.

Two important holdovers are Jack Doyle, singing boxing champ, doing same act as last week, and Gillie Potter in a rehash of an old vehicle, which is much better than his last week's offering.

Newcomers are Leon Rogee, clever musical instrument mimic. Has been around the West-End quite a while but still new to the mob here, which shows the Alhambra is building a clientele of its own.

The Marvellous Essedras, continental balancing act, do some clever stunts on a wire and ladder, and some good jaw work.

Hetty King, male impersonator, finds out that this type of act is no longer in demand.

Scott and Whaley, colored boys, have been doing same act for last 12 years, and about time they shelved it and got something new. Boys are booked for the new British Broadcasting Corporation film, and are not worrying much.

Leslie Weston, clever raconteur, has a fine delivery. Quite a popular act on the air, too. Jack Stanford, an excellent mime dancer, does a clever apache burlesque dance. Played for Shuberts a few years ago, with unpleasant memory still lingering.

Robert Naylor and Sylvia Cecil, are operatic singers. Naylor came to the fore when he understudied Richard Tauber in 'Land of Smiles,' at Drury Lane some three years ago. Since then he has had several partners, with Cecil his third. Team have good choice of numbers, finishing with 'You Are My Heart's Delight' to a splendid reception.

Nice, Florio and Lubow are in the closing spot, which is all wrong, as this is a clever acro dance team with several mannerisms that are their own. Despite this, act does as well as anything on the bill.

Seemingly Stoll is out for names, as Bobby Howes is due here next week, with George Raft negotiated for. Raft is asking for $5,000 per, and has been offered salary and percentage of grosses, with deal thought likely to materialize.

PALACE, CHICAGO

Chicago, April 27.

House is in a peculiar position and a position that isn't so comfortable. Charging the top admission price in the midwest, it has had a difficult time of it for the past two months. The attractions have been weak, not only for an 83c. top, but when compared with the rival houses charging half as much. Shows have been sloppy, cheap and without meaning in entertainment or box-office.

Much fuss is being made by the RKO vaude department over acts playing rival houses. Palace is insisting on a 60-day protection on acts before allowing them to play opposition spots. This is a silly and meaningless gesture. Not only does it fail to keep acts from playing opposition, but it only serves to keep good acts from playing the Palace at all. Rather than risk a 60-day protection clause for the one week the Palace can offer, many acts are turning down the date and accepting bookings in opposition spots here, such as the B. & K. time, which offers as much as six weeks locally, or the State-Lake, which, through the Billy Diamond book, has more than the Palace can give an act. Though the Palace has declared its 60-day protection, acts are going into the other houses almost immediately, simply changing their names. Palace is not only incurring the enmity of acts, but also does not accomplish its purpose of keeping acts out of the opposition theatres.

Palace this week brings back Phil Baker and his Armour show troupe for a two-week stay. This is an early repeat for Baker, having played a fortnight here about six months ago. Show is called the Baker revue, with the accordionist working throughout the running time. That Baker is box-office is demonstrated by the well-filled main floor at the opening show on Friday, the first time there's been so much business here in a dog's age. House indicates a chance to go into the profit side of the ledger this week.

Top list of standard acts assist in current show. Gracie Barrie is here again and brings a constantly satisfying pair of pipes. Miss Barrie has the stamp of quality. An individual style in song-selling, backed by face and figure that are eye-filling. Entertainment to the hilt.

Also returning, but after a longer absence, is Buster West. Has a couple of new helpers, Carter De Haven, Jr., and Sandra Ward. But it's all West, particularly when he brings his act to a brilliant finish with his comedy dance number. The rest of the turn is largely by-the-way, but everything is forgiven when West takes to his shoes.

Baker again has Harry McNaughton and Mabel Albertson as chief assistants, though they are working less than usual. Miss Albertson is singing one song in Russian, besides some cross-fire clowning and a bit in a blackout, and making every moment count. She's a thorough performer.

Man in the box is still Baker's best bet. The material in this part of the act continues at standout level. Cleverly thought out, the lines top each other for climbing laughs.

Danny Russo brings his orchestra out of the trench this week to finish on the stage as a background for a couple of dancing turns. Melissa Mason, the 1934 Charlotte Greenwood, is dancing in a long-legged manner, while the adagio act of Karre and LeBaron adds the ballroom touch to the afternoon. For the finish, Baker sings the pump organ over his shoulder for a concert.

First show was largely rehearsal for the entire Baker routine, but handled with that carefree manner than makes audiences feel at home, and Baker got laughs out of the fumbles.

'Sisters Under the Skin' (Col). feature. Business good. *Gold.*

NEWSREELS

(EMBASSY, NEW YORK)

The newsreels deliver for a change, judging from the representative program this week. There's not more than about 10% filler material. Remainder is in the class of fresh, and occasionally spot, news.

Camera boys evidently were even further away from Dillinger than the Federal men. They didn't arrive until after Little Bohemia had been sprayed with lead, which provided sufficient holes to make the picture look authentic. Pathe only proved, by interviewing hold-up victims of Dilly, that the killer isn't such a bad guy, at least from their perspective. The innkeeper whose place was riddled called him 'very congenial,' and a housewife termed him 'very kind.'

After such statements from eye-witnesses the reel reporter's efforts to give the subject a blood-curdling finis fouled rather conspicuously with the audience. There was a reaction in more attentive attendees that if Dillinger remains at large much longer and more such interviews are obtained, there may be some petitions circulated to make him President.

Paramount boys took a pleasure ride with some gobs when the fleet tarried in Panama. Although beer signs were included, the cameras kept away from bars and favored the boys at the harmless pastime of teasing monkeys and parrots. The navy subject gave Metrotone opportunity to post-fire views of an American gunboat in China.

Only two people were killed in an Austrian train wreck and Universal, which covered this, neglected to get views of either corpse.

Guffaws rather than melodious laughter greet La Guardia's pose in the pitcher's box. There is a hand for President Roosevelt tossing the ball in Washington. Incidentally, the President always has a gag for audiences when he is away from the White House. This time it's 'Last year I almost killed a photographer.

Philadelphia police pose willingly for Pathe cameras while knit mill pickets are flounced around. Audience laughed when a woman was heaved into the green wagon.

Poor recording, or atmospheric difficulties, make Nathan Burkan reproduce almost unintelligibly about the New Tammany (Pathe), and blurr the witicisms of Shaw in Australia (U).

Maybe every time Sweden's King plays tennis a new clip is made, but the one in current release from Universal not only looks the same but sounds identical. Same is true of a particular Long Island swan which appears about this time every year in the same act, with either Fox or Hearst taking credit.

Paramount's silent titles call attention to England's silence on the war debt, after which Chamberlain plugs his country as now having a surplus while others, including the U. S., are still deep in the red. The subject is excellent for home audience consumption, but it will not aid propagation of good-will elsewhere.

While Pathe was reviewing effects of the land collapse in Norway, Paramount was covering the aftermath of an Italian landslide.

Model of world's tallest building, which is to be erected in Moscow, afforded Paramount a worthwhile clip. Same reel also had more about Chicago teachers' pay protest, with little action other than a parade. The 19-year-old girl who regained her sight told a Par contact man the thing she most enjoyed seeing was a baseball game.

Insult subjects during the past month impress as coming from the same reel. They all show him with his hat over his eyes, either going in or coming out of a building. Floods, pet shows, Italian tanks, Mussolini, salmon, marathons, steeplechases, cherry blossoms, yacht christening, legal betting in New York. Rome's altitude flier, Long Beach (Cal.) twin convention, Macon, Annapolis—they're not forgotten.

Cardinal Hayes doesn't very often pose. Celebration of an anniversary and opening of the Catholic Charities Drive gave the reels their opportunity not only to get pictures but also a few words from the Cardinal, and his blessing. *Waly.*

PARAMOUNT, B'KLYN

Simple logic of showmanship relates that there's no ingenuity in nudity. The undress stuff is what hurts regular film houses more than anything else. There's a simple q.e.d. to all this. That is that the theatre in most towns is a family institution.

Thus it's illogical showmanship for the Alton Girls to be in transparent brassieres.

The 'Ebony Rhapsody,' which is not unlike other arm and leg dansapations that the film house stage shows usually project nowadays, could just as well fit without the nude angle.

Otherwise, the Brooklyn Par boasts a natty and fast piece of stagecraft in practically all departments the current week except for certain settings. On the performer end the weakness is in make-up. That goes for two otherwise skilful players—namely, Paul Draper and Edna Torrence. Draper's facial make-up detracts from a full reception to his unusually clever dancing.

Gertrude Niesen, who takes the middle of the current bill, shows distinctly well. She has learned to dress, and that white gown becomes her figure and person, rather than the sombre colors she was wont to wear. Miss Niesen looks like a different personality. Three numbers and all over even with the none too heavy audience that was around Friday (change day) night, when caught. Could have continued, but there was Draper to follow, who also clicked heavily, and Block and Sully to clean up for the finish. Customers also got additional laughter from the roughhouse comedy antics of Mills, Kirk and Howard, a trio of clever comedy makers.

The finale ensemble number is one of those things where the drapes look none too handsome for a spot like this one. Another flash number that starts off well is 'Reunion in Vienna,' but customers' reception is thrown off by the downstage stand-ups and a girl and lad who sit atop the whole set and cater to the backstage rather than to the audience.

House has a new pit maestro, and a good one, in Alexander Olshanetzky, rated as a composer besides. His baton swings the pit currently into a medley of Jerome Kern songs with a male chorus of eight lads in tux handling vocal choruses. Show runs to around an hour. Feature, 'Witching Hour' (Par). *Shan.*

WARFIELD, FRISCO

San Francisco, April 25.

With a hefty draw in 'Men in White' on screen, and the best stage show in many moons, Warfield is romping home to a high score this week. It's second of the Bert Levey-booked oprys, with Peggy O'Neill and Bert Catley staging. There isn't a dull moment, thanks to several acts that wallop 'em.

Howard, Fine and Howard, ex-Ted Healy stooges, are the topliners and hold the stage for some 15 minutes of mad mayhem crowded with belly laughs. Working with Jack De Wees as straight man, trio had the crowd steamed up. There was a nice buildup for them, too, because they were preceded by Art Frank, one of the best of the old men characters; a swell pop medley by Walt Roesner's band and a good routine by Miss O'Neill's line of girls, with Audrey Stewart contributing some excellent acro dancing.

Frank worked with a fem looker for his usual big laughs, and wound up with a lot of plain and fancy, old and new hoofing by himself and partner. Another who stopped the show—three cold stops not bad for a 50 minute performance was Tommy Harris, local NBC singer here for his fifth week, who gave 'em a coupla tunes and ended by doing four encores.

Roesner stage band medley was three of the current 'Goodnight' tunes with the house's stock mixed octet of voices adding much to it. An old-fashioned sequence to close had John and Harriet Griffith dancing nicely, George Nickson tenoring in a pleasing voice, and the girls and the octet working also.

A Charlie Chase comedy and news rounded out the show. *Bock.*

'BONDAGE' ADDED SCENES

Hollywood, April 30.

RKO will toss 'Of Human Bondage' back into production this week for two days of added scenes. Company expects to grab Leslie Howard for the scenes before the player starts in 'British Agent' at Warners. John Cromwell handling the subsequent scenes.

Ayres Subs Kent Taylor

Hollywood, April 30.

Lew Ayres supplants Kent Taylor in Fox's 'She Learned About Sailors.'

Taylor wouldn't have been able to complete picture, which has been delayed nearly a week, as he is set for a job at another studio.

Ghost of Straight Vaude Rattles Feebly at the Casino and Scrams

'Ho, hum,' said the Ghost of Straight Vaudeville, stretching himself and preparing to take his departure from the Casino theatre 'Guess I might as well scram. I opened and died in three weeks, as usual, and now they've wired the place for sound. So long, sweet Casino; may you have better luck with a combination policy. So long.'

'Just a minute,' said a voice from the balcony. 'I'll float right down. I want to talk to you.'

'Who are you' asked the Ghost of Straight Vaudeville. 'Who are you that so boldly interrupts me in the middle of an -to-Buffalo?'

'I am the Ghost of the Dramatic Sketch,' replied the voice. 'You remember me. You used to play me on every bill. I closed just ahead of intermission, , those were the days! But pictures knocked me off. And they didn't do you much good, either.'

'Yes,' said the Ghost of Straight Vaudeville. 'I remember you. My shows were never complete without you. What are you doing around here? Don't you know you haven't got a chance?'

'Ah, yes,' said the Ghost of the Dramatic Sketch. 'I know. But I love to haunt the old street now and then. Say, why not take me along with you? Everybody's got a stooge nowadays. I can stooge for you. Please let me go along.'

'All right,' agreed the host of Straight Vaudeville. 'Take a number from one to seven. Right! (bang!) Now you're a stooge.'

'Oh, thank you, sir,' said the ghostly stooge. 'Henceforth I am your humble servant. But, please, sir, tell me of your latest escapade. I have heard of your valiant try at this Casino theatre. What is the lowdown?'

'Oh, it was the usual story,' answered the Ghost. 'I guess I must be a bit old fashioned. Ever since the Palace closed I have been shunned like a No. 2 act at a meeting of next-to-closers. In other words the public has given me the chill. I am in a sorry state. If I drop any lower I will be running into the Byrd expedition.

'But I have my memories. Yes, yes. I had my share of glory. Even Bernhardt courted me. Your radio stars of today—once they were my children. Ed Wynn—one of the team of Wynn and Jennings when he sought my royal favor. Jack Pearl—of Bard and Pearl, just out of burlesque, who thought of no greater glory than a week at the Palace. Joe Penner—a duck salesman then, as he is now, and the price of ducks was considerably lower in those days. Morton Downey—a young singer in the Leviathan band.

'And your picture stars of today, they were my children too. Mae West—whata gal. Marie Dressler—say, Marie was always Mike Shea's favorite act. And Bing Crosby—but why go on? Such soliloquys only tend to make me sad.'

'I know how you feel, boss,' said the stooge, sympathetically. 'But I would like to know what happened here at the Casino.'

'Don't quote me,' said the Ghost. 'But I didn't have a chance. They dressed me up with a line of girls and a little production, but I still didn't have a chance. Say, talk about the buggy whip. Why, a buggy whip is a piece of modernistic furniture compared to Poor Straight Vaudeville, it seems. But I tried my best, though my best wasn't enough.

'And now look. The same old story. That snip Vaudfilm Policy once more replaces me. A picture in my stead. A roll of synthetic entertainment. A coil of celluloid. No flesh-and-blood amusement is this. No warmth, no talent, no intimacy. Yet, they love it. The customers actually prefer it to me. The fools!

'And the management throws them a five-act bill to boot. A vaudeville bill they call it. Vaudeville, ha ha! Four times a day. That's not a program. That's a prescription. Take this opening show, for instance. International Mangeans, a good act. Rio Brothers, a good act. Keller Sisters and Lynch, a good act. Watson Sisters, a good act. Miles and Kover, a good act.

'All good acts, but what of it? Put them all together and what do they spell? You guessed it. Five acts, a picture and the headliner's name is 55c.

'I tell you, my boy, but please don't quote me; I tell you there is something missing. Five good acts make a fair show. In my day there were no fair shows. There were great shows then. They were more than an introduction to the picture. And the picture here this week. Bah! Did you see it? Something called 'Finishing School.'

'But why waste more time her ? I have grown accustomed to taking it on the lam. Once I bid farewell to Hammerstein's Victoria, so why not the Casino? In more recent years I have, turn, received the bum's rush from the Palace, the Hollywood and the Broadway. And now the Casino, nee the Earl Carroll. Through these portals passed the most beautiful girls in the world. And so has the Ghost of Straight Vaudeville.'

'Well, boss, I guess you won't be needing me any longer,' said the ghostly stooge, sadly. 'If I happen to run into any of the boys, I mean the other ghosts like the Ghost of Burlesque, the Ghost of the Paper Tearers, the Ghost of the Bag Punchers or the Ghost of the Bicycle Act—should I give them your regards?'

'Yes, Sketchie,' replied the Ghost of Straight Vaudeville. 'Give them all my love.'

'And how should I tell them feel?'

'Medium, just medium,' answered the Ghost of Straight Vaudeville, as he drifted out on a search for another sucker to finance another two-a-day funeral. *Bige.*

Mayo's Views

(Continued from page 3)

to admit children to all pictures—for sex is something that everybody understands—but it is essential and wholly possible to treat sex so that its import is comprehensible only to those who have reached an age and experience to get its implications, believes this director. Yes, there was plenty of sex in 'Convention City,' but perceptible only to those with the adult knowledge to perceive it. Without that knowledge, it was still a tempestuous comedy, declares the director of that film.

Don't write up to sex, says Mayo. For instance, instead of a producer's saying so-and-so is a hot number, so let's dress her to point out what she's got—let him rather put her in a straightforward story about a man and a woman and let the sex inherent in it and her come through, for it carries anyway. Mayo believes that screen standards should be such that the greatest number of people can get the greatest amount of entertainment out of them. Presenting sex with taste and discretion automatically gives admission to children. Without it, the vast child audience is, and should be, lost.

Discovering just what will interest the most number of people for pictures is hard, Mayo realizes, for what with changes in the economic system, the ever present groups of antis, the constant readjustment of the social order, and the changes in standards themselves—it is a problem for the producers to keep abreast of the public's shifting tastes. But it would not be quite such a problem, Mayo believes, if there were more co-operation between the picture producers and the theatre owners. If both would be honest with each other they would inevitably arrive at what is best for the theatres, and thus, what is best for them both.

'For example, in regard to the question of is sex important to pictures,' says Mayo. 'This is the present situation: the producer claims the theatre owner wants it, the owner says he's forced to buy it—and then he overemphasises it in his theatre advertisements. Neither side is strictly honest with the other and so, aside from passing the buck, they don't get anywhere.'

Follow the News

In Mayo's opinion, however, we are living in such a dramatic, world-changing age, so many vital things are happening that if the producers will counter the news, will take for their screen material themes that suggest and reinterpret the trends of contemporary life, they must find screen material of universal appeal. 'The House of Rothschild,' as it interprets the Nazi situation today, Mayo cites as example. It is not a picture of present day Germany, but by suggestion makes its point far better than a direct story on the current situation. In 'Rothschild' pictures realize their function for moulding public opinion, realize their moral responsibility to their audience, yet it is primarily solid entertainment, states Mayo.

Message for Bob O'Donnell

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ROBERT O'DONNELL APRIL 30 1934

MELBA THEATRE BLDG INTERSTATE CIRCUIT DALLAS TEXAS

JUST LEARNED HOLDOVER WEEK END "STAND UP AND CHEER" PRACTICALLY AS BIG AS FIRST SMASH WEEK END STOP THIS IS SENSATIONAL FOR RADIO CITY MUSIC HALL WITH 6200 CAPACITY

JOHN D. CLARK

STAND UP AND CHEER!"

A FOX PICTURE

EXPLOITATION

By Epes W. Sargent

Direct Hook

Columbia made a hookup with a N. Y. fur store for Claudette Colbert's picture in a fur coat she probably did not get at the store. A credit line referred to her work in 'It Happened One Night,' now playing at the Globe theatre,' and got an extra week at that Times Sq. grind house. Another picture had been slated to go in the following day, but with the ad mention the Globe seemed to figure it was worth a prolongation.

Probably the first time a N. Y. daily ad has been hooked to a grind, but the deal apparently was made too late to be of use to the first and second runs and it gave the Globe a break for once.

Too few managers take advantage of the hook-up possibilities of the stills specially posed for just such use. Most of them are satisfied to land a still in a store window with a written card. No reason at all why the lesser spots should not persuade store keepers to tie these stills into the newspaper space as well as the window. It would pay the cost of the cut and the space and give an attractor for the ad. For that matter it probably would pay the theatre to donate the cut if the store will take the space. Two or more cuts in the same issue would be a real help.

With business getting better, and patronage growing, it will help to cultivate the returning patrons intensively for a time, and this is as cheap a way as any. Don't try to land the press book cuts. Use the stills directly applicable to the merchant's own product.

Vacation Contests

This is as good a time as any to go to work on the vacation contest stunt, since it will require considerable preparation and should be ready for launching early in June. In brief, the winner receives free transportation to and from the vacation point and from one to two weeks at the resort. Best result comes through co-operation with a newspaper, though it can be worked as a lone hand, though not as effectively.

If the newspaper comes in it is permitted to issue votes, one for each 10c. paid toward a subscription for a given period; generally three and six months. The theatre gives out votes on the basis of each dime. The person obtaining the largest amount of votes gets the trip, which may be for one or two persons.

Transportation must be promoted from some railroad or bus line in consideration of the advertising received. A similar arrangement is made with some resort hotel. In larger towns it may be possible to additionally promote luggage, clothing, golf clubs or other donations to make the vacation more enjoyable. Contest should run six to eight weeks, but end in time to permit the winner to take a vacation in August.

Such contests have been big money makers in the past. It can be made as profitable this year, but it has to be kept jazzed up from start to finish. That's easy with a live wire; particularly if the newspaper is riding along.

Phone Bally

Lynchburg.

Manager of Grandin theatre, Roanoke nabe house, looked in the telephone directory for a novel exploitation gag. When he decided to hold over 'It Happened One Night' after it had already run a week, he printed an ad: 'If you don't believe this is a good show, just ask any of the following persons:'

Then came a double column, large-type list of persons who had viewed the show, the names being followed by street addresses and telephone numbers. Street addresses were included as subtle way of showing that while house is suburban, crowds came from all over town.

'Sorrel' and Dad

Rochester.

KO Palace gave heavy ballyhoo for 'Sorrell and Son' via a prize contest for boys and girls to write 200-word essays on 'What I Think of My Dad.' Cash prizes of $25 in addition to free tickets.

Baseball Gags

Several managers are planning this season to use some sort of clown attraction at the ball park afternoons the team plays at home. Idea is to keep the bleachers amused while waiting for the game to be called. Stunts are framed to include a banner for the current attraction, to capture some night business.

One gag being planned is two teams of four boys each, playing a trial innings, but running only to first base. Two pitchers have been coached to go through the regulation wind-ups, but to shoot the balls anywhere but toward the catcher. Gag is to have the game wind up in a row with the umps, who'll send both teams to the showers to clear the field for the regulars. Manager has an idea that by the second week the crowd will be watching for the fight to start.

Another manager has a base running contest before the game, with tickets to the first and second. All must touch each base, with the kids piling up at each of the sacks. Any boy cutting any bag is disqualified. May not sound very funny, but it's more amusing than it sounds.

Other ideas are more along the circus idea of rubeing the crowd, but they are all counted on to get attention for the theatre and at the same time put the crowd into a good humor.

And don't overlook the baseball from the top of some tall building. That's an annual. Can be worked either with the professional catchers or with the sandlot teams.

Elmer the Second

Frank Wetzel, new operator of the Omaha Western League baseball club, has been the beneficiary of the best publicity stunt in the history of baseball in the region. Gag itself is just another development of the Ring Lardner rookie style combined with the Art Shire the-great-I-am system.

Letters from ambitious sandlot grad calling himself Charmie The Great began pouring in a month ago, and became such clever reading that the World Herald, local daily, signed the kid wonder for a daily letter. With his arrival in town, paper arranged a parade, followed by dinner at the C. of C., and crooning over the radio. The slugger marvel has since rated more space in the sport pages than the town's own John Goodman and more than any of the major league players. The town, a sore spot on baseball past few seasons, is perking up like the boom times of ten years ago, and the ballyhoo is the best that could have happened.

Owner Wetzel prays that the strongarm will be so good the town will worship him, or so rotten they'll come to boo him. Some of the minor feats the rook has assigned himself are the hitting of seventy home runs (in a 120-game season), the batting of one hundred bases, and a batting percentage of .500. Trains on a five-mile trot daily, four hours of practice, three gallons of pure Guernsey milk, and no parties or late hours.

The whole gag was a natural engineered by the kid himself from his home town, Monona, Ia.

Summer Uniform

Many houses put their service staffs into summer uniform, but overlook the lobby. They use the same heavy valance under the marquee, the same heavy painted banners and the same lighting. The entrance looks uninviting.

Net should be used in preference to heavy cloth for the valance, with cutout letters. If the same valance is used for several houses in a circuit it is advantageous to provide each house with its net and ship only the letters from point to point. Net should also be used for the banner in the lobby, where one is employed, which will offer a change of pace and look more summery.

Lighting should be in a very light blue, mixed with the white, just enough blue being used to kill the glare of the white lights. Light tints should be used on exposed globes instead of deep colors, and if there is only one set of frames, these should be draped with light scarves to hide the hot-looking brass. It will not cost much to get a set or make one of white pine tints, taking the bars from the metal displays, and enameling these in white, with frequent touch-ups.

Lighting in long inner lobbies should be toned down, and the auditorium lighting should be subdued, a very light rose or a pale blue with a little heavier color in the cove. Make everything from the sidewalk to the screen look cool and summery and it will be worth as much as the cooling plant.

Lupeing 'Tarzan'

Washington.

With Lupe Velez coming east for personals she becomes a natural for spots also playing 'Tarzan.' Local Loew house had pic already going when word came through of Velez's local booking. Exploit lads got nice second-week plugs of jungle film by constantly reminding press guys that Lupe is Johnny Weismuller's wife. Gags about ape-man's real life 'mate' being en route crept into half columns in town as double plug for Lupe and monkey show.

Rebroadcast Bally

Hollywood.

For '20,000,000 Sweethearts,' pic dealing with radio broadcasting, Warners, through exploitation manager, Harry Maslich, has constructed a portable broadcasting station, mounted on an auto truck with a locomotive head, which is being used as a street bally.

Entire outfit is surmounted with neon lights. Rear end has been transformed into a miniature studio and contains a studio piano with femme player. Music is picked up by KFWB (Warner station) and rebroadcast at intervals. Following local exploitation campaign, bally will be sent on a tour of Coast key centers, where pic is being played.

Stealing a Parade

Washington.

Local Loew exploiteers pulled a fast one on the Cherry Blossom Festival committee last week. With 500,000 visitors in town, the publicity boys sold committee on using 'Mary,' rhino ballying 'Tarzan,' in a mammoth parade.

So happened, however, that 'Mary' wasn't visible when truck carrying her was in motion. All that crowds saw were two big signs telling 'em to trot over to Loew's Palace.

Seeking Secrets

Baltimore.

For showing, currently, of Radio's 'Finishing School,' at the Hippodrome, Ted Routson, pub man for Izzy Rappaport, has promoted contest in tie-up with p.m. news that hews closely to line of thought and essence of the pic in that it seeks best stories recounting sorority and fraternity initiations. Descriptions sought from both active studes and past ones of what pranks they perpetrated on their fellow scholars when initiating 'em into the Greek-letter clubs. Both humor injected into the writing and the ingenuity of the stunts described counted in deciding winners.

Both cash and coupons on trophy table.

Rules for 'School'

Baltimore.

Not new, but Ted Routson, for the Hippodrome, put out 25,000 one-foot rules, on stiff paper, for 'Finishing School,' distribution being made by girls on the downtown streets. Main copy was 'One rule that isn't broken at 'Finishing School.' Do as you please, but don't get caught.'

Back copy told it was an earful, eyeful that even a columnist didn't know about the schools 'where the girls of America's gold reserve learn to be young ladies.'

Made a hit.

Quackery

Loew's State, N. Y., had a Joe Penner short. Blew it up with a large head in the lobby and back of it put something that made a noise more or less like a duck.

Got more attention than some of the phonograph records they used on musicals, and everyone was looking back of the picture for the duck. But the pic was fastened down. Used also for Penner's personal.

BEHIND *the* KEYS

Canton, O.

W. J. Cuthbert has reopened Rex, formerly Ideal, at Alliance.

Ernest H. Walter, who operates the Liberty in Toledo and the La-France in Swanton, has acquired the Virginia theatre in North Baltimore.

H. L. Malone, Akron exhibitor, has leased the Penn Square theatre, Cleveland, to open it sometime in May.

Opera House, Smithtown, Pa., being reconditioned for early opening by John and Audrey Spehlard.

At Bluffton the Star has been transferred to Lock and J. R. Jennings by A. T. Worthington; the Court and Ohio at Cambridge passed to the control of the Guernsey Theatre Corp, from Publix-Shea; Washington Theatres, Inc., acquired the Auditorium and Strand at Marietta from Publix-Marietta. Lyric at Mt. Vernon goes to the Schine Theatre Enterprises, from J. C. Platt. The Stanley at Sciotoville has been transferred to C. D. Rowland by Kenneth Carter.

Dream at Mason, O., has been opened as well as the Memorial at Mt. Vernon, and the Stanley at Sciotoville.

The Strand at Middletown is dark and the Lyric at Mt. Vernon has been closed.

Glendale, Cal.

Hal Neides has resigned as Fox West Coast city manager, and from management of the circuit's Alexander. Lew Harris, moved from the Granada, Inglewood, to replace at the Alexander, with city supervision post abolished.

Los Angeles.

Barsky and Zamsky are reopening the Broadway Mecca, nabe subsequent run house here.

Two closings reported in the L. A. territory are the Moor Park at Moor Park, and the State, El Segunda. Former house will be foreclosed by Roy Hofeldt, and then reopened.

John D. Howard has taken over the Glendale, at Glendale, Ariz., from John DePaoli.

Rialto (renamed the San Fernando) at San Fernando, has been acquired by Dietrich and Feldstein from J. F. Rennie. House has been dark for some time.

Grand Isle, Vt.

A New York city concern is building a film theatre here. House is to be ready for operation during summer.

Oklahoma City.

The Liberty Theater building sold to Dr. N. N. Harbour of Seminole, Okla, and F. B. Ziegler, San Diego, Calif, for $200-000. Ziegler was one of the original owners of the property.

Albany.

Warwick got Sunday shows April 22. People voted 343 to 231.

Site of the old Plattsburgh theatre, Plattsburgh, will be converted into an auto parking ground.

Monroe voters overwhelmingly approved Sunday film shows at the annual town elections. Theatre owners paid expenses of the poll.

Harold Miller, chief operator for the Playhouse, Park and Rialto theatres in Hudson, has resigned to take a technical job with Radio Pictures in Hollywood. Successor is Bruce Clark, formerly of Ticonderoga.

Harmanus Bleecker Hall switches to double features for the summer.

Arbor Hill, nabe films, closed. Negro group trying to get it for Sunday house of worship.

Warner Brothers Club employees had first annual ball at Paradise, floating night club at Troy. 1,500 attended.

Fort Wayne.

A. J. Kalberer at Paramount goes to Louisville to manage National.

Tony Nellesen announces German talkers for Capitol.

Frank Stoudet, veteran theatre man, of this city, has been appointed chairman of the Fort Wayne NRA Compliance board. For many years he was owner and manager of the Palace and old Temple theatres.

Pittsburgh.

Abe H. Schnitzer, manager of First Division exchange, resigned, post going to Dave Selznick. Schnitzer, brother of Joe Schnitzer, may join latter on coast. Added to FD exchange as salesman is Aaron Wayne, formerly city sales manager for Paramount in Detroit.

Ted Thomas, replaced last week as manager of WB's Enright by Harry Kendrick, has been transferred to Capitol theatre in Wheeling, W. Va. Frank Roberts, resigned as manager of Schenley to go into business on his own, succeeded by Sam Gould, who was manager of Davis until WB downtown house closed for the summer.

Birmingham.

World theatre at Ville Platte, La., destroyed by fire last week and damage estimated at $8,000.

St. John, N. .

Joseph M. Franklin of Ottawa and Myer Herschorn, of Halifax, N. S., co-sponsors of new picture theatre in the north end of St. John, to seat 1,000.

Charlotte, N. C.

J. F. Miller, operating three theatres at Hickory and one at Lincolnton, N. C., has signed lease for 1,000-seat house being built at Hickory.

Washington.

Roscoe Drissel, Fox house manager, has been promoted to relief man for all Loew houses in vicinity. Will act as assistant to Amgie Ratto, Palace manager, between times.

Everett Steinbuch, formerly with Baltimore Stanley, takes over Drissel's spot at Fox.

Hot in Havana

Havana.

For the first time in the history of the flickers here a real advertising campaign has been launched 'a la U. S.' to put over the films at the Nacional theatre, deluxer, by Hellodoro Garcia. None of the Cuban showmen up to now has gone in for elaborate publicity stunts in connection with films. The most they ever did was stage a contest of some silly sort.

For 'Flying Down to Rio' Garcia had a mystery plane fly over the city shooting handbills and a few passes. It was a great stunt, as during revolution era here everybody makes comment as to what the plane was doing, etc., waiting with craned necks to catch the ads.

For 'Roman Scandals' Garcia effected a tieup with Frau Marsal, advertising agent here, with the result that all the ads of cigarettes, department stores, etc., contributed space to Eddie Cantor and his 'Roman Scandals.'

The biggest stunt so far credited to Garcia is the tie-up with the Precios Ffios Department tore. The store that has held a fair for two years with name orchestras and radio artists will celebrate its second anniversary on May 1. The 19 show windows which cover the front of the store in three streets have been covered and darkened. On April 30 they will be 'unveiled' to show in each a real scene of the leading 19 pixs to be shown at the Nacional in forthcoming dates. The store foots half the bill and Garcia the other half as the scenes will make the background for the mdse to be exhibited. The contract is for six months, thus Garcia is assured a steady advertising medium of six months for a small rental.

The decorations are being done by Nono Noriega, Cuba's leading scenic artist under the direct supervision of Miguel de Canas, the store's art director. The stunt was devised by Hellodoro Garcia and his assistant, Domingo St. Saenz, and Manolito Sanchez, the store's publicity director.

Crowds gather daily at the closed show windows wondering what mystery lays behind the screen.

Hustled for 'Tarzan'

H. M. Addison's staff of go-getters put all they had on the ball when 'Tarzan and His Mate' came to Loew's State, Cleveland. The house front was dressed for a jungle effect with stuffed skins and heads, cutouts and a native and his grass hut. Plenty of pictures and a river backing for the walks.

There was an issue of 10,000 copies of a four-page Jungle News, apparently an accessory, and 10,000 Tarzan Drawing Mats were ordered. These last were soft paper sheets embossed with a spirited drawing of a lion. These were sent to the schools, and there was such a demand that an additional 10,000 were ordered pronto. Many of the lower classes were given the mats as part of the classroom work with 45 minutes allowed in which to finish them. Picture was traced with a pencil in the grooves.

A baking company supplied 10,000 animal crackers which were sacked and distributed by a pair of girls in the theatre's page uniforms, and another bakery, which has a Tarzan whole wheat bread, used herald enclosures for a full week in every wrapped loaf. Payoff was a display in the lobby. Usual radio broadcasts at the children's hour and teaser trailers in all Loew theatres two weeks in advance.

Mail Work Helped

Washington, April 30.

Loew's Fox cleaned up plenty on two intensive direct mail campaigns recently. Playing medico angle of 'Men In White,' boys mailed out 1,500 letters covering every physician in town. Docs passed word on to interns, etc., and there were more medical cards filled out at b.o. in single week than in three months previously. Special one-sheet in lobby welcomed docs and called attention to special call service.

Other stunt was worked on 'Trick Golf.' MGM short, showing Tom Hudgins making golf balls hop about. Letters went to entire local country club memberships. All golf pros were invited as guests of theatre opening day. Twenty-two out of 35 came and went out as walking advertisements.

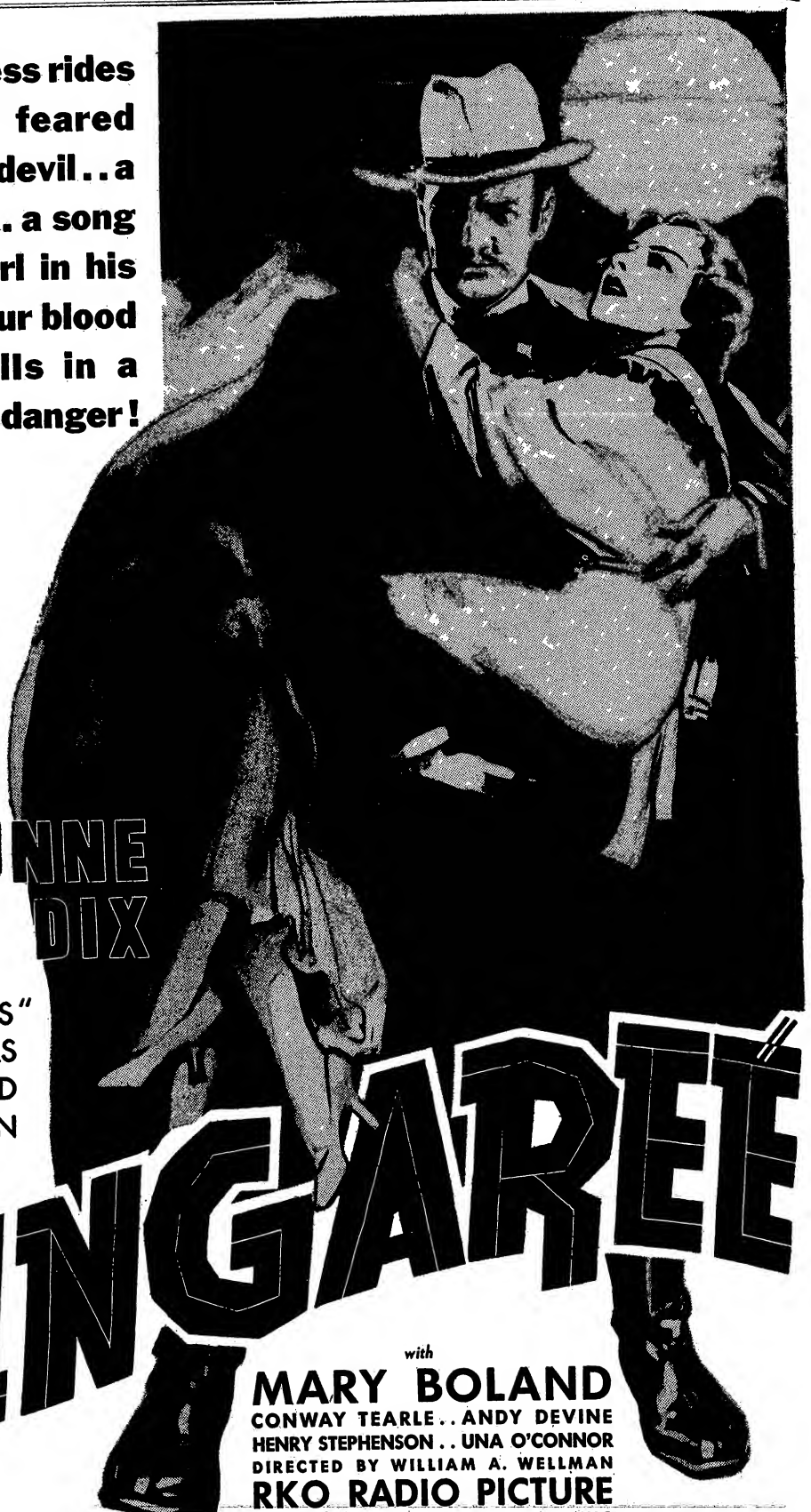
Used Color

Des Moines.

Don Allen, manager of the Des Moines, gave away 150 free tickets to kids under 16 as awards for colored Tarzan strips from the local paper preceding opening of 'Tarzan and His Mate.'

Kids could use either crayons or water colors on any strip from three days' papers, and with entries numbering well in the hundreds, the headache came from selecting the 150 winners—the antidote being good editorial space.

Out of the wilderness rides "Stingaree" who feared neither death nor devil..a price on his head..a song in his heart..a girl in his dreams..to fire your blood with leaping thrills in a rash romance of danger!



IRENE DUNNE
RICHARD DIX

"CIMARRON'S" GLORIOUS STARS UNITED AGAIN IN

STINGAREE

with

MARY BOLAND

CONWAY TEARLE..ANDY DEVINE
HENRY STEPHENSON..UNA O'CONNOR
DIRECTED BY WILLIAM A. WELLMAN

RKO RADIO PICTURE

BASED ON STORIES BY E. W. HORNUNG
A MERIAN C. COOPER PRESENTATION
PANDRO S. BERMAN, Executive Producer

DECORATION DAY RELEASE

Cohan B'way Indie Hires Pvt. Detectives To Combat Stenchers

The George M. Cohan, among a number of Broadway indie houses fearing union troubles, has engaged the services of a private detective agency, working in cooperation with the police department, to keep a close watch for stench bombers.

During the past week a bottle of stench fluid was found in the Cohan shortly after it was left there, and before any harm could be done. Fingerprints on the bottle are being checked.

The Cohan management claims that racketeering activities are being directed against the indie theatres. Theatre is offering a $500 reward.

Air Race Outfit Sues Col. Over Show Footage

Los Angeles, April 30.

Alleged inclusion by Columbia ictures of approximately 150 feet of air race scenes made during the National air races held here last July for 'Up in the Clouds' has brought an action for damages on account of trespass. Injunction also asked in Superior Court here.

Complaint charges that National Air Races, Inc. gave sole filming rights for the races to Fox, Paramount and Hearst newsreels, and that pictures of the events were unwarrantedly filmed by Columbia. Plaintiff asks $35,000 damages.

Gable a Spy

Hollywood, April 30.

Clark Gable will have the male lead in 'Blonde Countess,' spy story, by Major Herbert O. Yardley, to be made by Metro.

Femme not picked yet.

BRABIN DIRECTS HAYES

Hollywood, April 30.

Charles Brabin will direct Helen Hayes in 'Wicked Woman,' her next picture for Metro.

Harry Seagall is writing the adaptation and Harry Rapf will produce.

MG Takes 'Diamond'

Hollywood, April 30.

'Death on the Diamond,' murder mystery by Courtland Fitzsimmons, has been bought by Metro.

Deal calls for author coming here to work on the film treatment. Fitzsimmons will collaborate on the script with Joe Sherman.

TIDBURY'S NAME CHANGE

Elred Tidbury, South African lad imported by Paramount and in 'Search for Beauty,' and retained after that, has changed his name.

Thinks he'll do better as Don Elred.

PAR SIGNS DRAGONETTE

Jessica Dragonette, from legit and radio, has been signed by Par to the usual short-termer and goes to Hollywood some time this summer for pictures.

Contracts

Hollywood, April 30.

Universal has optioned Dean Benton. Actor's next is 'Loves of a Sailor.'

Paramount has lifted option on W. C. Fields for another year.

Trio of Paramount's 'Search for Beauty' winners, namely, Gwenllian Gill, Colin Tapley, Julian Madison, had options lifted on stock contracts.

Extended pact given Edwin Knopf at Metro.

G. W. Pabst signatured to pact at RKO to direct.

Warners has lifted option on Maxine Doyle for six months.

STORY BUYS

Hollywood, April 30.

'For My Country,' by David Boehm, an orig, taken by Paramount.

Warners have bought two originals, 'The Little Big Shot,' by Harrison Jacobs, and 'I am a Thief,' by Ralph Block and Doris Malloy.

'Just Out of College,' orig by Robert Lee Johnson, taken by Warners.

Mack Moves East, All WB Shorts in B'klyn

Hollywood, April 30.

Following completion of 'Adam's Apple,' current Technicolor two-reeler at Warners, Roy Mack returns east to continue directing shorts for WB at Brooklyn Vitaphone.

Ralph Staub has more to make here and then is expected to move back east with expectation that all WB shorts production will be concentrated hereafter at Brooklyn.

WB Goes to Work On Sinclair Lewis' 2

Hollywood,

Sinclair Lewis big play at Warners with preparation of 'Main Street' having been added to 'Babbitt.'

Erwin Gelsey assigned to adapt 'Main Street,' while Tom Reed and Niven Busch are scripting 'Babbitt.' Edward Chodorov supervises the former and Sam Bischoff will produce the latter. No cast or directors on either yet.

McNamee's Pic Chore

Graham McNamee, announcer and U's 'talking reporter', will do the offscreen narrative for E. M. Blucksman's (Mentone) 'The World in Revolt'

Film is a feature-length compilation of views of political and social uprisings in Europe.

Van Dyne for Hotel Show

Chicago, April

S. S. Van Dyne, the mystery scribbler, set for a date on the Palmer House NBC show for May 8.

Landt Trio and White guest on the program tomorrow (1).

BANCROFT'S 'LADIES'

Hollywood, April 30.

George Bancroft, under an agreement with Paramount to do 'World's Greatest Spender,' the Nick the Greek story now on the shelf, will do 'Ladies First.'

Picture will be directed by Henry Hathaway from a script by Humphrey Pearson.

BEECHER SET ON COAST

Hollywood, April 30.

Milton Beecher, former trade press contact at Metro home office, who came here for a month's study of studio methods, remains permanently in the publicity department, replacing Larry Barbier in charge of the still and portrait department.

CARMINATI'S SHOW

Hollywood, April 30.

Tullio Carminati left Saturday night (28) for New York on completion of Columbia's 'One Night of Love.'

He is to appear with Laurette Taylor in her Broadway production of 'Marion's House.'

PAR SCRIPTER CHANGES

Hollywood, April 30.

Horace Jackson, finishing his script on 'Shoe the Wild Mare' at Paramount, is off th. payroll.

J. P. McEvoy is back at the studio to work on dialog with Byron Morgan on 'Ready for Love,' which Al Lewis will produce.

RKO SETS BILLY GAXTON

Hollywood, April 30.

Billy Gaxton is spotted in the screen version of Walter Hackett's 'Afterwards,' to be directed for Radio by James Cruze.

ZaSu Pitts, Slim Summerville and Sidney Blackmer are to be featured. Cliff Reid produces.

EL TROJAN GOES HOME

Bill Perlberg, Columbia's casting head, left New York for the studio Sunday (29). Departure was sudden.

Inez Courtney, signed by Perlberg while east, leaves for the Coast next Saturday (5) by boat.

William Morris Office Scores Again

BUT

VARIETY

ERRS

Variety Grosses

Chicago Theatre, Chicago
$27,800

Michigan Theatre, Detroit
$22,000

Actual Grosses

Chicago Theatre, Chicago
$32,500

Michigan Theatre, Detroit
$26,800

BEBE DANIELS BEN LYON

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

CLASS OF SERVICE
This is a full-rate Telegram or Cable-gram unless its character is indicated by a suitable sign above or preceding the address.

WESTERN UNION (O4)

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

STANDARD TIME

Received at 12 East 55th Street, New York, N Y

1934 APR 28 PM 5 04

NQ187 29 2 EXTRA= SI NEWYORK NY 28 448P

BEBE DANIELS BEN LYON=
LOMBARDY HOTEL=

SO HAPPY WITH YOUR PERSONAL APPEARANCES STOP YOUR BUSINESS HAS BEEN GREAT STOP PLEASE TRY AND REARRANGE YOUR PICTURE SCHEDULES SO YOU CAN CONTINUE FOR US REGARDS=

BORIS MORROS.

MINUTES IN TRANSIT — FULL RATE — DAY LETTER

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES

Variety, April 24
PARAMOUNT, BROOKLYN

Big come-on this week is Bebe Daniels and her husband, Ben Lyon, on a personal. Daniels-Lyons pair were attracting milling mobs Saturday afternoon and look to make up handsomely for the bad dive taken last week by Roxy and his Gang.

Miss Daniels and Lyons are popular with the masses, and Brooklyn represents a lot of the masses. For the first time in a long while the ropes were up at 1 p.m., Saturday afternoon, and the accordion player in the lobby had an audience to work to.

Daniels-Lyon twain has been provided with a nice little skit, written to suit their talent about as well as anything could. After a trailer has shown, both in glimpses from past releases, the pair walks on, into what is represented as a broadcasting room. Lyon goes on the air, allegedly an announcer, with some comedy lines, plugging arm shields and a cuticle beautifier, then introducing Bebe Daniels, who'll tell what the product, Cuticulus, did for her. Material gets laughs. This also goes for the fan letters Lyon reads later, while Miss Daniels is getting into costume to do 'Rio Rita.' She encores with a number in Spanish, passing out violets from a runway to outstretched hands.

They close the show, which totals just under an hour and up ahead includes several high moments.

Char.

Chicago Daily News
BEBE DANIELS and BEN LYON in STAGE DEBUT
By CHARLES COLLINS

"Bebe Daniels and Ben Lyon, a young married couple from Hollywood who are household words to the picture show public, are making their debut as a vaudeville team on the Chicago theatre's new program. They appear to be completely at home before the footlights, and give what would be regarded as a first rate variety sketch if they were merely a pair of rank-and-file performers on the four-a-day bills."

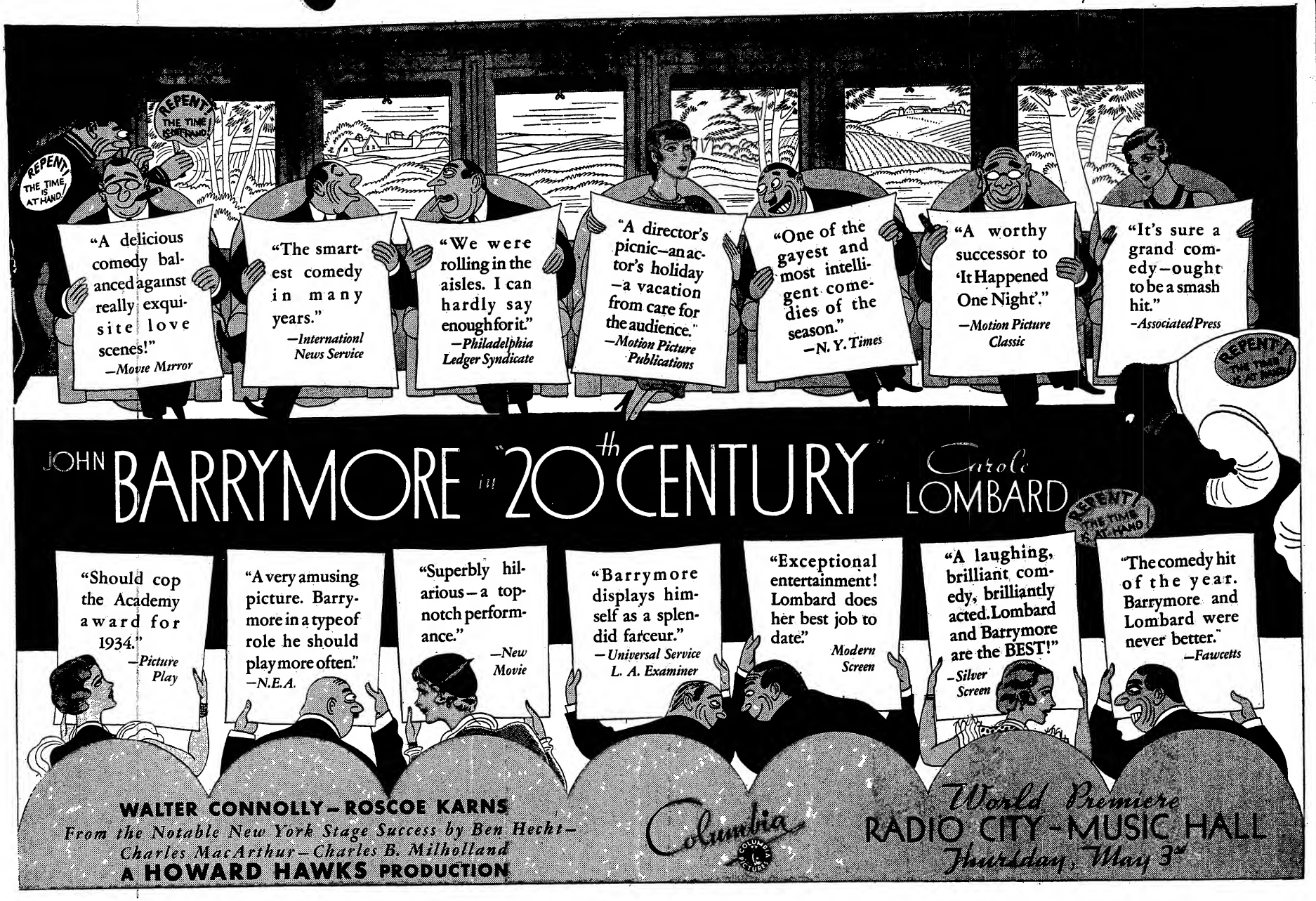
Detroit News

"There are several excellent reasons for looking in on the new bill at the Michigan, not the least of which is the opportunity afforded for an intimate appraisal of Bebe Daniels and Ben Lyon, screen favorites, who are heading the stage revue. Mr. and Mrs. Lyon (Yes, they're still married) bring in a stage sketch that is a welcome departure from that presented by the average Hollywood touring star who is quite apt to offer nothing more than a charming smile and a 'dee-lighted to be in St. Louis—beg pardon, I mean Detroit—and meet my great public face to face.' Bebe and Ben really settle down to their task in earnest and soon prove to the satisfaction of all that they're not altogether dependent on a Hollywood job for their bread and butter."

WEEK MAY 4
PARAMOUNT, NEW YORK

WEEK MAY 11
LOEW'S FOX, WASHINGTON, D. C.

Author EDGAR ALLAN WOOLF


REPENT! THE TIME IS AT HAND!
"A delicious comedy balanced against really exquisite love scenes!" —Movie Mirror
"The smartest comedy in many years." —International News Service
"We were rolling in the aisles. I can hardly say enough for it." —Philadelphia Ledger Syndicate
"A director's picnic—an actor's holiday—a vacation from care for the audience." —Motion Picture Publications
"One of the gayest and most intelligent comedies of the season." —N. Y. Times
"A worthy successor to 'It Happened One Night'." —Motion Picture Classic
"It's sure a grand comedy—ought to be a smash hit." —Associated Press
JOHN BARRYMORE in "20th CENTURY" Carole LOMBARD
"Should cop the Academy award for 1934." —Picture Play
"A very amusing picture. Barrymore in a type of role he should play more often." —N.E.A.
"Superbly hilarious—a top-notch performance." —New Movie
"Barrymore displays himself as a splendid farceur." —Universal Service L. A. Examiner
"Exceptional entertainment! Lombard does her best job to date." Modern Screen
"A laughing, brilliant comedy, brilliantly acted. Lombard and Barrymore are the BEST!" —Silver Screen
"The comedy hit of the year. Barrymore and Lombard were never better." —Fawcetts
WALTER CONNOLLY—ROSCOE KARNS
From the Notable New York Stage Success by Ben Hecht—Charles MacArthur—Charles B. Milholland
A HOWARD HAWKS PRODUCTION
Columbia
World Premiere
RADIO CITY—MUSIC HALL
Thursday, May 3rd

CALENDAR OF CURRENT RELEASES

Harold Auten

Office: 1540 B'way, N. Y. C.

End of the World ('Fin du Monde' (Fr). Scientific dream based on Flammarion novel. Dir. Abel Gance. 65 mins. Rel. April 15.

(German). Sensitive study of psychological difficulties. Elisabeth Bergner. Dir. Paul Czinner. 93 mins. Rel. Feb. 1. Rev. Feb. 6.

Irages de Paris (French). Adventures of a girl who wants to be a star in Paris. Jacquelin Francell, Roger Theville. Dir. Fedor Ozep. 82 mins. Rel. Dec. 23. Rev. Jan. 9.

Foll ds Carotte (Red Head) (French). A story of adolescence. Robert Lynen. Dir. Julien Duvivier. 96 mins. Rel. Sept. 1. Rev. Dec. 30 and May 30.

Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins. Rev. Aug. 8.

Chesterfield

1540 Broadway, New York, N. Y.

ity Park—3 Men and a Girl. Sally Blane, Henry B. Walthall. Dir. Richard Thorpe. Rel. May 1.

In Love with Life. Lila Lee, Onslow Stevens, ickie Moore. rank Strayer. 68 mins. Rel. April 18.

ifteen Wives. Conway Tearle, Noel Francis, Natalie Moorhead, Raymond Hatton. Dir. Frank Strayer. Rel. May 15.

Notorious But Nice. Marian Marsh has a heotic love adventure. Betty Compson, Marian Marsh. Dir. Rich. Thorpe. 71 mins. Rev. March 6.

Murder on the Campus. Mystery with a college background. Shirley Grey, Charles Starrett and J. Farrel McDonald. Rel. Dec. 27. Rev. March 13.

Quitter, The. Newspaper business in a small town. Chas. Grapewin, Emma Dunn. Dir. Rich. Thorpe. 67 mins. Rel. Feb. 5. Rev. March 20.

Rainbow Over Broadway. Musical romance. Grace Hayes, Joan Marsh, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Dec. 23. Rev. Dec. 27.

Stolen Sweets. Dramatic romance. Sally Blane, Charles Starrett. Dir. Richard Thorpe. 79 mins. Rel. March 15.

Columbia

Studio: Gower at Sunset, Hollywood, Cal. 1,729 Seventh Ave., New York, N. Y.

Fighting Code, The. Typical horse opera with mystery angle. Buck Jones. Dir. Lambert Hillyer. 64 mins. Rel. Dec. 30. Rev. Jan. 16.

Fighting Ranger, The. Round-up of killers by a temporary furloughed ranger out for vengeance for killing his brother. Buck Jones, Dorothy Revier. Dir. George B. Seitz. 60 mins. Rel. March 17. Rev. April 17.

It Happened One Night. Girl marries without father's approval and on leaving his yacht meets boy on bus heading for home, developing comedy-romance. Clark Gable, Claudette Colbert. Dir. Frank Capra. 105 mins. Rel. Feb. 23. Rev. Feb. 27.

ing of Wild Horses. Home life of wild horses on the range. Little romance and less comedy. Rex, William Janney and Dorothy Appleby. 61 mins. Rel. Nov. 10. Rev. March 27.

Let's Fall in Love. Musical with usual backstage romance with a different twist. Edmund Lowe, Ann Sothern, Miriam Jordan, Gregory Ratoff. Dir. David Burton. 67 mins. Rel. Dec. 26. Rev. Jan. 23.

inth Guest, The. Eight people mysteriously invited to dinner after arriving told Death is ninth guest and all will die. Six perish. Donald Cook, Genevieve Tobin. Dir. Roy William Neill. 65 mins. Rel. Jan. 31. Rev. March 6.

Once to Every Woman. Heavy drama of hospital life centering around big operation. Ralph Bellamy and Fay Wray. Dir. Lambert Hillyer. 70 mins. Rel. Jan. 15. Rev. March 13.

Shadows of Sing Sing. Racketeer's sister in love with detective's son. Both sides objecting to romance. Boy framed by redhots and saved by father. Mary Brian, Bruce Cabot. Dir. Phil Rosen. 63 mins. Rel. Dec. 3. Rev. Feb. 27.

Speed Wings. Western with airplanes to break monotony of sagebrush. Tim McCoy, Evalyn Knapp. Dir. Otto Brower. 61 mins. Rel. Feb. 5. Rev. April 3.

Straightaway. Tim McCoy discards the chaps and sombrero for the speedway. Tim McCoy. Dir. Otto Brower. 58 mins. Rel. Dec. 22. Rev. Jan. 23.

First Division

Offices: R.K.O. Bldg., New York, N.

Releases Also Allied, Chesterfield and Monogram

Beggars in Ermine. Lionel Atwill, Betty Furness. Ir. Phil Rosen. 70 mins.

Broken Dreams. A father's devotion to his young son. Randolph Scott, Martha Sleeper, Beryl Mercer, Buster Phelps. Dir. Robert Vignola. 68 mins. Rel. Dec. 1.

City Limits. A millionaire, ailing and tiring of wealth, falls in with two hoboes and enjoys life for a time. Frank Craven, Sally Blane, Ray Walker. Dir. Wm. Nigh. 70 mins. Rel. May 1.

Cross Streets. Young doctor, jilted by the woman he loves, ruins his career, until daughter of same woman falls in love with him, years later. Rel. Jan. 22. Dir. Frank Strayer.

Eat 'Em Alive. Jungle super thriller. 56 mins. Rel. Feb. 1.

Forgotten Men. Collection of uncensored war film, taken from government archives of 14 warring nations. Rel. April 1.

He. French prodution of a de Maupassant story. Dubbed in English. A village paragon who lost his virtue. 55 mins. Rel. Dec. 26. Rev. Jan. 9.

He Couldn't Take It. Inside story of a process server who makes good with his summonses and gets his man. Ray Walker, Virginia Cherrill, George E. Stone. Dir. Wm. Nigh. 64 mins. Rel. Jan. 1.

House of Mystery. An archeologist returns to America from the Far East, with a curse on his head for his stolen wealth. Verna Hille, Ed Lowry. Dir. Wm. Nigh. 61 mins. Rel. May 20.

In the Money. A goofy family, suddenly broke, pin their hopes on a Shakespearean-minded prize fighting champ. Skeets Gallagher, Lois Wilson, Warren Hymer, Sally Starr. Dir. Frank Strayer. 67 mins. Rel. Jan. 15.

Lawless Valley. Western horse opera. Lane Chandler. Rel. May 1.

Manhattan Love Song. Two orphaned Park Avenue society deb sisters, forced to go to work, change places with their servants who go 'society.' Dixie Lee, Robert Armstrong. Dir. Leonard Fields. Rel. May 30.

Murder on the Campus. Mystery with college background. Shirley Grey, Charles Starrett, J. Farrel McDonald. 69 mins. Rel. Feb. 6. Dir. Richard Thorpe.

Mystery Liner. Noah Beery, Astrid Allwyn. Dir. Wm. Nigh. Rel. Dec. 19.

Quitter, The. A father with the wanderlust returns home long enough to straighten out the affairs of his now grown-up sons. Barbara Weeks, Billy Bakewell, Charles Grapewin, Emma Dunn, Glen Boles. Dir. Richard Thorpe. Rel. March 12.

Inbow Over Broadway. Musical romance of an ex-musical comedy star of twenty years before who makes a sensational, overnight comeback in a Broadway night club. Joan Marsh, Grace Hayes, Frank Albertson, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Jan. 15.

Road to Ruin. Innocent girl finds shame through ignorance and neglect of modern parents. Film on modern youth. Helen Foster, Paul Page, Nell O'Day, Glen Boles. Dir. Mrs. Wallace Reid and Melville Shyer. 68 mins. Rel. Feb. 17. Rev. Feb. 20.

Stolen Sweets. High pressure insurance salesman falls for heiress and wins her via determined, rapid line of chatter route. Charles Starrett, Sally Blane, Johnny Harron, Jameson Thomas. Dir. Richard Thorpe. 73 mins. Rel. May 1.

Sweetheart of Sigma Chi. College musical comedy romance. Based on the famous campus fraternity song. Buster Crabbe, Mary Carlisle, Sally Starr, Florence Lake, Ted Fio Rito and band. Dir. Edwin L. Marin. 73 mins. Rel. Dec. 15.

Tornado. (Kent.) Texas Ranger cleans up the rustlers. Lane Chandler. Dir. Oliver Drake. Rev. March 6.

Throne of the Gods. Travel in the Himalayas. 55 mins. Rev. Dec. 27.

In Husbands. Crook comedy drama. John Miljan, Shirley Grey, Monroe Owsley. Dir. Frank Strayer. 69 mins. Rel. May 15.

Woman's Man. Hollywood inside story. John Halliday, Marguerite de la Motte, Wallace Ford. Dir. Edward Luddy. 68 mins.

Young Eagles. Boy Scout adventures in wilds of Central America. Twelve episode serial. Dir. Harry Hoyt. Rel. May 15.

First National

Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Bedside. Comedy-drama of a women's doctor. Warren William, Jean Muir, Allen Jenkins. Dir. Robert Florey. 65 mins. Rel. Jan. 27. Rev. Mar. 13.

ig Shakedown, The. Dramatic expose of the cut-rate drug racket. Bette Davis, Charles Farrell, Ricardo Cortez. Dir. John Francis Dillon. 64 mins. Rel. Jan. 6. Rev. Feb. 3.

ircus Clown, The. Roaring comedy under the big tent with a winsome romance wound into hilarious situations. Joe E. Brown, Patricia Ellis, Gordon Westcott, Tom Dugan. Dir. Ray Enright. Rel. June 30.

Convention City. The hilarious lowdown on big business conventions. Adolphe Menjou, Dick Powell, Mary Astor, Guy Kibbee. Dir. Archie Mayo. 69 mins. Rel. Dec. 30. Rev. Dec. 27.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, ince pictures are reviewed only i actual theatre showings.

While every effort is made to hold thi list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of accuracy, 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Break in Ad Rate Spat as Wash. Star Offers a 50% Slice

Washington, April 30.

What looks like a prolonged upset in ad rate situation here got under way last week when the Evening Star capitulated, in face of united front of all major theatre advertisers, and offered what amounts to a 50% cut in amusement rates.

First break came last month when both Post and Star upped rates. Post went to 45c per line with 15% off for cash. Star put in 40c with 5% off. Film lads got together and cut both papers down to half of former budgets. Also withheld national r.o.p. stuff. Looked like a deadlock till Star called meeting last week and made new proposition.

New Star schedule offers graduated scale down as low as 25c for guarantee of 100,000 lines over 52 weeks. News is to meet theatres this week with reported plan to meet Star's cut. Post is still immovable. Two Hearst papers so far have taken no action in fray offering rates only slightly above News.

Instance marks first time in recent years that all local major picture houses have lined up together to force issue with press. Success is seen as possible forerunner of future collective bargaining.

Anyway, the Acme's Mgr's Gold Fillings Are Safe

Syracuse, April 30.

Police and the operator of the Acme theatre are today puzzling over the disappearance of a 400-pound safe and its $300 contents from the office of the theatre.

The robbers removed the safe from office, trundled the unwieldly receptacle across the width of the building and took it out through the jimmied exit through which they had gained entrance without leaving a mark or a trace, according to police.

Serial and Feature

Hollywood, April 30.

Having sold satisfactory territory for 'Young Eagles,' a Boy Scout serial, on the strength of two preliminary chapters, George Stout and Arthur Beck have placed the film in work at Mack Sennett studio. 'Eagles' will also be made as a feature.

Harry Hoyt is supervising and Vinn Moore directing.

TEAM VENABLE-TAYLOR

Hollywood, April 30.

Evalyn Venable and Kent Taylor are paired as romantic leads in 'Mrs. Wiggs of the Cabbage Patch,' at Paramount, for which Pauline Lord will play the title role.

W. C. Fields and ZaSu Pitts will take care of the comedy, and Charlotte Henry is set for the Lovey Mary character. Norman Taurog will direct

Dark Hazard. Edward G. Robinson as a whippet racer. Genevieve Tobin, Glenda Farrell. Dir. Al Green. 60 mins. Rel. Feb. 3. Rev. Feb. 27.

Fashions of 1934. Story of a style stealer set against a lavish background. Wm. Powell, Bette Davis, Verree Teasdale. Dir. Wm. Dieterle. 80 mins. Rel. Feb. 17. Rev. Jan. 23.

Fog Over Frisco. Mystery melodrama set in San Francisco. Donald Woods, Bette Davis, Lyle Talbot, Margaret Lindsay. Dir. William Dieterle. Rel. June 2.

Journal of a Crime. Drama by the French playwright Jacques Deval, and depicts the effect of a murder on a woman of fine instincts and delicate sensibilities who kills an unscrupulous rival. Ruth Chatterton, Adolphe Menjou, laire Dodd. Dir. William Keighley. 65 mins. Rel. March 10.

Mandalay. Adventure in the Indies. Kay Francis, Lyle Talbot, Riccardo Cortez. Dir. Michael Curtiz. 65 mins. Rel. Feb. 10. Rev. Feb. 20.

Massacre. Drama of the modern Indian and his conflicts with the white men. Richard Barthelmess, Ann Dvorak. Dir. Allen Crosland. 70 mins. Rel. Jan. 13. Rev. Jan. 23.

Merry Frinks, The. Comedy-drama of the typical family stepping all over Ma until she turns and leaves them on their own. Aline MacMahon, Guy Kibbee, Allen Jenkins, Hugh Herbert. Dir. Al Green. Rel. May 26.

Registered Nurse. Drama of the romantic side of a nurse's life in a metropolitan hospital. Bebe Daniels, Lyle Talbot, John Halliday. Dir. Robert Florey. 73 mins. Rel. April 7.

Return of the Terror, The. Mystery drama with plenty of heart interest. Mary Astor, Lyle Talbot, John Halliday, Frank McHugh. Dir. Howard Bretherton. Rel. July 7.

Side Streets. Love drama based on an original story by Ann Garrick and Ethel Hill. Aline MacMahon, Paul Kelly, Ann Dvorak, Patricia Ellis. Dir. Alfred E. Green. Rel. June 30.

Son of a Sailor. Comedy of a sailor who gets into a funny situation because of his habit of telling romantic stories about himself. Joe E. Brown, Jean Muir, Frank McHugh, Johnny Mack Brown and Thelma Todd. Dir. Lloyd Bacon. 70 mins. Rel. Dec. 23. Rev. Dec. 5.

Twenty Million Sweethearts. Musical romance taking place behind scenes of a broadcasting studio. Dick Powell, Pat O'Brien, Ginger Rogers, Allen Jenkins, the Four Mills Brothers, Ted Florito and Band. Dir. Ray Enright. Rel. May 26.

Very Honorable Guy, A. Comedy from the story by Damon Runyon about a guy who always kept his promises. Joe E. Brown, Alice White, Robert Barrat, Alan Dinehart, Irene Franklin. Dir. Lloyd Bacon. 62 mins. Rel. May 26.

Wonder Bar. Dramatic musical spectacle laid amid the gay revelries of a fashionable Parisian night club. Kay Francis, Dick Powell, Dolores Del Rio, Al Jolson, Ricardo Cortez, Hal LeRoy, Guy Kibbee, Hugh Herbert, Ruth Donnelly, Fifi D'Orsay. Dir. Lloyd Bacon. 84 mins. Rev. March 6.

World Changes, The. An epic drama of a family through four generations. Paul Muni, Aline MacMahon, Mary Astor, Donald Cook, Margaret Lindsay, Jean Muir, Patricia Ellis. Dir. Mervyn LeRoy. 95 mins. Rel. Nov. 25. Rev. Oct. 31.

Fox

Studio: Fox Hill, Hollywood, Cal. Offices: 444 West 56th St. New York, N. Y.

All Men Are Enemies. Hugh Williams, Helen Twelvetrees. Dir. Geo. Fitzmaurice. 79 mins. Rel. April 20.

As Husbands Go. 'When Ladies Meet' with the sexes reversed. Warner Baxter, Helen Vinson, Warner Oland. Dir. Hamilton McFadden. 65 mins. Rel. Dec. 29. Rev. Jan. 30.

Bottoms Up. Breaking into Hollywood with a fictitious pedigree. Spencer Tracy, (Miss) Pat Paterson, John Boles. Dir. David Butler. 85 mins. Rel. March 30. Rev. March 27.

Carolina. From Paul Green's stage play of last season. Janet Gaynor, Lionel Barrymore, Robt. Young, Henrietta Crosman. Dir. Henry King. 82 mins. Rel. Feb. 2. Rev. Feb. 20.

Change of Heart. From the story, Manhattan Love Song. Janet Gaynor, Chas. Farrell, James Dunn, Ginger Rogers. Dir. John G. Blystone. Rel. May 18.

Coming Out Party. Original done by the Lasky unit. Frances Dee, Gene Raymond, Alison Skipworth. Dir. John Blystone. Rel. March 9. Rev. March 20.

Constant Nymph (British Gaumont. British-made version of a frustrated British cast. 85 mins. Rel. March 23. Rev. April 10.

David Harum. The old York State Hoss' trader. Will Rogers, Louise Dresser, Evelyn Venable. Dir. Jas. Cruze. Rel. March 2. Rev. March 6.

Devil Tiger. Wild animal yarn made in Asia. Marion Burns, Kane Richmond, Harry Woods and natives. Dir. Clyde E. Elliott. 60 mins. Rel. Feb. 16. Rev. Feb. 13.

Ever Since Eve. Country boy licks New York. George O'Brien, Marshall. 75 mins. Rel. Feb. 9. Rev. April 3.

Frontier Marshal, The. Familiar theme of the unknown cleaner-up. O'Brien. Dir. Lew Seiler. 66 mins. Rel. Jan. 19. Rev. Feb. 6.

Heart Song. British made with Lillian Harvey and Mady Christians in the cast. Erich Pommer production. Dir. Frederich Hollaender. Rel. April 27.

Hold That Girl. Original story. James Dunn, Claire Trevor. Dir. Hamilton MacFadden. 65 mins. Rel. Feb. 16. Rev. March 27.

I Am Suzanne. Novelty story with puppet sequences. Lilian Harvey, Gene Raymond, Piccoli Marionettes, Yals Puppeteers. Dir. R. V. Lee. 99 mins. Rel. Dec. 22. Rev. Jan. 23.

I Believed in You. Original story. Rosemary Ames, Victor Jory, John Boles. Dir. Irving Cummings. 69 mins. Rel. Feb. 23. Rev. April 11.

I Was a Spy. (British). Based on the story by Marthe MacKenna. Herbert Marshall, Madaleine Carroll, Conrad Veidt. Dir. Victor Saville. 83 mins. Rel. Dec. 15. Rev. Jan. 16.

Jimmy and Sally. James Dunn, Claire Trevor. Dir. Jas. Tinling. Rel. Nov. 24. Rev. Dec. 19.

Mr. Skitch. From the story 'Green Dice.' Will Rogers, Zasu Pitts, Rochelle Hudson, Harry Green, Eugene Pallette. Dir. Jas. Cruze. Rel. Dec. 29. Rev. Dec. 27.

Murder in Trinidad. Mystery story from Vandercook's novel. Niegel ruce, Heather Angel. Dir. Sol Wurtzel. 74 mins. Rel. April 6.

Orient Express. Mystery on a railroad train. Heather Angel, Norman Foster. Dir. Paul Martin. Rel. Jan. 12. Rev. March 6.

Scandals. Staged by George White on the lines of his revue. Rudy Vallee, Alice Faye, Jimmy Durante. Dir. Geo. White, Harry Lachman. 80 mins. Rel. March 22. Rev. March 20.

Sleepers East. From the novel by Fredk. Nebel. Wynne Gibson, Preston Foster. Dir. Kenneth MacKenna. 69 mins. Rel. Jan. 26.

Smoky. From the novel by Will James. Victor Jory, Irene Bentley, Francis Ford. Dir. Eugene Forde. 66 mins. Rel. Dec. 8. Rev. Jan. 9.

Springtime for Henry. From Benn Levy's stage play. Otto Kruger, Nancy Carroll, Nigel Bruce, Heather Angel. Dir. Frank Tuttle. (Lasky produced). Rel. May 25.

Stand Up and Cheer. Musical. Warner Baxter, Madge Evans. Dir. Hamilton MacFadden. Rel. May 4. Rev. April 24.

Such Women Are Dangerous. From the story, 'Odd Thursday.' Warner Baxter, Rosemary Ames, Rochelle Hudson. Dir. Jas. Flood. 79 mins. Rel. May 4.

Wild Gold. John Boles, Claire Trevor, Harry Green. Dir. Geo. Marshall. Rel. May 11.

Freuler Associates

Office: R.K.O. Bldg., New York, N. Y.

Kiss of Araby. Original. Saraha story of British army and Riff, with love interest. Maria Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. April 21.

Love Past Thirty. A woman's struggle against the lure of youth for the man she loved! Alleen Pringie, Theodor von Eitz, Gertrude Messinger, Phyllis Barry. Dir. Vin Moore. 73 mins. Rel. Jan. 27.

War of the Range. Tom Tyler western. Dir. J. P. McGowan. 60 mins. Rel. Sept. 22. Rev. Dec. 12.

When a Man Rides Alone. (Monarch.) Tom Tyler does a modern Robin Hood with a gold mine. Dir. J. P. McGowan. 55 mins. Rev. Dec. 27.

Gaumont-British

Office: 226 West 42nd St., New York.

(BRITISH MADE)

Channel Crossing. Drama. Matheson Lang, Constance Cummings. Ir. Milton Rosmer. 68 mins. Rev. Oct. 31.

Falling for You. Comedy drama. Jack Hulbert, Cicely Courtneidge. Dir. Jack Hulbert. 71 mins. Rev. Aug. 4.

Ghoul, The, Thriller. Boris Karloff. Dir. T. H. Hunter. 73 mins. Rel. Jan. 1. Rev. Jan. 30.

Leave It to Smith. Mystery comedy by Lonsdale. Tom Walls star and director. 70 mins. Rel. April 13. Rev. April 24.

(Continued on page 27)

MERRILY We Roll Along!

★

"TARZAN" clicking — whoopee!

★

"MEN IN WHITE" is doing jolly — by golly!

★

CONGRATS CLARK GABLE!

And we just saw "Manhattan Melodrama" Nifty!

★

LEO! YOU'RE RUNNING WILD!

Joan Crawford's "Sadie McKee"

Marion Davies and Gary Cooper in "Operator 13"

HOLLYWOOD PARTY

THE THIN MAN

And the $2 HIT!

"VIVA VILLA!" starring **WALLACE BEERY** AT POP. PRICES!

A Question.....

TO THE LADIES!

"*Could* French gowns... rare perfumes... sheer silken things... lure you away from a magnificent man-mate like mine?

"*Could* you ever be interested only in men of business'... after you'd heard HIS love call?

"*Could* you ever be coaxed back to civilization... as long as you had a bronzed mate like this... to kiss you awake at every dawn?

"I have to make my decision before the rescue party leaves. What do YOU think my answer will be?"

JOHNNY **WEISSMULLER**

The one and only Tarzan, More thrilling than ever in a NEW and GREATER

TARZAN AND HIS MATE

with **MAUREEN O'SULLIVAN**

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Directed by Cedric Gibbons • *Produced by Bernard H. Hyman*

A METRO-GOLDWYN-MAYER PICTURE!

Tarzan kissed her awake at every rose colored jungle dawn... to say "I love you!"

"All the thrills of a dozen dime novels" —N. Y. Sun

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ATTACKED BY LIONESS! The gleaming teeth of th...

LEO MARCHES ON!

CALENDAR OF CURRENT RELEASES

(Continued from page 25)

Orders Is Orders. Comedy of American making film in British army. James Gleason, Charlotte Greenwood. Dir. Walter Forde. 70 mins. Rev. Aug. 18.

Prince of Wales. Newsreel compilation of British heir's life. 60 mins. Rel. April 15. Rev. April 24.

Majestic
Offices: RKO Bldg., Radio City, New York City

Charming Deceiver, The. (British made.) Romantic drama of Cinderella type. Constance Cummings and Frank Lawton. Dir. Monty Banks. Rel. Dec. 8.

orning After, The. A merry mix-up of international spy Ben Lyon and Sally Eilers. Dir. Allan Dwan. Rel. Jan. 1.

In of Nora Moran, The. Woman is framed to shield the higher-ups. Zita Johann, Alan Dinehart, Paul Cavanagh, John Miljan. Dir. Phil Goldstone. Rel. Dec. 12. Rev. Dec. 19.

Unknown Blonde. From the novel "Collusion." The divorce racket. Edward Arnold, Helen Jerome Eddy. Dir. Hobart Henley. Rel. March.

Metro
ity, Calif. Offices: 1540 Broadway, New York, N. Y.

Cat and the Fiddle, The. From the successful musical play by Jerome Kern and Otto Harbach. Ramon Novarro, Jeanette MacDonald, Frank Morgan, Charles Butterworth, Jean Hersholt, Vivienne Segal. Dir. William K. Howard. Rel. Feb. 16. Rev. Feb. 20.

Eskimo. Love and hate in the icelands. Native cast. W. S. Roadshow length, 120 mins. Rel. Jan. 13. Rev. 21.

Fugitive Lovers. Robert Montgomery and Madge Evans as the lovers in a story most of whose action takes place on a transcontinental bus. Nat Pendleton, C. Henry Gordon, Ruth Selwyn. Dir. H. Boleslavsky. 84 mins. Rel. Jan. 5. Rev. Jan. 16.

Going Hollywood. Marion Davies chases a radio crooner to the studio. Marion Davies, Bing Crosby. Dir. Raoul Walsh. 75 mins. Rel. Dec. 22. Rev. Dec. 26.

Hollywood Party. ll star musical fil Rel. April 13.

Laughing Boy. Ramon Novarro in the title role. Based on the Pulitzer Prize winning novel by Oliver La Farge. Lupe Velez. Dir. W. S. Van Dyke. Rel. April 20.

Lazy River. Story of the shrimp fisheries among the Cajuns in the Louisiana bayou country. Jean Parker, Robert Young, C. Henry Gordon. Dir. George Seitz. 77 mins. Rel. March 16. Rev. April 10.

Men in White. Picturization of the successful Broadway stage play of hospital life. Clark Gable, Myrna Loy, Jean Hersholt. Dir. R. Boleslavsky. No release set.

Mystery of Mr. X. Based on the Crime Club novel by Philip MacDonald. Robert Montgomery, Elizabeth Allan, Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 23. Rev. Feb. 27.

ld Hannibal. May Robson as a Wall Street manipulator. Lewis Stone, Jean Parker. Dir. C. Riesner. Rel. Jan. 26.

Operator 13. Based on the last novel of the late Robert W. Chambers. Marion Davies, Gary Cooper. Dir. Richard Boleslavsky. No release set.

Queen Christina. Greta Garbo as the seventeenth century queen who was brought up as a boy. Lewis Stone, Ian Keith, Elizabeth Young. Dir. Rouben Mamoulian. 90 mins. Rel. Feb. 9. Rev. Jan. 2.

Rip Tide (Opposing Forces Within Woman). An American girl marries into English nobility and suffers disappointment and disillusionment. Norma Shearer, Robert Montgomery, Herbert Marshall, Mrs. Pat Campbell. Dir. Edmund Goulding. Rel. March 23. Rev. April 3.

Sadie McKee. Based on the novel by Vina Delmar. Joan Crawford, Franchot Tone. Dir. Clarence Brown No release set.

Should Ladies Behave. From the stage play, 'The Vinegar Tree.' Lionel Barrymore, Alice Brady. Dir. Harry Beaumont. 89 mins. Rel. Dec. 1. Rev. Dec. 19.

Showoff, The. Old stage play of a conceited man who makes good. Spencer Tracy, Madge Evans. Dir. Chas. Riesner. 78 mins. Rel. March 9. Rev. March 20.

Sons of the Desert (Hal Roach). Laurel and Hardy attend a fraternal convention. Dir. Wm. A. Seiter. 65 mins. Rel. Dec. 29. Rev. Jan. 9.

Tarzan and His Mate. Further adventures of the characters created by Edgar Rice Burroughs. Johnnie Weissmuller, Maureen O'Sullivan, Neil Hamilton. Dir. Cedric Gibbons. Rel. March 30. Rev. April 24.

This Side of Heaven. Domestic drama from a novel. Lionel Barrymore, Fay Bainter, Mae Clark, Una Merkel, Tom Brown. Dir. Wm. K. Howard. 78 mins. Rel. Feb. 2. Rev. Feb. 13.

Viva Villa. Wallace Beery portrays the famous Mexican character, Pancho Villa. Stuart Erwin, Fay Wray, Leo Carrillo. Dir. Jack Conway. 112 mins. Rel. April 7. Rev. April 17.

Women in His Life, The. Criminal lawyer, deserted by his wife, sends to the chair the man who stole her. Otto Kruger, Una Merkel, Ben Lyons. Dir. Geo. B. Seitz. 74 mins. Rel. Dec. 3. Rev. Jan. 30.

You Can't Buy Everything. Story of a domineering old woman. May Robson, Jean Parker, Lewis Stone. Dir. C. H. Reisner. 72 mins. Rel. Jan. 26. Rev. Feb. 6.

Monogram
: 6048 Sunset Blvd., Hollywood, Cal. Office: R. K. O. Building, Rockefeller Center, N.Y.C.

Beggars in Ermine. Lionel Atwell, Betty Furness. Dir. Phil Rosen.

lue Steel. John Wayne, Eleanor Hunt. Dir. R. N. Bradbury. A Lone Star Western. 59 mins. Rel. April 30.

ity Limits. Ray Walker, Sally Blane, Frank Craven. Story of breezy newspaper reporter who gets his story—and the girl. 67 mins. Rel. April 15.

He Couldn't Take It. Story by Dore Scharg. Inside story of process serving racket. Ray Walker, Virginia Cherrill, George E. Stone, Dorothy Granger, Paul Porcasi. Dir. William Nigh. Rel. Dec. 11. Rev. March 27.

House of Mystery, The. Verna Hillie, Ed Lowry. Dir. William Nigh. 62 mins. Rel. March 30.

Lucky Texan, The. Western story of a man accused of the murder of his pal. John Wayne. Dir. Paul Malvern. 56 mins. Rel. Jan. 22. Rev. Feb. 13.

Mystery Liner. Noah Beery, Astrid Alwyn. Dir. William Nigh. 62 mins. Rel. March 15. Rev. April 10.

Manhattan Love Song. Dixie Lee, Robert Armstrong. Dir. Leonard Fields. 72 mins. Rel. April 30.

Sagebrush Trail, The. The Lone Star western. John Wayne, Nancy Shubert. Dir. Armand Schaefer. 53 mins. Rel. Dec. 15. Rev. Jan. 9.

lxteen Fathoms Deep. Sponge diver's romance. Sally O'Neill, Creighton Chaney, Russell Simpson, Maurice Black. Dir. Armand Schaefer. 59 mins. Rel. Jan. 1. Rev. Jan. 23.

West of the Divide. Lone Star western. John Wayne, Virginia Brown Faire. Dir. R. N. Bradbury.

Woman's Man. Hollywood inside story. John Halliday, Wallace Ford, Marguerite de la Motte. Dir. Edward Luddy.

Paramount
: 5851 Marathon St., Hollywood, Calif. : 1501 Broadway, New York, N. Y.

Alice in Wonderland. The Carroll story visualized. Charlotte Henry and most of the Par. stars. Dir. Norman McLeod. 76 mins. Rel. Dec. 22. Rev. Dec. 27.

All of Me. From the stage play, 'Chrysalis.' Fredric March, Miriam Hopkins, Geo. Raft. Dir. Jas. Flood. 70 mins. Rel. Jan. 26. Rev. Feb. 6.

Bolero. Story of a gigolo who started in Hoboken. Geo. Raft, Carole Lombard, Sally Rand. Dir. Wesley Ruggles. 83 mins. Rel. Feb. 23. Rev. Feb. 20.

Come On Marines. Marine corps rescues a shipwrecked girls' seminary. Richard Arlen, Ida Lupino, Roscoe Karns. Dir. Henry Hathaway. 64 mins. Rel. March 23. Rev. March 27.

Death Takes a Holiday. Death takes a holiday to learn of life. From the stage play. Fredric March, Evalyn Venable. Dir. Mitchell Leisen. 79 mins. Rel. March 30. Rev. Feb. 27.

Design for Living. Adapted from Noel Coward's play. Fredric March, Gary Cooper, Miriam Hopkins, Ed. E. Horton. Dir. Ernst Lubitsch. 90 mins. Rel. Dec. 27. Rev. Nov. 28.

Double Door. Thriller story of a dominant old maid. Mary Morris, valyn Venable, Kent Taylor. Dir. Chas. Vidor. Rel. May 4.

Eight Girls in a Boat. Love in a girl's school. Douglas Montgomery, Kay Johnson. Dir. Rich. Wallace. 85 mins. Rel. Jan. 5. Rev. Jan. 16.

Four Frightened People. Mixed quartet in the jungle. Claudette Colbert, Herbert Marshall, Mary Boland, Wm. Gargan. Dir. Cecil de Mille. Rel. Jan. 16. Rev. Jan. 30.

irl Without a Room. Americans in Paris. Chas. Farrell, Chas. Ruggles, Marguerite Churchill, Gregory Ratoff, Walter Woolf. Dir. Ralph Murphy. 72 mins Rel. Dec. 8. Rev. Dec. 12.

Good Dame. Fredric March on a carnival lot. Sylvia Sidney. Dir. Marion Gering. 72 mins. Rel. Feb. 16. Rev. March 20.

His Double Life. (Dowling.) Light comedy. Lillian Gish, Roland Young Dir Arthur Hopkins. 63 mins. Rel. Jan. 12. Rev. Dec. 19.

Last Roundup, The. Western with a Zane Grey title and a new story. Randolph Scott, Monte Blue, Barbara Adams, Fred Kohler. Ir. Henry Hathaway. Rel. Jan. 26.

Lone Cowboy, The. Western with Jackie Cooper as the hero. From a Will James story. Dir. Paul Sloan. 68 mins. Rel. Dec. 1. Rev. Dec. 6.

Melody in Spring. Radio singer at home and abroad. Lanny Ross, Chas. Ruggles, Mary Boland. Dir. Norman McLeod. 75 mins. Rel. April 20. Rev. April 3.

Miss Fane's Baby Is Stolen. Farcical play. Dorothea Wieck, rady Dir. Alex. Hall. 67 mins. Rel. Jan. 12. Rev. Jan. 23.

Murder at the Vanities. From the Earl Carroll stage production. Murder backstage. Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle. Dir. Mitchell Leisen. Rel. April 20.

No More Women. Flagg and Quirt as deep sea divers. Edmund Lowe, Victor McLaglen, Sally Blane. Dir. Al Rogell. 73 mins. Rel. Feb. 23. Rev. March 6.

Search for Beauty, The. Pseudo-physical training yarn to display winners in Par's international beauty contest. Buster Crabbe, Ida Lupino, Toby Wing, Jas. Gleason. Dir. rle Kenton. 77 mins. Rel. Feb. 2. Rev. Feb. 13.

She Made Her Bed. Show lot story about a brutal ani ich. Arlen, Sally Eilers, Robt. Armstrong. Rel. March 9.

Six of a Kind. The humors of a share-expenses trip. Chas. Ruggles, Mary Boland, W. C. Fields, Geo. Burns, Gracie Allen, Alison Skipworth. Dir. Leo. Carey. 60 mins. Rel. Feb. 9. Rev. March 13.

Thirty Days a Princess. Obscure actress plays at being a princess. Sylvia Sidney, Cary Grant. Dir. Marion Goring. Rel. May 18.

Trumpet Blows, The. George Raft becomes an amateur bull fighter. Geo. Raft, Adolphe Menjou, Frances Drake. Dir. Stephen Roberts. 68 mins. Rel. April 13. Rev. April 17.

We're Not Dressing. Comedy of shipwrecked royalty. Bing Crosby, Carole Lombard, Burns and Allen, Ethel Merman, Leon Errol. Dir. Norman Taurog. Rel. April 27.

Wharf Angel. Romance in San Francisco of 1907. Victor McLaglen, Dorothy Dell. Dir. W. C. Menzies. 65 mins. Rel. March 16. Rev. April 24.

You're Telling Me. Fields as a small town garage man. W. C. Fields, Loan Marsh, Buster Crabbe, Adrienne Ames. Dir. Erle Kenton. 66 mins. Rel. April 6. Rev. April 10.

Principal
1270 Sixth Ave., New York, N. Y.

Jaws of Justice. Kazan, the dog, in a melodrama of the Northwest Mounted Police, with Richard Terry and Ruth Sullivan. 54 mins. Rel. Dec. 15.

Ferocious Pal. Kazan, the dog, in a thrilling mystery-melodrama of the sheep-raising country. Ruth Sullivan and Robert Manning. Dir. Spencer Gordon. 54 mins. Rel. Feb. 1. Rev. April 24.

Fighting to Live. Captain, the dog, and Lady, his mate, in a story based on a true incident in their lives. Mary Shilling and Gaylord Pendleton. 60 mins. Rel. May.

R.K.O. Radio
Studios: Hollywood, Calif. Office: R.K.O. Bldg., Radio City, N.Y.C.

Alien Corn. Talented young musician realizes after a series of disappointing love affairs that love and a career won't mix and chooses career. Ann Harding, John Boles, Margaret Hamilton, Arnold Korff. Dir. Edward H. Griffith. Rel. May 25.

Blind Adventure. Adventures in London during one foggy night. Robert Armstrong, Helen Mack, Roland Young, Ralph Bellamy. Dir. Ernest B. Schoedsack. 63 mins. Released Aug. 18. Rev. Nov. 7.

Crime Doctor. A famous detective, jealous of his wife who no longer loves him, plans the perfect crime. Otto Kruger, Karen Morley, Nils Asther, Judith Wood. Dir. John Robertson. Rel. April 27.

Finishing School. A young boarding school girl becomes involved with a young doctor. Ginger Rogers, Frances Dee, Bruce Cabot, Billie Burke. Dir. Wahda Tuchock and George Nicholls, Jr. Rel. May 4.

Flying Down to Rio. Musical extravaganza which takes place in the air above Rio de Janeiro. Dolores Del Rio, Gene Raymond, Ginger Rogers, Fred Astaire, Raoul Roulien. Dir. Thornton Freeland. 89 mins. Rel. Dec. 29. Rev. Dec. 27.

Keep 'Em Rolling. One man's life-time devotion to his loyal army horse. Walter Huston, Frances Dee, Robert Shayne, Frank Conroy. Dir. George Archainbaud. Rel. March 2.

Hips, Hips, Hooray. Musical girl show. Bert Wheeler, Robert Woolsey, Ruth Etting, Dorothy Lee, Thelma Todd, George Meeker, Phyllis Barry. Dir. Mark Sandrich. Rel. Feb. 2. Rev. Feb. 27.

If I Were Free. A modern romance of two people, disappointed in marriage, who meet and try to find happiness together in their way. Irene Dunne, Clive Brook, Nils Asther, Henry Stephenson. Dir. Elliott Nugent. 66 mins. Rel. Dec. 1. Rev. Jan. 9.

Long Lost Father. Story in a London nite club. John Barrymore, Helen Chandler. Dir. Ernest B. Schoedsack. 62 mins. Rel. Jan. 19. Rev. Feb. 27.

Lost Patrol, The. A detachment of British soldiers lost on the Mesopotamian desert are attacked by unseen Arabs with dramatic results. Boris Karloff, Victor McLaglen, Wallace Ford, Reginald Denny, Alan Hale. Dir. John Ford. Rel. Feb. 16. Rev. April 3.

Man of Two Worlds. An Eskimo, his illusions shattered by a glimpse of London civilization, returns to his own people and is brought back to reality by his infant son. Francis Lederer, Elissa Landi, Henry Stephenson, Walter Byron, Steffi Duna, J. Farrell MacDonald, Sarah Padden. Dir. J. Walter Ruben. 92 mins. Rel. Feb. 9. Rev. Jan. 16.

Meanest Gal in Town. Farce comedy love in the beauty parlor. Zasu Pitts, El Brendel, Pert Kelton, James Gleason. Dir. Rich. Schayer. 61 mins. Rel. Jan. 12. Rev. Feb. 20.

Of Human Bondage. A poignant story of a man who faces life as a partial cripple. Leslie Howard, Bette Davis, Reginald Denny, Reginald Sheffield, Alan Hale. Dir. John Cromwell. Rel. June 1.

Sing and Like It. Gangster backs a Broadway show and makes sure of good reviews by furnishing special 'escorts' for each reviewer. Zasu Pitts, Pert Kelton, Edward Everett Horton, Nat Pendleton, Ned Sparks. Dir. William Seiter. 69 mins. Rel. April 20. Rev. April 17.

Son of Kong. Further adventures of Carl Denham, the director who brought King Kong to civilization, this time with the Son of Kong. Robert Armstrong, Helen Mack, Frank Reicher, John Marston. Directed by Ernest B. Schoedsack. 69 mins. Rel. Dec. 22. Rev. Jan. 2.

Spitfire. A powerful story which deals with a beautiful mountain "witch" whose naivete, temperament and personality combine wickedness and immaculateness. Katharine Hepburn, Robert Young, Ralph Bellamy, Martha Sleeper, Sidney Toler, Louis Mason, Sara Haden. Dir. John Cromwell. Rel. March 30. Rev. March 30.

Stingaree. Notorious Australian bandit of the "Robin Hood" type with a flair for the esthetic things of life. Irene Dunne, Richard Dix, Conway Tearle, Mary Boland. Dir. William Wellman. Rel. May 25.

Strictly Dynamite. A poet becomes a gag writer for a famous radio comic. Jimmy Durante, Lupe Velez, Norman Foster, Marian Nixon. Dir. Elliott Nugent. Rel. May 11.

Success Story. The ruthless rise to power and wealth of a boy of the New York telement district. Douglas Fairbanks, Jr., Colleen Moore, Genevieve Tobin, Frank Morgan. Dir. J. Walter Ruben. Rel. March 16.

This Man Is Mine. To preserve her marriage a young wife virtually hurls her husband into the arms of his first love. Irene Dunne, Constance Cummings, Ralph Bellamy, Kay Johnson. Dir. John Cromwell. 75 mins. Rel. April 13. Rev. April 17.

Two Alone. An orphan girl and a young boy who escaped from a reformatory fall in love and try to escape the inhuman farmer who keeps them enslaved on his farm. Jean Parker, Zasu Pitts, Tom Brown, Arthur Byron, Nydia Westman, Beulah Bondi, Williard Robertson. Emerson Tracy. Dir. Elliott Nugent. Rel. Jan. 5, 1934. Rev. April 10.

Where Sinners Meet. An eloping couple have a break-down in their car and spend the night in an unusual hotel where the host, a philosopher, shows them the error of their way. Clive Brook, Diana Wynyard, Reginald Owen, Billie Burke, Alan Mowbray, Gilbert Emery. Dir. J. Walter Ruben. Rel. May 18.

Wild Cargo. Frank Buck's expedition into the Asiatic jungles to capture wild animals. Frank Buck. Dir. Armand Denis. Rel. April 6.

United Artists
Offices: 729 Seventh Ave., New York, N. Y.

Advice to the Lovelorn. Romance and adventures of reporter who edits the agony column and eventually exposes the drug racket. Dir. Alfred Werker. Rel. Dec. 1. Rev. Dec. 19.

Affairs of Cellini, The. The love life of Benvenuto Cellini. Fredric March, Constance Bennett, Frank Morgan, Fay Wray. (No date set.)

Born to be Bad. Story of a woman apparently destined by circumstances to be always wicked in spite of herself. Loretta Young, Cary Grant, Paul Harvey. Dir. Lowell Sherman. Rel. May 18.

Bulldog Drummond Strikes Back. Further adventures in crime solution. Ronald Colman, Loretta Young, Warner Oland, Charles Butterworth, Una Merkel. (No date set.)

Catherine the Great. The story of Russia's greatest ruler. Douglas Fairbanks, Jr., Elizabeth Bergner, Flora Robson, Griffiths Jones. Dir. Paul Czinner. 93 mins. Rel. April 13. Rev. Feb. 20.

Count of Monte Cristo, The. The famous romantic old classic of the French nobleman's struggle with his adversaries. Robert Donat, Elissa Landi, Louis Calhern. Dir. Rowland V. Lee.

(Continued on page 29)

Incorporations

CALIFORNIA

Sacramento.

Baker Ranch Rodeo, Inc. Capital stock 1,000 shares. Subscribed $5. Directors: Robert L. Anderson, Frances Anderson, C. G. Magenheimer, H. Patterson.

PERMITS TO SELL STOCK

Do You Know Pictures Corp. Motion picture producing. To issue all of 1,000 shares, no par.

Golden State Productions. Motion picture producing. To issue all of 1,000 shares, no par.

OKLAHOMA

Bartlesville Amusement Co., Inc., Bartlesville. Capital stock, $5,000. Incorporators, Pat McGee, Oklahoma City; Joseph H. Cooper, New York City, and J. H. Everest, Oklahoma City.

NEW YORK

Albany, N. Y.

Equity Film Exchanges, Inc. Pictures; capital stock, 200 shares, no par value; Anne Kahn, 1164 President street; Eleanor Klein, 186 Hart street, and Harold J. Sherman, 746 Howard street, all of Brooklyn.

Level Amusement Enterprises, Inc., East Rockaway. Pictures, vaudeville, etc.; capital stock, 100 shares, no par value; Monroe C. Alesker, Jos. G. Wilman and Herbert Skobel, all of 545 Fifth avenue, New York.

Elbo Productions, Inc. Vaudeville; capital stock, 300 shares—100 preferred, $100, and 200 common, no par value; Ruth Kilger, Mathilda Kosaack and Bess Polotnick, all of 551 Fifth avenue, New York.

Lorac Theatres Corp. Pictures, vaudeville, etc.; capital stock, $1,000; Herman J. Tart, Aaron B. Tart and A. S. Levy, all of 25 West 43rd street, New York.

Saftler-Auster, Inc., New York. Radio, supplies, etc.; capital stock, 100 shares, no par value; Dorothy Gelfand, 9720 Kings highway; Julius Dell, 170 North Ninth street, and Ethel Teitler, 327 Bedford avenue, all of Brooklyn.

Majestic Radio Corp. General radio business; capital stock, $10,000; George S. Weinstein, 270 Broadway, New York; Esther Weinman, 576 Hendrix street, Brooklyn, and Samuel H. Simenowitz, 270 Broadway, New York.

K. & B. Amusement Co., Inc. Pictures; capital stock, $2,000; Adolph Klusmann, 247 East 51st street; Edw. M. Behrman, 2114 77th street, and Isidore Cohn, 351 Stone avenue, all of Brooklyn.

L. & L. Picture Corp., New York. Pictures, vaudeville, etc.; capital stock, 100 shares, no par value; Jacob Leff, 2885 Coney Island avenue, Brooklyn; Abraham Leff, 1301 Seneca avenue, Bronx, and Louis Myers, 1605 Walton avenue, Bronx.

Hazel L. Rice, Inc. Pictures, vaudeville, etc.; capital stock, 200 shares, no par value; Hazel L. Rice, Hotel Ansonia; Jos. P. Bickerton, Jr., and Mary M. Nicosia, 200 West 42nd street, all of New York.

Frankel Amusements, Inc. Indoor and outdoor amusements of all kinds; capital stock, 200 shares, no par value; Harry L. Koenig, Harry Master and Harriet Petlin, all of 51 Chambers street, New York.

Mermaid Exhibitors, Inc. lotures; capital stock, $1,000; Jessie Swest, Edw. Barnett and Sol Katz, all of 26 Court street, Brooklyn.

Majestic Producing Corp. Pictures, vaudeville, etc.; capital stock, 1,000 shares preferred, $100, and 900 common, no par value; Alfred S. Kreilberg, Hilda Geier and Nathan Rothstein, all of 342 Madison avenue, New York.

Don Leno Studios, Inc. Instruction in dancing; capital stock, $5,000; Marie L. Getz, 526 West 147th street; Emanuel Woolf, 610 West 141st street, and Murray James, 215 West 88th street, all of New York.

Eyes of the Eagle, Inc. Pictures, plays, etc.; capital stock, 200 shares, no par value; Harriet R. Burch, 58-09 69th lane, Maspeth, L. I.; Ruth K. Wolf, 987 Grace terrace, Teaneck, N. J., and Dorothy E. Beyer, 110 Avenue J, Brooklyn.

Times Square Theatre, Inc. Pictures, vaudeville, etc.; capital stock, $1,000; Freda Jaret, John G. Zellner and Miriam Rosenblum, all of 16 Court street, Brooklyn.

Neo Amusement Corp. Movies, plays, etc.; capital stock, $3,000; Julia Skouras, Brevet lane, Green Haven, N. Y.; Sarah Skouras, 2 Shore drive, Green Haven, and Florence Skouras, 525 North Roxbury drive, Beverly Hills, Cal.

Roosevelt Ave. Amusement Corp. Pictures, vaudeville, etc.; capital stock, 99 shares, no par value; Julius Levine, 2121 Beekman place; Samuel Levine, 145 78th street, and David Levine, 6735 Ridge boulevard, all of Brooklyn.

Leo Libra Productions, Inc. Plays, pageants, etc.; pictures; capital stock, $10,000; Harold Elliot, Arthur H. Bernstein and Abraham Sparber, all of 250 West 57th street, New York.

Webster Theatre, Inc. Pictures, musicals, etc.; capital stock, 100 shares, no par value; Jacob Rosenzweig, 1129 Monroe avenue; Lewis Rosenzweig, 148 Rosedale avenue, and Patricia M. Frye, 179 Warwick avenue, all of Rochester.

Drama Repertoire Players, Inc. Musical and dramatic performances, etc.; capital stock, 500 shares, no par value; Dorothy Deerhorn and Peter A. Patrisco, 101 West 55th street, and Tonia Del Rosa, 140 West 65th street, all of New York.

Mills-Rockwell, Inc. Musical instruments, etc.; capital stock, 100 shares, no par value; Thos. G. Rockwell, 1270 Sixth avenue; Bernard L. Miller and Irwin I. Greenfeld, 25 West 44th street, all of New York.

Alco Theatre Co., Inc. Operate amusement parks, etc.; theatres, etc.; capital stock, 100 shares, no par value; Al Cooper, Max Trugman and Sylvia Lowy, all of 1450 Broadway, New York.

Exito Productions, Inc. Pictures, vaudeville, plays, etc.; capital stock, 200 shares, no par value; Roger C. Clement, George A. Berry and Sara Lippman, all of 1601 Broadway, New York.

Westminster Cinema, Inc. Theatricals, pictures, etc.; capital stock, 100 shares, no par value; William J. Lee and Basil S. Shea, 1600 Broadway, and John C. Goe, 153 West 49th street, New York.

MEMBERSHIPS

Variety Club of Buffalo, Inc.

CHANGE OF CAPITAL

Weber Radio Corp., New York; $100,000—$100 changed to 1,000 shares—300 preferred $100, and 700 common, no par value; filed by Robert Moers, 370 Lexington avenue, New York.

CHANGE OF NAME

Folies Bergere Producing Co., Inc., to Folies Bergeres Producing Co., Inc. Filed by Julian T. Abeles, 22 East 40th street, New York.

Baum-Van Steeden, Inc., to Peter Van Steeden, Inc. Filed by Leo Goreff, 60 East 42nd street, New York.

Carl Laemmle has the honor to present — —

THE GREATEST UNIVERSAL PICTURE SINCE "ALL QUIET ON THE WESTERN FRONT" — — —

Margaret Sullavan in

LITTLE MAN WHAT NOW?

with

DOUGLASS MONTGOMERY

A FRANK BORZAGE Production

From Hans Fallada's world-wide best seller.

With Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, DeWitt Jennings, Hedda Hopper, Catherine Doucet, Bodil Rosing. Screenplay by William Anthony McGuire.

CALENDAR OF CURRENT RELEASES

(Continued from page 27)

Gallant Lady. An unwed mother who pays the price of silence in order to be near her child. Dir. Gregory La Cava. Ann Harding, Clive Brook, Otto Kruger, Tullio Carminati. 82 mins. Rel. Jan. 5. Rev. Jan. 23.

House of Rothschild, The (20th Cent.). Strong drama of the great financial house. George Arliss, Boris Karloff, Loretta Young. Dir. Alfred Werker. 94 mins. Rel. April 6. Rev. March 20.

Last Gentleman, The. Shrewd and elderly millionaire cleverly foils the plans of his children to chisel his money away. George Arliss, Edna May Oliver, Janet Beecher and Ralph Morgan. Dir. Sidney Lanfield. (No date set.)

Looking for Trouble. Thrills in the lives of telephone linesmen, with a couple of love stories on the side. Spencer Tracy, Jack Oakie, Constance Cummings, Arline Judge. Dir. Wm. Wellman. 77 mins. Rel. March 9. Rev. April 17.

Moulin Rouge. A talented wife proves her ability by a clever impersonation ruse. Dir. Sidney Lanfield. Constance Bennett, Franchot Tone, Tullio Carminati. 70 mins. Rel. Jan. 19. Rev. Feb. 13.

Nana. Adapted from the Zola novel with Sam Goldwyn's new star, Anna Sten. Phillips Holmes, Mae Clark, Lionel Atwill, Rich. Bennett. Dir. Dorothy Arzner. 87 mins. Rel. Mar. 2. Rev. Feb. 6.

Palooka. The son of a prizefighter follows in his father's footsteps. Dir. Benjamin Stoloff. Jimmie Durante, Stuart Erwin, Lupe Velez. Rel. Jan. 26. Rev. March 6.

Private Life of Don Juan. Somebody insinuates to the great legendary lover that all his conquests really didn't love him—so he gathers them around and puts the question to the test. Douglas Fairbanks, Merle Oberon, Benita Hume, Elsa Lanchester. Dir. Alex Korda. (No date.)

Roman Scandals. A town simpleton transported in a dream back to the grandeur that was Rome. Dir. Frank Tuttle. Eddie Cantor, Ruth Etting, Gloria Stuart. 91 mins. Rel. Dec. 29.

Sorrell & Son. An epic of the love between father and son. H. B. Warner, Peter Penrose, Hugh Williams, Winifred Shotter. Dir. Jack Raymond. Rel. April 20.

Universal

Offices: 730 Fifth Ave., New York, N. Y

Affairs of a Gentleman. Drama. Paul Lukas, Leila Hyams, Patricia Ellis, Onslow Stevens, Lilian Bond. Dir. Edwin L. Marlon. Rel. June 18.

Beloved. Musical. John Boles, Gloria Stuart. Dir. V. Schertzinger. Rel. Jan. 29. Rev. Jan. 30.

Bombay Mail. Edmund Lowe Production. Marin. Rev. Jan. 9.

Iack Cat, The. Mystery. Karloff, Bela Lugosi, David Manners. Ir. Edgar Wilmer. Rel. May 7.

By Candlelight. Sophisticated comedy-drama. Paul Lukas, Elissa Landi, Nils Asther, Esther Ralston. Dir. James Whale. 70 mins. Rel. Dec. 18. Rev. Jan. 9.

Counsellor at Law. Drama. John Barrymore. Bebe Daniels. Dir. Wm Wyler. Rel. Dec. 25. Rev. Dec. 12.

Countess of Monte Cristo. Drama. Fay Wray, Paul Lukas, Paul Page, Carmel Meyers, Reginald Owen. Rel. March 19. Rev. April 3.

Cross County Cruise. Comedy-drama. Lew Ayres, June Knight, Alice White. Dir. Eddie Buzzell. 78 mins. Rel. Jan. 15. Rev. Jan. 23.

rosby Case, The. Drama. Wynne Gibson, Onslow, Stevens, William Collier. Rel. March 5. Rev. April 3.

Embarrassing Moments. Comedy-drama. Morris, Marion Nixon. Dir. Ed. Laemmle. Rel. May 14.

Funny Thing Called Love. Comedy. Charles Morris, Andy Divine, Lois Jannery, Frank Craven. Dir. Curt Neumann. Rel. June 25.

Glamour. Comedy-drama. Constance Cummings. Paul Lukas. Dir. William Wyler. Rel. April 9.

Gun Justice. Western. Ken Maynard. Rel. Dec. Rev. April 3.

Half a Sinner. Drama. Joel McCrea, Sally Blane, Buster Churchill. Dir. Kurt Neumann. Rel. April 30.

Honor of the Range. Western. Ken Maynard. Dir. Alan James. Rel. April 16.

Her First Mate. Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Aug. 3. Rev. Sept. 5.

Horse Play. Comedy. Summerville-Devine. Ir. Ed Sedgwick. . Nov. 27. Rev. March 13.

I Like It That Way. Musical. Rodger Pryor, Gloria Stuart. Dir. Harry Lachman. 70 mins. Rel. Feb. 12. Rev. April 24.

I'll Tell the World. Comedy. Lee Tracy, Gloria Stuart, Roger Pryor. Dir. Edwin Sedgwick. 78 mins. Rel. April 16. Rev. April 24.

Invisible Man. Mystery-drama. Claude Rains, Gloria Stuart, Henry Travers, Una O'Connor. Dir. James Whale. 70 mins. Rel. Nov. 13. Rev. Nov. 21.

Let's Be Ritzy. Comedy-drama. Lew Ayres, Patricia Ellis, Frank McHugh, Isabelle Jewell, Hedda Hopper. Dir. Edward Ludwig. Rel. March 26.

Little Man, What Now? Drama. Margaret Sullavan, Douglass Montgomery Dir. Frank Borzage. Rel. May 21.

Love Captive. Drama. Nils Asther, Gloria Stuart. Dir. Max Marcin. Rel. June 4.

Love Birds. Comedy. Slim Summerville, Zasu Pitts. Dir. Wm. Seiter.

Madame Spy. Drama. Fay Wray, Nils Asther. Dir. Karl Kreund. 70 mins. Rel. Jan. 8. Rev. Feb. 13.

Midnight. Drama. Sidney Fox, Henry Hull, O. P. Dir. Chester Erskine. Rel. Jan. 22. Rev. March 13.

Myrt and Marge. Musical. Myrtle Vail, Donna Domerll, Eddie Foy, Jr., Ted Healy, Grace Hayes, J. Farrell MacDonald. Dir. Al Boasberg. 66 mins. Rel. Dec. 11. Rev. Jan. 23.

Smoking Guns. Western. Ken Maynard. Rel. June 11.

Poor Rich, The. Comedy. Edna May Oliver, Edward Everett Horton. Dir. Ed. Sedgwick. Rel. Feb. 26.

Uncertain Lady. Comedy-drama. Genevieve Tobin, Edward E. Horton. Dir. Karl Freund. Rel. April 23.

Wheels of Destiny. Western. Ken Maynard. . Alan James. Rel. Feb. 19. Rev. April 3.

Warner Brothers

Studios Burbank, Calif. Offices: 321 W. 44th St New York, N. Y

As the Earth Turns. Epic in the romance of American life and a revelation of the character of the New England farmer taken from the story of Gladys Hasty Carroll. Jean Muir, Donald Woods, Dorothy Peterson. Dir. Alfred E. Green. 78 mins. Rel. April 14. Rev. April 17.

Israeli. Political drama of England. George Arliss. Joan Bennett. Dir. Alfred Green. 88 mins. Re-rel. Dec. 16.

Easy to Love. A frothy farce. Adolphe Menjou, Genevieve Tobin, Mary Astor, Guy Kibbee, Edward Everett Horton. Dir. William Keighley 61 mins. Rel. Jan. 20. Rev. Jan. 16.

Friends of Mr. Sweeney. Comedy-drama of the browbeaten husband who turns the big trick for his newspaper. Charlie Ruggles, Ann Dvorak, Irene Pallette, Dorothy Tree. Dir. Edward Ludwig. Rel. July 7.

rom Headquarters. A crime drama with a murder committed right in headquarters. George Brent, Margaret Lindsay and Eugene Pallette. Dir William Dieterle. 63 mins. Rel. Dec. 2. Rev. Nov. 21.

Gambling Lady. Based on the drama by Doris Malloy of a gambling lady who is such a sport she is willing to sacrifice her love to save her husband from a murder charge. Barbara Stanwyck, Joel McCrea, Pat O'Brien, Claire Dodd. Dir. Archie Mayo. 66 mins. Rel. March 31. Rev. April 10.

Harold Teen. Hilarious comedy romance which brings to life on the screen the characters of Carl Ed's comic strip. Hal LeRoy, Rochelle Hudson, Patricia Ellis, Guy Kibbee. Dir. Murray Roth. 66 mins. Rel. April 7.

Heat Lightning. Thrilling romance of desert love and hate, based on the Broadway stage hit by Leon Abrams and George Abbott. Aline MacMahon, Ann Dvorak, Lyle Talbot, Preston Foster. Dir. Mervyn LeRoy. 63 mins. Rel. March 3. Rev. March 13.

He Was Her Man. Action melodrama of the gal who double-crossed herself in love when her past came back. James Cagney, Joan Blondell, Frank Craven, Harold Huber. Dir. Lloyd Bacon. Rel. June 16.

Hi, Nellie. Comedy-drama of a newspaper love columnist. Paul Muni, Glenda Farrell, Kathryn Sergava. Dir. Mervyn Le Roy. Rel. Jan. 20. Rev. Feb. 6.

House on 56th Street. Drama of a gambling lady. Kay Francis, Ricardo Cortez, Gene Raymond, Margaret Lindsay and Frank McHugh. Dir Robert Florey. 68 mins. Rel. Dec. 23. Rev. Dec. 5.

Isle of Fury. Fighting for love while the Sinn Fein and the Black and Tan crossfire during the Irish trouble. From the London stage success, 'The Key.' William Powell, Edna Best, Colin Clive, Henry O'Neill. Dir. Michael Curtiz. Rel. June 6.

I've Got Your Number. Rowdy, rollicking story of the telephone trouble hunter who finds it. Joan Blondell, Pat O'Brien. Dir. Kay Enright. 67 mins. Rel. Feb. 4. Rev. Feb. 6.

Jimmy the Gent. Hilarious comedy romance based on the story by Laird Doyle and Ray Nazarro, which reveals a new kind of racket, that of digging up heirs. James Cagney, Bette Davis, Allen Jenkins. Dir. Michael Curtiz. 67 mins. Rel. March 17. Rev. March 27.

Lady Killer. Jimmy Cagney bats 'em around again. Jas. Cagney, Mae Clark, Leslie Fenton. Dir. Roy Del Ruth. 67 mins. Rel. Dec. 5. Rev. Jan. 2.

Merry Wives of Reno. Comedy-farce of the Reno divorce mill in action. Margaret Lindsay, Donald Woods, Guy Kibbee, Glenda Farrell, Hugh Herbert and Frank McHugh. Dir. H. Bruce Humberstone. 64 mins. Rel. May 12.

Modern Hero, A. Based on the novel by Louis Bromfield, opening with the gay romance of circus life and carrying the hero through tremendous financial battles in the expansion of industry. Richard Barthelmess. 70 mins. Jean Muir, Marjorie Rambeau, Verree Teasdale. Dir. G. W. Pabst. Rel. April 21. Rev. April 24.

Smarty. Comedy of the wife who wanted to commute between husbands. Joan Blondell, Warren William, Edward E. Horton, Frank McHugh and Claire Dodd. Dir. Robert Florey. 64 mins. Rel. May 26.

Upperworld. Drama by Ben Hecht dealing with a millionaire's adventures with a chorus girl. Warren William, Mary Astor, Ginger Rogers, Dickie Moore. Dir. Roy Del Ruth. Rel. April 28.

When Tomorrow Comes. Drama of woman who tries to help her hubby's girl friend. Kay Francis, Warren William, Jean Muir, Verree Teasdale. Dir. William Keighly. Rel. June 23.

Miscellaneous Releases

Ariane. (Blue Ribbon.) ritish made story of a woman who pretends sophistication to win her love. Elizabeth Bergner, Percy Marmont. Dir. Paul Czinner. 80 mins. Rel. April 1.

Big Race, The. (Showmen.) Race track story. Boots Mallory, John Darrow. Dir. Fred Newmeyer. 62 min Rev. March 6.

Cri inal at Large. (Herbert) Edgar Wallace mystery story. ritish made British cast. 74 mins. Rev. Dec. 27.

Dawn to Dawn (Duworld.) Rural story in a foreign setting. 35 mins. Rev. Jan. 9.

Enlighten Thy Daughter. (Exploitation.) Warning to parents. Remade from a silent. 75 mins. Rel. Jan. 15. Rev. Feb. 20.

Found Alive. (Ideal.) Jungle story. Barbara Bedford, Maurice Murphy. Dir. Chas. Hutchinson. Rel. Feb. 10. Rev. April 17.

Guilty Parents. (Jay Dee Kay.) Sex education story. Jean Lacy, len Boles. Dir. Jack Townley. 53 mins. Rev. April 10.

Hired Wife. (Pinnacle.) Man hires a bride to get a fortune and falls in love with her. Greta Nissen, Weldon Heyburn. Dir. Geo. Melford. 60 mins. Rev. March 13.

Love Past Thirty. (Monarch.) Beauty parlor rejuvenation for a faded fiancee. Aileen Pringle, Theodor von Eltz, Phyllis Barry. Dir. Vin. Moore. 60 mins. Rev. March 13.

Moth, The. (Showmen's.) Sally O'Neill astray in New Orleans. Fred. Newmeyer. 64 mins. Rel. Jan. 15. Rev. April 17.

Marriage on Approval. (Monarch.) In which a girl gets married in the first reel and finds it out in the last. Barbara Kent, Donald Dillaway. Dir Howard Higgin. Rev. Jan. 9.

Public Stenographer. Title tells the story. Lola Lane, Wm. Jr Dir. Lew Collins. Rev. Jan. 30. mins. Rev. Nov. 21.

Trapeze. (Protex.) Anna Sten's first Ger lish 66 mins. Rel. Feb. Rev. Feb. 20.

What's Your Racket. (Showmen.) Familiar gangster frameup. Regis Toomey, Noel Francis. Dir. Fred Guiol. 50 mins. Rel. Jan. Rev. March 6.

Wine, Women and Song. (Chadwick.) Lilyan Tashman's last picture. Backstage story. Lilyan Tashman, Lew Cody. Dir. Leon D'Usseau. 64 mins. Rev. March 27.

Woman Unafraid. (Goldsmith.) Story of a policewoman. Lucille Gleason, Skeets Gallagher. Dir. W. J. Cowen. 68 mins. Rev. April 24.

Foreign Language Films

(Note: Because of the slow movement of foreign films, this list covers one year of releases.)
(Most of these available with English titles.)

Adieu Les Beaux Jours (Fr) (Ufa). Greek romance. Brigitte Helm. Dir. Andre Beucler and Johannes Meyer. Rel. April 15.

Bettelstudent, Der. (General.) (Ger.) Operetta. Dir. Viktor Janson. 80 mins. Rel. Oct. 15.

Blonde Christl, Die (Ger) (Bavaria). Musical. Karin Hardt. Franz Seitz. 75 mins. Rel. Feb. 15.

Broken Shoes (Russ) (Amkino). Child reaction to politics. Anti-Hitler. Dir. Margarita Barskaya. 80 mins. Rel. March 15. Rev. April 3.

Chalutzim (Hebrew) (Acme). First talker made in Palestine. Dir. Alexander Ford. 70 mins. Rel. March 15.

Ciudad de Carton, La (Sp) (Fox). Drama of marital relations. Antonio Moreno, Catalina Barcena. Dir. Louis King. 70 mins. Rel. Feb. 15.

Crown of Thorns (Kinematrade) (Ger) (Dubbed Eng.). iblical drama. Dir. Robert Wiene. 70 mins. Rel. March 15.

Cruz Y La Espada, La (Sp) (Fox). Historical romance. Jose Mojica. Ir. Frank Strayer. 75 mins. Rel. Feb. 1.

Deux Orphelins, Les (Fr) (Blue Ribbon). Costume melodrama. Yvette Guilbert. Dir. Maurice Tourneur. 90 mins. Rel. Feb. 1. Rev. Feb. 15.

Dream of My People, The (Jewish) (Palestine). Silent travelog of Palestine with records by Cantor Rosenblatt. Dir. Jos. Fox. 60 mins. Rel. Feb. 15.

Ein Gewisser Herr Gran (Ger) (Capital). Spy drama. Hans Albers. Dir. Gerhard Lamprecht. 70 mins. Rel. Feb. 15.

Eine Stadt Steht Kopf (Ger) (Capital). Farce. Dir. Gustav Gruendgens. 70 mins. Rel. Jan. 15.

Eines Prinzen Junge Liebe (Ger.) (Ufa). Romantic comedy. Willy Fritsch. Dir. Artur Robinson. 80 mins. Rel. March 15.

En Glad Gutt (Norwegian) (Scandinavian). From Bjornson's novel. Dir. John Brunius. 80 mins. Rel. Nov. 15.

Enemies of Progress (Russ) (Amkino). Last of the Czarist generals. Dir. Beresnyeff. 85 mins. Rel. Jan. 15. Rev. Jan. 16.

Es Wird Schon Wieder Besser (Ger) (Ufa). Farce. Dolly Haas. Dir. Kurt Gerron. 95 mins. Rel. Jan. 1.

Fantomas (Fr.) (dubbed English) (DuWorld). Murder mystery. Dir. Paul Fejos. 60 mins. Rel. March 1. Rev. March 20.

Feldherrnhuegel, Der (Ger) (Bavarian). Military comedy. Betty Bird. Ir. Eugen Thiele. 70 mins. Rel. April 15.

Fin du Monde. See End of World, Harold Auten.

Frau Lehman's Tochter (Ger) (General). Melodrama. Hansi Ir Karl Heinz Wolff. 82 mins. Rel. Oct. 15.

Fraulein—Falsch Verbunden (Ger) (Capital). Musical comedy. Trude Berliner. Dir. E. W. Emo. 70 mins. Rel. Jan. 15.

Frechdache, Der (Ger) (Ufa). Romantic comedy. Willy Fritsch, Ills Horn. Dir. Carl Boese. 75 mins. Rel. Jan. 1.

Frechard, La et Les Deux Orphelins. See Deux rphelins.

Galavorstellung, Die (Ger) (General). Mystery comedy with music. Max Adalbert, the Fratellinis. Dir. Fredrich Zelnik. 87 mins. Rel. Dec. 1.

Girls in Uniform (dubbed English) (Ger) (Filmchoice). Dorothea Wieck and Hertha Thiele. Dir. Richard Oswald. 80 mins. Rel. March 1.

Glueckszylinder, Der (Ger) (Capital). Boarding house romance. Felix Bressart, Charlotte Anders. Dir. Rudolf Bernauer. 75 mins. Rel. March 1.

Grosse Attraction, Die (Bavaria) (Ger.). Drama is show biz Richard Tauber. Dir. Max Reichmann. 70 mins. Rel. Aug. 1.

Heideschulmeister Uwe Karsten (Ger) (Ufa). Nazi back to the farm propaganda. Olga Tschechowa. Dir. Carl Heins Wolff. 70 mins. Rel. April 15.

Hell on Earth (Ger) (Garrison) (dialog in five languages). Horrors of war Dir. Victor Trivas. 80 mins. Rel. Jan. 15. Rev. Feb. 6.

Hellseher, Der (Ger) (General). Farce. Max Adalbert. Dir. Eugen Thiele Rel. Sept. 1.

Heute Nacht Eventuell (Ger.) (General). comedy. Ir. E. W. Emo. 80 mins. Rel. July 1.

Hochtourist, Der (Ger) (Ufa). Romantic comedy in Alps. Otto Wallburg. Dir. Alfred Zeisler. 70 mins. Rel. Jan. 15.

Hollywood, Ciudad de Ensuedo (Sp) (Du Worl Romantic comedy. Dir. George Crane. 75 mins. Rel. April 15.

Horizon (Russ) (Amkino). Jewish search for home Ir. Lev Kuleshov 72 mins. Rel. May 10. Rev. May 16.

Ich Glaub Nie Mehr an Eine Frau (Bavaria) (Ger.). Life of a sailor. Richard Tauber. Dir. H. Reichmann. 80 mins. Rel. Oct. 1. Rev. Oct. 24.

Inge und die Millionen (Ger) (Ufa). Romantic crook drama. Brigitte Helm. 65 mins. Dir. Erich Engel. Rel. April 15.

Island of Doom (Russ) (Amkino). Two men and a woman on a desert isle Dir. Timoshenko. 80 mins. Rel. July 15. Rev. July 18.

July 14 (Protex) (French). Sentiment to music. Annabella. Dir. Rene Clair 75 mins. Rel. Oct. 15. Rev. Oct. 24.

Lachende Erben (Ger.) (Ufa). Farce. Max Adalbert. Dir. Max Ophuels 77 mins. Rel. Nov. 15.

Laubenkolonie (Ger.) (General). ins. Rel May 15. Rev. June 6.

(Continued on page 31)

Studio Placements

Hollywood, April 30.

Joe Traub, dialoging 'Skirt City,' WB short.

Maxine Doyle, 'Motor of Mine,' WB short.

Ethel Hill, writing orig, Col.

Harvey Gates, adapting 'It,' Col.

Eddie Welch, comedy dialog 'Here Comes the Groom,' Par.

John Bright, continuity 'Crimson Dawn,' Mascot.

Dudley Digges, 'Caravan,' Fox.

Keen Thompson, scripting, Schulberg-Par.

Wells Root, adapting 'All Good Americans,' MG.

Jeanie Roberts, RKO short.

Robert Manning, 'Arabella,' RKO.

Douglas Fowley, 'Funny Thing Called Love,' U.

Vincent Lawrence, Bartlett Cormack, scripting untitled yarns, Par.

Alec B. Francis, 'Green Hat,' MG; 'Catspaw,' Harold Lloyd, and 'British Agent,' WB.

Henry Stephenson, Robert Lorraine, 'Green Hat,' MG.

Paul Harvey, 'Charlie Chan's Courage,' Fox.

Conway Tearle, Natalie Moorhead, Raymond Hatton, Noel Francis, John Wray, Oscar Apfel, 'Fifteen Wives,' Invincible.

Guy Kibbee, 'Pickwick Papers,' WB.

Shirley Temple, 'Baby Take Bow,' Fox.

Russell Hardie, 'Rear Car,' MG.

Grace Bradley, Lee Tracy, 'One Woman,' Par.

James Flavin, 'Baby Take a Bow,' Fox.

Phil Regan, 'Housewife,' WB.

Gloria Shea, 'Arabella,' RKO.

Pert Kelton, Stuart Erwin, 'American Harem,' RKO.

John Bright, script 'Crimson Dawn,' Mascot.

Paul Malvern, John Wayne, Cecilia Parker, 'Randy Rides Alone,' Lone Star.

Sam Ashe, 'Kiss and Make Up,' Par.

Wade Boteler, 'Murder on the Blackboard,' RKO.

Frankie Albertson, 'Vergie Winters,' RKO.

Gene Towne, C. Graham Baker, scripting untitled orig they sold Fox.

Alec B. Francis, 'Green Hat,' MG.

Gertrude Short, Ruth Channing, 'Thin Man,' MG.

Lew Kelly, 'The Old Fashioned Way,' Par.

Sidney Toler, Ward Bond, James Farley, Fuzzy Knight, Burtis, Ernest S. Adams, Edwin Sturgis, George Andre Berenger, 'Here Comes the Groom,' Par.

Chic Collins, Johnny Sinclair, 'Kiss and Make Up,' Par.

Albert George, 'Merry Widow,' MG.

Elizabeth Patterson, lead, 'Her Master's Voice,' Par-Schulberg.

Steven Roberts, 'One Way Ticket,' Par-Schulberg.

Paul Porcasi, Married an Actress,' Par.

Oscar Apfel, Otis Harlan, Dell Henderson, 'Old Fashioned Way,' Par.

Charles Coleman, 'Housewife,' WB.

William Auguctin, 'Give My Love,' U.

Edward Earle, 'More of Mine,' WB short.

Jack Carter, 'Always Honest,' Fox.

Alan Mowbray, Roger Cluett, ble Agnew, Hallam Cooley, Mower, Etienne Girardot, 'Man What Now?' U.

Doris Lloyd, Joan Wheeler, Mary Kornman, 'Madame Du Barry,' WB.

John Monk Saunders, scripting his orig, 'Air Devils,' WB.

Anita Louise, 'I Give My Love,' U.

Herbert Farjeon, directing dialog, 'She Learned About Sailors,' Fox.

Frank Lawton, 'One More River,' U.

Sam K. Wineland, 'Murder at the Vanities,' Par.

Shirley Grey, Addison Richards, Stanley Mack, 'Railroad Detective,' Col.

Charles Wilson, Samuel Hinds, Geneva Mitchell, Alden Chase, 'Stolen Pearls,' Col.

Bill Gaxton, rce Cabc wards,' RKO.

Chic Collins, Johnny Sinclair, 'Kiss and Make Up,' Schulberg-Par.

Harold Buchman collaping with his brother, Sidney Buchman 'Hello, Big Boy,' Col.

Vera Caspary, treatment untitled Jack Holt yarn, Col.

Roland Leigh, writing an orig, Metro.

Seton I. Miller, writing James Cagney yarn, 'Perfect Week End,' WB.

Halliwell Hobbes, WB.

Eric Elore, 'Gay Divorce,'

Gladys Unger, scripting, sai.

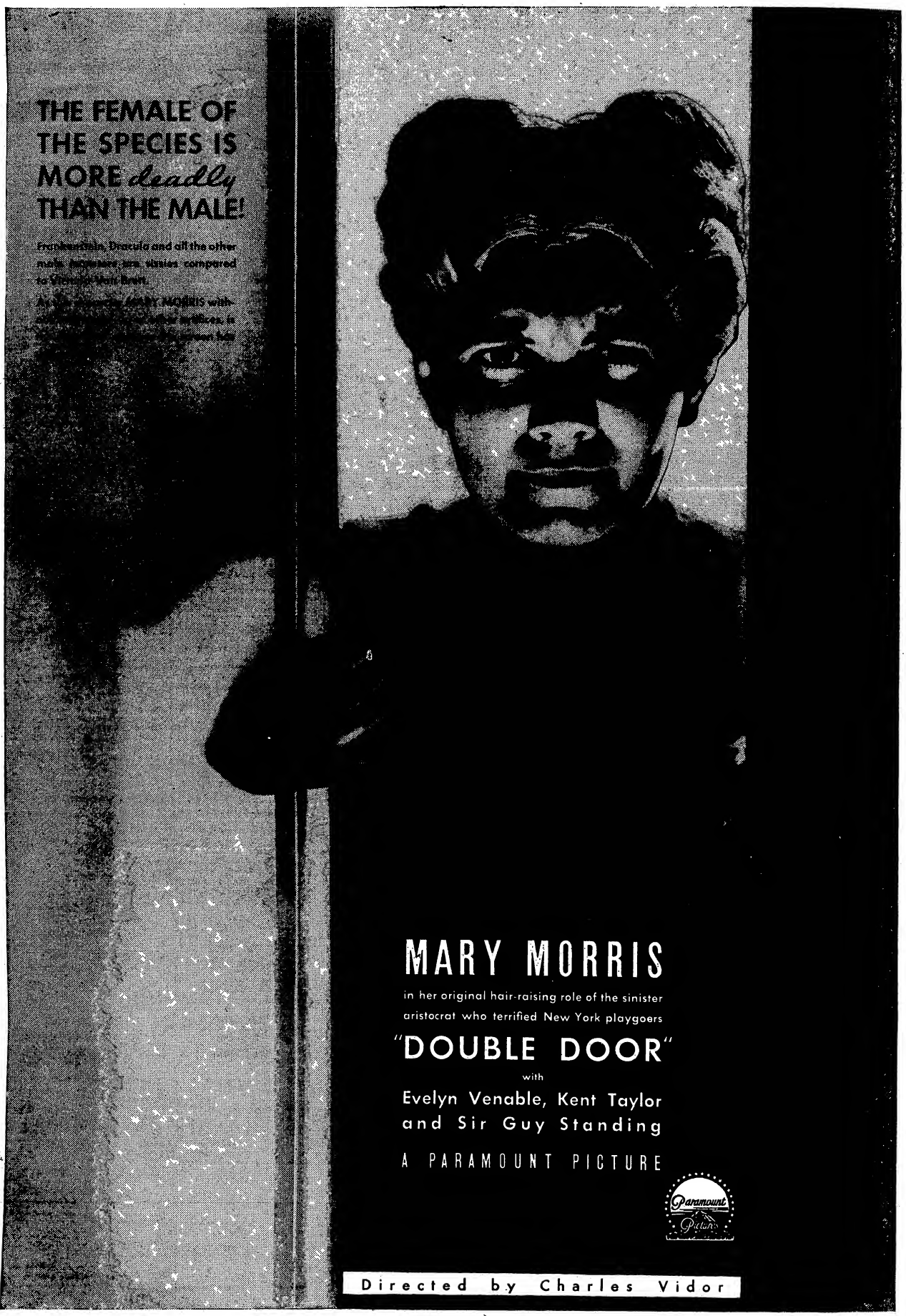
Cecilia Parker, Noel Warwick, 'High School Girl,' Bryan Foy.

Mathilde Comont, Spencer Charters, English and French versions, 'Caravan,' Fox.

Harry Green, ' Learned About Sailors,' Fox.

Si Jenks, James Wang, Jack Carter, Jerry Jerome, Reginald Mason, Virginia Hammond, 'Charlie Chan's Case,' Fox.

Ferdinand Munier, Wimpole Street,' MG.


THE FEMALE OF THE SPECIES IS MORE deadly THAN THE MALE!
Frankenstein, Dracula and all the other male monsters are sissies compared to Vicious Von Bern.
MARY MORRIS
MARY MORRIS
in her original hair-raising role of the sinister aristocrat who terrified New York playgoers
"DOUBLE DOOR"
with
Evelyn Venable, Kent Taylor and Sir Guy Standing
A PARAMOUNT PICTURE
Paramount Pictures
Directed by Charles Vidor

THEATRE BLDG. 'WAR' IN MPLS.

Minneapolis,

With approval given by the city council to the construction of three new neighborhood theatres, a theatre building 'war' is on in full swing here. Publix will build two of the theatres—the first time in five years that it has erected a showhouse—and comes on the heels of the acquisition and reopening of three theatres in the territory.

The two new Publix houses will give battle to a new independent showhouse to be built in a nearby suburb for Ben Friedman, a former Publix partner. Interests sponsoring the Friedman theatre unsuccessfully opposed the permits for the Publix theatres, each of which will involve the expenditure of $100,000. The houses will seat 1,000 each.

Harry Dickerman, who has two neighborhood theatres, obtained a permit to build another $80,000 house to seat 800. He was unsuccessfully combatted by Leo Aved, owner of another nearby theatre. Dickerman is suing Aved for $5,000 damages for alleged slander. He claims Aved attempted to poison the minds of aldermen, labor union officials and business men in the vicinity by spreading a false report that he would not build even though he obtained a permit, but simply was trying to prevent Aved from building a new theatre and so protect his two houses.

Art Johnson of RCA Photophone recently obtained a permit for the construction in the loop of a 350-seat newsreel theatre to be called Time.

Look at this picture until you count 35, keep light behind you. Concentrate on cross, look up, stare at ceiling and see

CARDINI

Float in the Air

16th Week CASINO DE PAREE, New York

Doubling RKO ALBEE, Brooklyn This Week (May 1st)

Thanks to Billy Rose

BEN BLUE

WARNER BROS. COMEDIES

Dir. JOE RIVKIN

LEO MORRISON, Agency

THE FAMOUS CANINE COMEDIAN

PETE

THE ORIGINAL "OUR GANG" DOG

Pete "The Dog Star" of Our Gang comedies makes a far better impression than some other Hollywood stars who could be mentioned. He is a veteran trouper. At times appears bored with it all, but putting on an excellent act. Baltimore Sun.

For Open Dates Write or Wire

CHAS. V. YATES

1560 Broadway New York

AT LIBERTY

Man fully acquainted with showbusiness in every phrase. Can also speak, read and write French, German and Dutch (Like a native). Has intricate translation knowledge in aforementioned languages. Will travel if necessary. Just returned from abroad after 5 year sojourn. Would like to connect with company or individual. Salary no object. BOX 30, Variety, New York.

Newark Ops. Suit Up

Newark, April 30.

The sensational suit of some of the junior members of Essex County Moving Picture Operators Local 244 against officers of the union asking for relief from their alleged oppression and a receiver has been reopened before Vice-Chancellor Berry.

So far William Collins and Joseph Klein of the complainants have testified that they had been assessed part of their pay each week to hold their jobs. Klein said he had been shifted repeatedly, being required to pay Andrew Gehring, assistant business agent, $100 on each shift. The jobs each lasted a few weeks.

The case will be continued this week.

What!—No Sandwiches?

Syracuse, N. Y., April 30.

The Happy Hour, downtown repeat house, with a 10 and 15c tariff for double features, is now giving crystal ware to feminine patrons on Sundays.

First time that a local house has resorted to giveaways to draw Sunday audiences.

SO. CALIF. DISTRIBS' POLL ON DUALING

Los Angeles, April 30.

Independent exhibs of Southern California will vote tomorrow (Tues.) at a mass meeting called for the Hotel Mayflower, on whether they want to continue double feature programs for another season, or return to single bills. Proximity of the new film buying season has many indie exhibs who have been dualing for the past year, ready to call quits.

Exhibs feel that if 90% of the indies will vote to abandon duals, a 100% agreement can be brought about. Circuits will take no steps until indies have reached a complete accord, and say that the ban must include every house before they will restore single bills.

G-B OPENS L. A. OFFICE

Los Angeles, April 30.

Distribution offices are being opened on Film Row by Gaumont-British, with Lou Otrasky in charge. First of 12 releases for G. B. will be 'Orders Is Orders.'

Speed Borst and Paul Deota have been set as film salesmen.

CALENDAR OF CURRENT RELEASES

(Continued from page 29)

Laughter Through Tears (Yiddish) Worldkino). From a Sholom Aleichem novel. Dir. G. Critcher. 78 mins. Rel. Nov. 15. Rev. Nov. 21.

Lockende Ziel, Das (Ger.) (Bavaria). Musical. Richard Tauber. Reichmann. 85 mins. Rel. June 15. Rev. June 20.

Liebe Muss Verstanden Sein (Ger.) (Ufa). Comedy drama with music. Ir. Hans Steinhoff. Rel. March 15.

Liebling von Wien, Der (Ger.) (European). Stolz musical. Willy Forst. Dir Geza von Bolvary. 75 mins. Rel. June) Rev. June 13.

Luegen auf Ruegen (Ger) (General). Otto Wallburg. Viktor Jansen. 80 mins. Rel. Dec. 15.

Lustigen Musikanten, Die. (General) (Ger.). Musical farce. Camilla Spira. Dir. Max Obal. 80 mins. Rel. May 30.

Meisterdetektiv, Der (Ger) (Bavaria). Mystery satire. Weiss Ferdl. Ir. Frank Seitz. 75 mins. Rel. Feb. 1.

Melo. See Harold Auten.

Melodia Prohibida (Sp) (Fox). Musical fantasy. Jose Mojica. Dir. Frank Strayer. 70 mins. Rel. March 15.

Milady (General) (French). Sequel to Three Musketeers. Dir. Henri Diamant-Berger. 120 mins. Rel. Sept. 1, Rev. Sept. 12.

Mirage de Paris. See Harold Auten.

Mlle. Nitouche (French) (Protex). Charming love story. Raimu. Dir. Chas. David. 90 mins Rel. Nov. 15.

Moj Wujaszek z Ameryki (Polish) (Capital). Musical comedy. 120 mins. Rel. Oct. 15.

Morgenrot (German) (Protex). Submarine warfare's cruelty. Dir. Gustav Uoicky. 80 mins. Rel. May 15. Rev. May 23.

Mutter Der Kompagnie, Die (Ger) (Bavaria). Military farce. Weiss-Ferdl, Betty Bird. 70 mins. Dir. Franz Seitz. Rel. March 1.

Patriots, The (Russ) (Amkino). Dir. B. Barnett. 80 mins. Rel. Sept. 15.

Petterson & Bendel (Swedish) (Scandinavian). Comedy-drama with music. Dir. Perl-Axel Branner. 80 mins. Rel. Feb. 15.

Poil de Carotte. See Harold Auten.

Quick, Koenig der Clowns (Ufa) (Ger). Comedy. Lilian Harvey, Hans Albers. Dir. Robert Siodmak. 80 mins. Rel. Dec. 1.

Rosier de Mme. Husson, See Ne, First Division.

Saison in Kairo (Germa) (Ufa). Musical comedy. Renate Mueller, Willy Fritsch. Dir. Reinhold Schunzel. 80 mins. Rel. Dec. 15. Rev. Dec. 25.

Sang d'un Poete (Fr) (Ricci). Jean Cocteau's idea of modern films. 60 mins. Rel. Nov. 1. Rev. Nov. 7.

Schicksal der Renate Langen (Ger) (General). Domestic drama. Mady Christians, Franz Lederer. Dir. Felix Guenther. 70 mins. Rel. Oct. 15.

Simple Tailor (Russ) (Amkino). Drama of Jewish life. Silent with sound track. Dir. V. Viiner. 70 mins. Rel. Feb. 15.

Sobre Las Olas (Mex.) (Latino). Historical romance. Ir. Ramon Peon. 76 mins. Rel. March 15.

Serment, Le (Fr.) (Protex). Heavy drama of love. Dir. Abel Gance. 90 mins. Rel. March 1. Rev. March 20.

Sohn Der Weissen Berge (Capital) (Ger.). Alpine drama. Luis Trenker, Renate Mueller. Dir. Mario Bonnard. 75 mins. Rel. Oct. 15.

Sombra de Pancho Villa (Sp) (Col). Life of the Mexican bandit chief. Dir. M. C. Torres. 70 mins. Rel. March 1.

Spy, The (Polish) (Capital). Drama. 80 mins. Rel. March 1.

Stern von Valencia, Der (Ger) (Ufa). White slave traffic in Europe. Liane Haid. Dir. Alfred Zeisler. Rel. April 15.

Storch Hat Uns Getraut, Der (Ger.) (General). Lil Dagover. Dir. Herman Kosterlitz. 80 mins. Rel. Nov. 15.

Tannenburg (Ger) (European). Military drama. Hans Stuwe. Dir. Heinz Paul. 85 mins. Rel. March 15.

Tausend fur Eine Nacht (Ger) (Capital). Farce. Trude Berliner. Dir. Max Mack. 70 mins. Rel. Feb. 1.

Tochter Der Regiments, Die (Ger) (General). Military musical. Anny Ondra. Dir. Karl Lamac. 70 mins. Rel. April 1.

Tod Uber Shanghai (Ger.) (DuWorld). Mystery play of Americans in Japan Dir. Rolff Randolf. 75 mins. Rel. Dec. 15.

Trenck (Ger) (General). Military drama. Dorothea Wieck. Dir. Hans Paul and Ernst Neubach. 80 mins. Rel. April 1.

Traum von Schonbrunn (Ger.) (General). Musical. Martha Eggerth. Dir. Johannes Meyer. 85 mins. Rel. May 15. Rev. June 6.

Traumende Mund, Der. See Melo, Captain Auten.

Und es Leuchtet die Puszta (Ger) (Ufa). Musical romance. Wolf Albach-Retty. Dir. Heinz Hille. 80 mins. Rel. Jan. 15.

Vi Som Gar Kokavagen (Swedish) (Scandinavian). Musical. Rel. April 15.

Volga Volga (Fr.) (dubbed English) (Kinematrade). Adventure of a Cossack Robin Hood. 70 mins. Rel. Dec. 15. Rev. Dec. 25.

Wandering Jew (Jewish American) (Yiddish). Terror of Hitler regime. Ben Ami. Dir. George Rolland. 70 mins. Rel. Oct. 15. Rev. Oct. 24.

Wie Sag Ich's Meinen Man? (Ger) (Ufa). Farce. Renate Mueller. Dir. Reinhold Schuenzel. 70 mins. Rel. Jan. 15.

Wenn Die Liebe Mode Macht (Ufa) (Ger). Comedy with music. Renate Mueller. Dir. Frank Wenzler. 80 mins. Rel. Nov. 1.

Yidishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish Art and Vilna Troupes. 75 mins. Rev. May 23.

Yiskor (Yiddish) (Gloria). Revamp of silent. Maurice Schwartz. Dir. Sidney Goldin and George Rolland. 80 mins. Rel. May 15. Rev. June 6.

Zwei Gute Kameraden (Ger.) (General). Military musical. Fritz Kampers. Dir. Max Obal. 75 mins. Rel. Nov. 15.

Key to Address

Acme, 56 East 14 St.
Amkino, 723 Seventh Ave.
Bavaria Film, 489 Fifth Ave.
Blue Ribbon Picts., 154 W. 55th.
Capital Film, 630 Ninth Ave.
DuWorld Films, 729 Seventh Ave.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 509 Madison Ave.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Gloria Films, 630 Ninth Ave.
Jewish American, 630 Ninth Ave.
Kinematrade, 723 Seventh Ave.
Protex Trading, 42 E. 58th.
Edward Ricci, 66 Fifth Ave.
Palestine-America Films, 189 2d Ave.
Quality Picts., 630 Ninth Ave.
Scandinavian Films, 220 W. 42d.
Ufa, 729 Seventh Ave.
Worldkino, 1501 Broadway.

Chi Nabes Go 4-5 Changes Wkly. as Pic Quantity Hops, Quality Slips

Chicago, April 30.

Demand among the exchanges for double features is being quieted somewhat as Balaban & Katz and the other circuits begin using greater quantities of product by shortening the playing time of each picture. Big B. & K. nabe spots, which have been accustomed to play full-week and split-week stands on pictures are now shifting to four and five changes weekly.

In this way much of the product of the exchanges which was left on the shelf is now being picked up for short showings. And the resulting increased revenue has stilled the yelps of some of the exchanges which had previously been largely out in the cold as far as circuit dates go. Has also relieved the pressure of the double feature demands made by exchanges which were looking for product outlets.

On the part of the houses it has resulted in a pick-up in trade. Weak pictures which were formerly stretched are now dipped into the house and yanked quickly. According to the managers, there's little product around at present that can stand up for a week or even a split week in the subsequent run nabe houses.

Can. Stench Mess

Toronto, April 30.

Trial of Lew Kendall and Fred Pitton on charges of perjury and 'frustrating justice,' arising out of the stench-bombing of the Dovercourt theatre, was halted in General Sessions here by the non-appearance of Albert Gold, principal Crown witness, who had signed an affidavit that he and not Kendall was responsible for the bomb attack after Kendall had been sent to jail for a year for the offense.

Gold, who has now disapeared, had previously testified that he 'was confessing to the crime rather than see an innocent man go to jail.' He later claimed that he had been promised $500 by the rival-exchange theatre-owner (Kendall) but had come forward to police with a true statement when Pitton, the alleged pay-off man, had tendered only $125 in payment for the stench-bombing.

Pix for Chi Garrick; 'Bergere' Into Apollo; B-K Asks Joint Cooler

Chicago, April 30.

B. & K. expects to open the Garrick by May 15 with 'B" week release pictures at 40c top. This places it in the same release category as the State-Lake and Oriental. That's the present plan though firm may decide to send it down to first week of general release for a try at 25c top, competing with the Woods next door.

B. & K. will spend about $40,000 on the remodeling job which takes in the new marquee and lobby, very little being done on the auditorium itself other than new seats on the main floor.

Firm is also working on an angle for a single cooling plant to serve both the Garrick and the recently acquired Apollo about five doors away. Mechanically the job can be done since both houses are small enough to be worked on one medium-sized cooling plant. However, the difficulty here is the fact that both houses are not under one ownership. B. & K. now negotiating with both owners trying to get an agreement.

As far as the Apollo is concerned nothing has been decided and that house won't open until June 1 at least. House may stay in legit for the duration of the World's Fair, B. & K. being interested at present in a deal to bring the 'Folies Bergere' into the house for the exposition time.

BEUVELL and TOVA

HELD OVER SECOND WEEK

CAPITOL NEW YORK

(Weeks April 20th and 27th)

ALSO APPEARING NIGHTLY AT

THE HOLLYWOOD *Restaurant* NEW YORK

Thanks to SIDNEY PIERMONT and SAM COLLINS

'SERVICE'

F+M STAGESHOWS

1560 Broadway New York City

A Subsidiary of FANCHON & MARCO, Inc.

NBC Trying to Tie Up All Metro Stars for Air Pacts, Says Report

Hollywood, April 30.

There's indications here that an effort is being made by radio chains and indies to line up film talent in wholesale batches for air programs.

Various broadcasting organizations would contract with studios for the exclusive other services of all contract players, according to the reports. NBC and Metro figure in the most prominent deal, it is said. Provisions of the proposed film-air pact would provide salaries for the players used but would not include any exchange of cash to the studio for the privilege. However, as an inducement to put over such a deal, it is reported, NBC is offering to institute Hollywood-emanated program similar to 'Hollywood On the Air,' to be used as Metro desires for its picture plugs and build up of film star prospects.

Plus this reported chain interest in gathering exclusive air contracts from film players, several independent radio producers are said to be working on a similar scheme with other studios. It is known that one of these producers, with proposed commercial accounts awaiting consummation of such a deal, has sounded out Paramount on the idea.

Quick Thinking

St. Paul, April 30.

Tourist Director George H. Bradley was declaiming over station WCCO when he glanced up to find page four of his six-pager missing.

Frantic, Brad left the mike cold and crawled over the rug on all fours looking for the errant page. Finally he spotted it under the studio baby grand.

Rushing back to the silent mike a full half-minute later, Brad made these amends: 'That pause, ladies and gentlemen, was for emphasis. I cannot emphasize too strongly that Minnesota is the place for you to spend your vacation.'

Clive Brook, Howard, Lowe, James Dunn in NBC-Spi Coast Tieup

Hollywood, April 30.

Top name film personalities will be used in a series of love stories, written by eminent authors, to emanate from here for NBC and commercialled by Non Spi, cosmetic account.

J. R. Warwick, of Cecil, Warwick & Cecil, is here lining up the talent to start May 9, 5:30 to 6 p.m., EST, with Clive Brook in Michael Arlen's 'Three-Cornered Moon.'

Also set for future programs as a weekly NBC feature are Leslie Howard, Edmund Lowe and James Dunn. One to emanate from New York will have Roland Young starred.

NBC COAST FACILITIES ON RKO LOT EXTENDED

Hollywood, April 30.

NBC's broadcasting facilities on the RKO lot are to be extended, in view of this chain's plan to utilize more film names on programs and to emanate more national accounts from this end.

While under consideration for several months, the work of expanding did not get under way until John F. Royal, now on the Coast, gave the word. Expanding will be under the supervision of Don Gilman.

Building plans call for the extending of the stage in the present studio and eliminating much of the space now utilized by audiences; a music room, erection of a client's room (for auditions) and five offices for the staff.

Expected also that increased staff personnel will be added to the department now topped by John Swallow, who is in charge of NBC activities from here. Changes are also seen to mean that many Coast broadcasts will go from these headquarters rather than from KFI, the NBC chief outlet here.

Phil Harris Commercial Hinges on Side Job

Phil Harris' contract with Cutex expires the second week in June and whether the band will continue for the summer under the cosmetic brand depends on where it makes its next night club connection.

Harris is currently dickering for two berths, one in New Jersey and the other in Galveston. If he signatures for the latter the line charges involved will be too steep for him to hold on to the commercial. He's been on the account for almost a year.

WCKY'S BASEBALL QUICKIES

Incinnati, April 30.

With three smaller local stations devoting full time to accounts of the Reds' games, WCKY is servicing reports of scores on all National and American league contests every 15 minutes. Batteries, homers and outstanding plays are announced by WCKY in addition to the tab on runs in the major circuits.

Blasts are made on station breaks of studio and NBC programs and occupy from 30 to 40 seconds.

GULF'S STANDBYS

Think Atmospheric Angle Oke, but Will Have Understudies

Before switching the source of its broadcasts to Europe, Gulf Oil will bring Will Rogers back for a run of several weeks. Rogers is slated to succeed Irving Berlin, who makes his debut for the refiner this Sunday (6). Berlin's contract is for six weeks.

Cecil, Warwick & Cecil, the agency on the Gulf account, avers that it has given study to the problem of atmospheric interference with transatlantic shortwaving and found that the outlook this summer is very favorable for broadcasting. Authorities consulted by it, says the agency, have for years charted the effect of the sun's spots on radio conditions.

Gulf, however, will have a standby show in the NBC studios on this side, ready to go on in case.

Jane Froman, Don Ross on 17 Stations for Armand

Armand face power will back a series of 15-minute recordings with Jane Froman, Don Ross and Lennie Hayton's band over 17 stations starting May 15. Schedule calls for 13 weeks at the rate of one program a week. All but one of the outlets, WOR, slated for the campaign are in the middle west.

N. W. Ayer is the agency.

CBS Curious to Know Why Mail Continues 6 Months After Offer

Columbia is trying to find from its listeners what mental quir it is that causes them to write in about an offer months after it is made. Even though it knows that it can find the answers in some primer on psychology the network wants to carry on its research direct. It's interested in ascertaining what reasons the fans will vouchsafe to account for this curious bit of cerebral reaction.

What prompted the study into belated letter writing was the sequel the web experienced to an offer of a booklet giveaway. The announcement was made once but for months afterwards listeners wrote in asking that the thing be mailed them. Total number of requests for the sixth month after the offer was made almost equalled the pile of inquiries received during the second month.

During one of the sustaining programs (Mark Warnow Presents) last Thursday night (26) the odd piece of mailroom discovery was described to the listeners and they were asked to tell what causes them to do this procrastinated taking of pen in hand. Spokesman for the network said that its research department wanted to know whether the details of the offer hadn't been lurking in the tuner-inner's unconsciousness all the time and whether some idea association hadn't been responsible for recalling the letter they had meant to write but didn't.

CBS won't be surprised if it gets a batch of replies to this inquiry six months hence or even later. It's happened that way not only to its own booklet offer of last year but to scores of commercials clearing through it.

Loyalty

During the reading of the commercial on last Monday night's Ex-Lax broadcast an executive with the account noticed that one of the players in the cast was chuckling to himself.

After the show was over this exec remarked to a member of the CBS staff: 'Do you think that so-and-so (naming the actor) is really loyal to Ex-Lax?'

CHI NBC KILLS 'BILL' TITLE ON WMCA CHAIN

Chicago, April 30.

Due to claim of title priority by WMCA, the local program department of NBC is canning the tag of 'Barnacle Bill' on its sustaining kid show.

New name for the show is 'Salty Sam,' with Cliff Soubier still handling the mike for the sea water tales.

2-a-Day Policy For Some Acts Set by Cisler

Birmingham, April 30.

Two-a-day has invaded the radio field on local programs at WSGN. Steve Cisler, manager of the station, has decided to put several acts on this basis because he believes he is hitting two distinct classes of listeners. The first program to adopt this policy was Cecil and Sally. One or two others are scheduled to do likewise.

Cecil and Sally skit goes on at 9:30 in the morning, when it catches mostly women. Then it is repeated at 6:45 p.m., and fan mail indicates this type catches mostly men and kids.

Musical programs are alternated by days. Usually one or two days intervene. In this way Cisler feels that he is spotting the good programs and doing away with a lot of tripe.

'Inquiring Reporter' Tag Copyrighted by Chi Trib Stations

Chicago, April 30.

WGN, the Chicago Tribune station, has established copyright on the phrase 'Inquiring Reporter,' which Quin Ryan will use on his World's Fair show for John R. Thompson's restaurants.

Reporter tag goes back some 10 years when it was originated for a column in the Trib.

Elsa Maxwell, Society Tomboy, May Go Radio

Elsa Maxwell, New York society's fave parlor game m.c., has been auditioned for International Silver by CBS. Program, a comedy and musical melange running an hour, is tagged 'The Shipwreck Party'.

Cast framed around Miss Maxwell included Roy Atwell, Fray and Braggiotti, Sylvia Froos and Johnny Green. Benton and Bowles is the agency.

Bond Joins Petry

Osborne B. Bond has joined the New York office of Edward Petry & Co., station representatives.

Bond has been director of media for the past two years with Calkins & Holden agency. He is rated as an expert on, among other things, the Canadian markets.

Inside Stuff—Radio

Two land lines connecting the WEEI, Boston, transmitter in Weymouth with the Boston studios were picked up by a dredge working in the vicinity of the construction job at Fore River bridge early the other day. As it happened before eight a.m., when the operating schedule calls for using other lines routed another way, there was no broadcast interruption. According to WEEI chief operator Phil Baldwin, the lines in use at the time are utilized daily until eight a.m. as a check on their availability should anything occur to interrupt communication on the circuits ordinarily used. During repairs on the broken submarine cables (a matter of several hours' work) the spare or duplicate lines more than proved their standby value in maintaining program schedules.

Only three straight half-hour dramatic shows are slated to remain on NBC's and Columbia's nighttime commercial schedules after the end of next month. They are 'The First Nighters,' Eno Crime Clues and 'Death Valley Days.' Eno mystery affair will, as it has done the past two years, retire for the month of August.

For the past several summers WBT, Charlotte, N. C., has been having bug trouble. Enormous night bugs had a habit of flying into the condensor plates at the station's transmission plant several miles from the city. Occasionally these were large enough that their bodies caused a short circuit between two plates. When this happened the station was thrown off the air.

Now Chief Engineer Paul Rosecrans is going to outlaw the troublesome bugs that inhabit rural Mecklenburg county by screening in the entire transmission plant with a thin netting, something like mosquito mesh, but with greater strength. Hundreds of yards of the material will be strung from a frame that encloses the plant on all sides and above.

Standard Brands may relieve Eddie Cantor of the remaining obligation he has with the Chase and Sanborn coffee whirl. It's for eight weeks to be played out in the coming fall. There is also a possibility of Dave Rubinoff moving over with Cantor to the Pebeco stanza on CBS. Their getting together is mainly a question of the maestro's price.

For his Pebeco half hour Cantor will draw $10,000 net a week. Out of this sum he will do his own paying off for the band, the script and other members of the cast.

Application of the Central Broadcasting Co., operating WOC-WHO, Des Moines, for the transfer of station KICK from Carter Lake, Ia., to Davenport, and assuming of the old WOC call letters, was up before the Federal radio commission in Washington last week with an early decision expected as regards the transfer. Stations WHBF, Rock Island, Ill., and KSO, Des Moines, are objection to the transfer with a galaxy of legal talent and radio experts represented at the hearing. The commission granted an application for the removal of the station to Davenport in February, later withdrawing the grant because of protests from the two stations represented at the hearing.

Dr. Voeller of Conquest Alliance, makers and placers of wax programs (mostly in Latin American countries), has a unique lighting system in his offices. Series of buttons provides varied-colored lights which the doctor selects to match the 'mood' of the program being auditioned by clients, etc.

Ed Wynn, at the conclusion of his broadcast last Tuesday night (23), spent the major part of 30 minutes spouting his personal troubles to the Texaco free-broadcast audience in the NBC studios in N. Y.

Wynn first derided the report that a ghost writer is grinding out his air material, saying that he hasn't had anybody write his stuff in 30 years. Wynn also declared he is one of the most sued persons on the air, having 138 lawsuits against him at the present time.

He then also accused Will Rogers of stealing his stuff citing, especially, that he had suggested that the United States appoint a Secretary of Humor at a Coast dinner which Rogers attended, only to learn that Rogers later suggested it to Fox and Lew Brown as an idea for a picture.

Buffalo Broadcasting Corporation is attempting to sell local show business the idea of air advertising of coming features. Set-up is to feature weekly broadcast of coming attractions with stories and scenes taken from the films and being broadcast either by transcription or a cast in person.

Babe Ruth did his turn for Quaker Oats over the WJZ network from WGY, Schenectady, last week, motoring there from Albany, where he had played an exhibition game with the Yankees. Ruth made the ball club's jumps by automobile on its eastern tour, in order to keep his radio engagements. Traveling with him were Mrs. Ruth, Shortstop Lyn Lary and Mrs. Lary (the former Mary Lawlor, musical comedy dancer).

Newspaper Calls Court Scene Re-enactments Over Radio 'Vicious'

Charlotte, N. C., April 30.

First open attack on radio in a North Carolina newspaper appeared here last week. The Observer, in its issue of April 20, carried an editorial titled 'Vicious Radio Feature' in which it directed an attack at Clark's radio court, which advertises Teaberry gum.

Apparently confused as to the sponsors of the spot, the editorial makes reference to 'the patent medicine firm sponsoring the trial.' The paper's complaint is that the murder trials are not good for the minds of children—in fact are vicious. The program is cited as a good argument for governmental censorship of radio. The piece closes by saying that such programs make radio a factor in encouragement of crime.

Local station officials were amused at the paper's ignorance as to who sponsored the radio court, and called attention to the fact that all trials were taken from real court scenes, with fictitious names used. The newspaper, they added gleefully, carries in minute detail accounts of murder trials—together with pictures—that make the Clark radio court look tame indeed. They could not fathom the inconsistency of the paper's editorial opinion and its own presentation of the same sort of stuff, in what the radio men describe as a much more 'vicious' manner.

CBS CENTRALIZES MIDWEST P.A.'ING

Chicago, April 30.

Centralized publicity releases for the CBS owned-operated stations in the midwest are being worked out by Bob Kaufman, CBS publicity director here. Under the system, press blurbs for WCCO, Minneapolis, and KMOX, St. Louis, will clear through the national channels. Figured to reach a total of some 126 newspapers throughout the territory in this way instead of being localized in one or two towns.

News and blurbs will clear through Chicago to New York, where the CBS mechanical setup is capable of handling the extra mimeographing without trouble.

TAX STUDIOS AS THEATRES

Cuba Limits Advertising

20 Mins. Per Hour Maximum—Island Imposes Other Air Rules

Havana, April 23.

A halt has been called by the Cuban Radio Commission to the hit-or-miss chaos prevailing in Cuban broadcasting. Henceforth wavelengths and wattage will be subject to rules and regulations. President has okayed the new set-up and Dr. Marino Diaz, commission boss, is enforcing it. Broadcasters whose toes are stepped on are yelping.

Among the other changes the commission proposes is establishment by the government itself of a 50,000 longwave and auxiliary shortwave transmitter to disseminate propaganda on behalf of Cuba. Simultaneously it is announced the promotional 1,000,000-watt station announced by J. E. Mojarrieta is without government sanction either as to wavelength or call letters. Name of Doc Brinkley, outlawed by America and Mexico air authorities, has been mentioned in connection with this million-watter.

There have been 38 stations operating in Havana. Against this there are 40,000 registered radio fans. Henceforth no station will be allowed within the city with more than 250 watts and all stations must install crystal controls. Only five full time channels will be granted stations under 5,000 watts and they must stay on the air at least 18 hours daily.

Advertising is limited to an aggregate of 20 minutes to the hour. Announcers must take examinations to qualify. Five hours daily must be devoted to Cuban music and radio discs are frowned upon.

Cuban Telephone Co. is obligated to rent lines for remote control pick-ups and may not charge more than $17 monthly for each line. That's the regular telephone rate. Up to now the telephone company has refused to rent lines for remotes reserving this privilege exclusively to its own station, CMC.

PHILCO SPONSOR IDEA FOR SPAIN

Madrid, April 16.

Philco Radio considering sponsoring an international program from EAQ, only shortwave station in Spain. International Broadcasting Company, a British outfit which arranges programs, would probably handle Philco's idea. The radio set people are presently featuring shortwave apparatus and figure a sponsored program for their set owners wouldn't go bad.

EAQ on the air nightly from 10:15 p.m. to 1 a.m., Greenwich mean time, or 5:15 p.m. to 8 p.m., EST. Broadcasting on 30 meters and 10,000 kilocycles, it is picked up easily in the United States and South America and as far away as the Philippines, New Zealand and Japan. Its owners, Transradio Espanola, affiliated with RCA, claim it can be heard more consistently and clearly than any other station in Europe.

Programs consist mainly of recordings of Spanish music and guest speakers and artists. Station employs one Spanish announcer and one English announcer.

Lester Ziffren is doing 15 minutes of straight news in English nightly and has picked up a wide audience in various parts of the world with his chatter on Spanish politics.

BIRMINGHAM ACCEPTS UNION MINIMUM WAGE

Birmingham, April 30.

Three Birmingham stations have agreed with the Birmingham branch, International Brotherhood of Electric Workers, Radio Division.

Technicians will receive a minimum of $30 a week for 40 hours.

Chi Fair Radio Jobs

Chicago, April 30.

Columbia system will have a remote control office at the World's Fair this year. Hal Burnett of the press department here will be the man in the box.

Art Jones, formerly of WIND, the Ralph Atlass station, joins the Fair payroll to handle all mike announcements for Steve Trumbull, in charge of radio publicity for the expo.

Amateur Broadcasters Dislike Some Things, Including RCA Puffs

Des Moines, April 30.

In a vociferous session last week, nearly 200 amateur radio operators from Iowa and the middle west demanded removal of K. B. Warner, secretary, American Radio Relay League.

Those present, both members of the league and non-member 'ham' operators, voted 150 to 4 in favor of the Minneapolis Radio club demands for revision of the league, removal of Warner and improvement of the league's magazine, 'QST.'

Group voted opposition to sponsorship by the Radio Corp. of America programs on NBC networks dramatizing the amateur radio operator.

HOWARD S. MEIGHAN JOINS GETCHELL AGCY

Howard S. Meighan, formerly general manager of Scott Howe Bowen, Inc., has joined J. Stirling Getchell, Inc., as head of the agency's radio department. It's Meighan's second agency connection. Prior to coming with Bowen, which was two years ago, Meighan was on the radio staff of J. Walter Thompson & Co.

Getchell currently has one program on the air, Sconyland Sketches, which the agency inherited the first of April along with the merged Standard Oil of New York and Vacuum Oil Co. business. An account in the Getchell office which has been a big spender on both network and spot is Chrysler-Plymouth.

NAB Conv. in Cincy

Looks like Cincinnati will get the 1934 convention of the National Association of Broadcasters which last year met in White Sulphur Springs, W. Va. Committee will confirm the site and fix a date in October within next week or so.

Cincinnati is evidently favored because of central location and general interest in WLW's new 500,000-watt set-up.

BURNS-ALLEN LEAVE COAST

Hollywood, April 30.

Burns and Allen left for New York Friday (27) to continue the remainder of their NBC broadcasts for White Owl until the latter part of June.

After a sojourn in Europe they'll return here.

NEW YORK ASKS $500 PER HALL

Columbia Pays for Hudson, But NBC Asks Corporation Counsel for Legal Opinion and May Fight

SHOW BIZ ANGLES

By the ruling of Paul Moss, New York City's License Commissioner, all Metropolitan radio broadcasting studios in which performances are given in front of audiences, paid or otherwise, must be licensed as theatres. Fee the city exacts is $500 per theatre yearly, and N. Y. C. is asking this amount for each studio in public operation by the broadcasting companies.

CBS was the first to be hit by Commissioner Moss' edict, based on the city ordinance affecting theatre licensing, with the Hudson theatre, former legit and now a radio showcase, being forced last week to apply for a theatre license. Company tried to fight the ruling for a couple of days and then gave in as far as the Hudson is concerned.

Columbia, however, has not made applications for licenses for the studio it occasionally uses in Carnegie Hall nor the orthodox broadcasting room in its own building on Madison avenue it sometimes uses for audience's sake.

National Broadcasting Company, with four studios in Radio City in use for the free performances, has also delayed applications for their licensing, waiting for a ruling on the law it has asked from the Corporation Counsel's office. It is understood, however, that even if the ruling is against NBC to the effect that the studios must be licensed, NBC will attempt a court battle on the legality of licensing broadcasting studios as theatres. Opinion from the corporation counsel's office will be ready some time this week.

'No Argument'—Moss

Commissioner Moss, though, stated that 'there can't be any argument over it.' The way he interprets the licensing law, an audience is an audience whether it pays admissions, or not, and that place where they gather, as for instance radio studios, fall in the classification of theatres.

Until now NBC, CBS and independents giving public broadcasts have escaped the licensing mainly through oversight on the part of the previous city administration. With the present Fusion party in force, and seeking every possible angle to raise money for the badly depleted municipal treasury, nothing is being passed by. Licensing of the radio studios is the second invasion of show business by the License Department. At the present time this branch of N.Y.'s government is also attempting to license all theatrical agents as employment agencies.

WOR is the only other broadcaster besides NBC and CBS that may be hit by the licensing order through infrequently giving public broadcasts in its Seventh Avenue studios.

Free radio broadcasts in New York have always been a sore-spot with the legit, motion-picture and variety theatre operators on Broadway, latter claiming broadcasts cut deeply into their paid admissions and, in offering something for nothing, act as 'unfair competition.' Licensing of the studios affords them no measure of relief, however, though perhaps some personal satisfaction.

Washington, April 30.

Search for specific information about extent of free-broadcast admissions was started in earnest last week, when Radio Code Authority mailed 550 questionnaires about statistical phases of alleged competition between radio, films and the legit theatre.

Addressing all broadcasters and networks, C. A. explained 'it is the contention of some people that the admission of visitors to radio program performances is unfair to the motion picture and legitimate theatre industries. The Code Authority, after considering the matter, agreed that the subject was one on which all broadcasters should be allowed to express an opinion. It was further agreed that the Code Authority was in need of certain statistical information to enable it to determine the full scope of the questions involved.'

Urging return of blanks by June 1, codists asked:

1. Average number of visitors admitted monthly; capacity of studio or special auditorium?

2. Patronage, if public performances are not regular practice?

3. Reasons for inviting guests? Blank asks if practice is followed at request of sponsor; for station good-will; primarily for entertainment of lookers, or any other reason.

4. Whether admission is charged and what percentage of patrons pay?

Henry Ford and Son, Edsel, Decide They Don't Know About Showmanship; So Ayer Agency Gets Free Hand

10 Second Breaks

NBC plan of reducing the station break between programs from 20 to 10 seconds has been postponed to June 1, due to the inability of the telephone company to provide the required mechanical equipment required before that date. Original idea had been to put the revision into effect May 1.

There has been a certain amount of objection to the time slicing between programs from NBC associated stations. These outlets feel that the network has resorted to this device as a means of stopping them from slipping in local commercial announcements.

THINK WLW TO SET $1,300 RATE

Advertising circles in New York are indulging in conjecture concerning the new card rates for WLW, Cincinnati, which this week goes to 500,000 watts. Guesses run as high as $1,500 an hour against the present $990 rate, which is the highest in America.

What attitude NBC will take toward a request for upping of the WLW rate is not known. Present rate is a permanent thorn in NBC's flesh and the situation has many ramifications of significance. Globe-encircling power of WLW creates a problem not previously existing in broadcasting.

Cincinnati, April 30.

John L. Clark, general manager of the Powel Crosley radio interests, states that the question of higher rates for WLW has not yet been considered.

Locally it is understood that until the dedicatory uproar has quieted down and WLW can start figuring added expense of operation and compile tatistics on coverage the rate matter will be left undisturbed. Cincinnati guesses on the revamped rate mention around $1,300 an hour as likely after six p.m.

Henry Ford and Edsel Ford have agreed to cease tinkering around with their programs on CBS. From now on Fred Waring and the agency on the account, N. W. Ayer, will have absolute authority over the makeup of the shows.

Guest artist supplementing is out, and Poley McClintock and Johnny Davis are back in the program. The Fords didn't cotton to McClintock's froggy larynx, while Davis' warbling style was too hotcha for their tastes. What convinced the Fords that they were amiss in letting their individual tastes get in the way of the program's makeup was the showing that Waring made on the last Crossley Report. He had slipped appreciably from the niche he held at the time he quit Old Gold.

Motor outfit will continue to support Waring on two half-hour spots up until the first of July. The Thursday night frame will then be dropped for at least the next two months. If NBC is able to furnish a satisfactory spot and hookup it will get the second half-hour starting in early September. Otherwise it will be on a CBS schedule.

Aylesworth Kids Self Into Giving Wash. Eds. Free Radio City Trip

Washington, April 30.

Local radio eds took Merlin H. Aylesworth at his word when he was in town several weeks ago and will draw a free trip to New York for their trouble. Boys took occasion to mention they would like to see Radio City. Pointed out that WJSV, local CBS outlet, has sent them to Broadway twice in three years.

Aylesworth suggested they organize party and come up to see his layout. Press men agreed, but lamented no dough. Aylesworth jokingly offered to finance trip. And next day eds showed up at local NBC offices to find out about it.

Jaunt tentatively set for May 5.

SOME CBS ACCOUNTS FOLD FOR SUMMER

Majority of the accounts on CBS which are slated to quit for the summer are doing their exiting this week. Among the bowouts are Brillo, Cream of Wheat, Affiliated Products ('Princess Marie'), Wheatena and Wrigley.

Barbasol has trimmed its time for Edwin C. Hill down to a single evening, Monday. News commentator has been doing three a week.

Cecil and Sally Apart For Health Build-up

San Francisco, April 30.

Radio team of Cecil and Sally is retired, at least temporarily, with Johnny Patrick (Cecil) planning a year's vacation to build up his health. Patrick was just released from a local hospital this week, where he underwent a major operation.

He plans to spend the next year at Carmel, where he'll pound a typewriter. His partner, Helen Troy, maintaining her home here.

ROYAL STARTS BACK

Los Angeles, April 30.

John Royal, here on NBC business for about 10 days, left yesterday (Sunday).

He is en route to Fort Worth, Tex., on his way back to New York.

JOE COOK
'Colgate House Party' with Frances Langford, Donald Novis, Don Vorhees Orchestra, Howard Claney
Revue
30 Mins.
COMMERCIAL
WEAF, New York

Colgate Toothpaste has had its Saturday night 'House Party' (9 p.m. EST) on the NBC blue web several weeks, Joe Cook is an added starter. He's set for four weeks, but can stay from now on so far as clicking goes. He enlivens the entertainment in the same degree that he dominates it and the fact is that the others on the show are just so many supernumeraries with the advent of Cook.

Joe Cook is probably not well known to the great masses of the radio listening public. His musical comedies have taken him to only the larger cities and he made only one or two motion pictures. No doubt some radio fans will confuse him with the completely different and unrelated Phil Cook. It's another case like George M. Cohan of a guy terrific for years in show business proper who suddenly steps into a strange new entertainment world where a surprised and pleased public naively asks, 'Where have you been all our lives?'

Cook's versatility and fertility of resource is so great that radio ought to be simple for him. Seldom indeed does a comedian so quickly catch the right mental pitch for the ether addicts as he did on his getaway appearance. Neither too hokey or too highbrow his stuff seemed to find the common denominator with canny marksmanship.

Influence of the Cook slant in tomfoolery was visible throughout. Program goes on the air with no signature theme or commercial introduction, but with the voice of Cook proclaiming, 'Well, here it is 9 p.m. and here am I, Joe Cook, giving the Colgate House Party and nobody's here.'

Sounding better than it probably reads, this opening was showmanly in its neatness. It told all the essential facts and laid the scene in one sentence. Then followed the statement from the commercial, 'Yours for brighter smiles, the Colgate Company.' Then Howard Claney breaks in to ballyhoo Joe Cook in a series of phrases, 'The one and only,' 'that genius,' 'the incomparable,' etc. Cook comments upon the comment upon Cook.

Having no guests at his house party, he decides to give one-man imitations of the Don Vorhees orchestra, Frances Langford and Donald Novis. That cues in these people ghosting for themselves. Later the guests arrive officially.

Cook brings in some of his characteristic 'how have you b en' nonsense, describes himself at the age of 15 minutes sassing back his paw in Evansville, Indiana, and works up a steady barrage of nuttiness. All of which spells hit.

Early in the program it seems that Colgate is going to be ultra-modern and confine its advertising to a few dignified mentions. But later the advertising rash, verbosity, breaks out and the blah-blah about the double action effect of Colgate toothpaste upon teeth gets a bit burpy. Howard Claney administers the gas, but has assistance as the advertising is in the form of dialog. Even Joe Cook steps in.

Dentifrice copy, and this applies to practically all of them on the air, runs to extravagant claims. Colgate asserts that its pepsin paste does things that other molar-scourers can't.

Otherwise the Colgate House Party is the berries. *Land.*

JAMES THURBER
Humor
15 Mins.
Sustaining
WABC, New York

Last Thursday's (26) appearance was the second for James Thurber on this series over CBS. On the debut occasion Thurber showed that he was all jitters by the way he dashed through his script disregarding punctuation, gagline preparation and whatnot, and among the subjects he sought to treat in a light way were the eccentricities of a couple pooches he once owned, his French cook Tessie, and old Connecticut barns.

Thurber's second release found his nerves pretty well under control and his topics dealing with some of the phobias from which visitors to New York suffer and such 'perils of New York life' as clip joints. For humor content the number two program was a slight improvement, though not far removed from what it takes to cure insomnia. Thurber's inning comes close to the average retiring hour. He goes on at 10:45 p.m. EST.

Thuber is on the staff of the New Yorker where he writes light pieces and does a pen and ink drawing tagged, 'The War Between Men and Women.' Columbia brought him in as one of the pinchhitters during Alexander Woolcott's spell of retirement from the mike. Thurber fills a negligible part of the niche made vacant by the Woolicott personality and style of humor and human interest. *Odec.*

NIKITA BALIEFF
Dialectian
COMMERCIAL
WEAF, New York

Nikita Balieff, Russian impresario of the Chauve Souris revue, is on the Paul Whiteman program for the Kraft sponsorship. His inaugural appearance (27) was a disappointment. He carried the dialect (which is natural) beyond the limits of comedy and most of the time was unintelligible. There were, in fact, moments that constituted a grave menace to the program holding those tuned in.

If the sponsor has some theory about attracting foreign listeners through Balieff, this may be a sufficient reason. Otherwise it appears that Balieff doesn't belong on the air. He is not funny on the air and the type of English-twisting that was droll 14 years ago when the Chauve Souris first came over from Europe has by now been thoroughly and much better exploited by American comedians.

Balieff made a grave mistake for his radio debut in not studying the type of thing which is currently popular over here and in not hiring competent authors to outfit him with material. He relied instead entirely upon his own stuff, such as he delivers in theatres. To visible audience his delivery is accompanied by comic pantomime, facial mugging and tricks of personality which fail to get across with air listeners. An attempt to build up a tag line expression, 'ai, ai, ai, yia,' did not fit.

On the receiving set end it appeared that the invited audience was getting a lot more than was percolating through the ether. Balieff brought along some of his Russian singers who handled a sample of grand opera nicely. But this is nothing memorable or exceptional in itself.

Obvious Balieff's gab is the supposed novelty, and since he delivered only one or two giggles amidst a great deal of idle conversation that confused the ear, and brought no delight to the mind, the verdict is adverse. *Land.*

LOMA GARDEN OF TOMORROW
With E. F. D. Seymour, Henry Neenely, Frank Pinero Orch
30 Mins.
COMMERCIAL
WGY, Schenectady

In the midst of the usual early-Sunday morning broadcasts of classical music and religious services comes this new garden program, sponsored by the manufacturers of Loma. A half-hour shot, bringing before the mike E. F. D. Seymour, horticulturist, Henry M. Neenely ('The Old Stager' of NBC's, 'Two Seats in the Balcony') and Frank Pinero's orchestra, it is the only Sunday a. m. commercial fired over the red network.

Apparently the sponsor reasons that there is less competition for the attention of household heads between 10:30 and 11 in the morning than there is in the afternoon, when one or two garden programs have been floating out from key transmitters. The type of music served and the general atmosphere of the broadcast fit in well with Sunday morning radio requirements.

Instructions on the planting and care of a garden are skillfully spooned to dialers through the medium of dialog between Seymour and Neenely. There is a little background production to set the stage for these seemingly casual chats (two in number), in which Neenely plays the role of questioner and Seymour that of instructor. Neenely, as always, is natural and easy in his manner; Seymour also does rather well with the conversational technique, speaking clearly and not too dogmatically or too scientifically.

Pinero's unit plays well the type of music which program suggests. Pinero also solos competently on the violin. Theme is the melodic 'Garden of Tomorrow.'

The announcer, Frank Singiser, plugs Loma. Seymour, too, mentions one or two garden products. A booklet on gardening is offered. *Jaco.*

HAROLD LEVY'S ORCHESTRA
With Jay Velie and Marion Starr
Discs
15 Mins.
COMMERCIAL
WGY, Schenectady

Music from waxers pressed by this band and vocalists sifts over WGY's wave lengths on a Friday-morning program sponsored by the WGY Food Stores. It is a good brand of pop entertainment— superior, as a matter of fact, to some of the in-person stuff served on local household shots.

Levy's unit plays dance tunes smoothly, and Velie and Miss Starr handle the vocals competely. Velie has a light but pleasing voice and Miss Starr's, though deeper-toned, is well suited to the warbling of current numbers in the manner many ear-cuppers like.

Announcer fades the orchestral music to plug the stores and their 'specials'. Prices are mentioned, but the spieling as a whole is not carried to the lengths often pursued on locals. Odd, however, to hear the mike man about to read advertising copy, say, 'Play Softly, Harold,' after he has signed on the program as an electrical transcription. *Jaco.*

HELEN MENKEN
Dramatic
COMMERCIAL
WABC, New York

Helen Menken, legit star currently with Helen Hayes and Phillip Merivale in the Theatre Guild's 'Mary of Scotland' repeated within two weeks on the Ex-Lax Monday night program. For the second guest appearance (23) she offered, quite appropriately, another facet of the life and personality of Queen Elizabeth.

Appropriately, because she plays that role in the stage play about Mary of Scotland and because at the moment she broadcast from CBS she was in theatrical costume and make-up having rushed over from the Alvin theatre and due back momentarily.

An actress of wide experience Helen Menken brings a rich, velvet-smooth voice to the radio. Elizabeth's love life and heartaches as radio-synopsized for Miss Menken gave a swell opportunity for a wide range of emoting. All of which the actress handles with authority and verisimilitude.

Qualifying both as a stage name and an actress, Mis Menken should land other air appearances. *Land.*

BEHIND THE HEADLINES
Newspaper Feature Yarns
15 Mins.
COMMERCIAL
WBBM, Chicago

Dodge and Plymouth dealers of the Chicago area are getting three 15-minute bows weekly in this program, besides a monthly 60-minute program known as the 'Program of the Month,' which brings in a mob of guesters for a musical festival.

'Headlines' program is in line with the recent revival of old pictures and old news yarns. That old pictures thing was started by Maxwell Anderson's photograph book called 'The First World War,' which started every newspaper in the country reprinting world war pictures. This naturally led into a general run of picture reprints. The old news on the air was begun almost two years ago by Quin Ryan on WGN for Atlas Beer with Ryan recounting the famous stories of the past century.

'Headlines' doesn't go back that far. It goes back just 24-hours. That 24 hours is necessary due to the radio-press agreement. Since they can only present news that's at least 24 hours old, the Dodge program has switched to the 'human side of the news,' taking human incidents for short dramatizations.

However, it's sold as hot news by this program, especially by the tagline between yarns, 'Dodge speeds on in search of news.' Program also makes much of the tag that 'it happened in Chicago.' Typical incidents portrayed in short dramas are the case of the amnesia victim, a near trolley accident, a robbery, the clean-up week proclamation. It's all done in fast style and manages to cover a lot of territory. The feature yarn thing is okay, but the program is choosing some items which are too insignificant; the near accident, for example. Some stories are ripe for real build-ups, such as the amnesia story, which has real pull for readers and listeners. Program could use a good solid newspaper man who has a nose for what's really interesting to the public. The idea as presented in this show is worthwhile throughout, and has a chance of building to something, but it needs a keener sense of news values. *Gold.*

MULSIFIED
'Night Owls Revue' with Lillian Roth, Edward Nell, Jr., Ohman and Arden
Songs, Music
30 Mins.
COMMERCIAL
WABC, New York

This program takes to the cosmos at 10:30 p. m. Mondays for a half hour. That means it comes at a time when the commercials are about washed up for the night, but when there still are plenty of listeners, albeit no children or early snoozers. Time may very well be one of the program's chief assets.

While nicely put together, half-hour lacks outstanding personalities. Ohman and Arden, piano duo, are dependable filler-inners who bob up on beaucoup commercials and sustainers during the season. Edward Nell's voice is oke, but not individualistic or memorable. Lillian Roth sounds flat and colorless over the kilocycles. Deprived of her good-looking self and personality, there's little remaining to project ether-wise.

Mulsified Cocoanut Shampoo concentrates 'above the hair line.' Bad complexions have an affinity with bad scalps, declares the suds-brewer. Film stars wash their own hair. Hollywood angle is used extensively. It's a dandy promotional thought but not developed. Would seem that the program should have picked up some well known screen actress and built the program around her. With the actress handling the spiel.

Plenty of screen gals a little superannuated for films but still widely known to the public are available. It would create a far more distinctive program than a conventional arrangement of tenor, torcher and instrumentalists. *Land.*

MORTON DOWNEY'S STUDI PARTY
with Freddie Rich, Emory Deutsch, Betty Barthell, Ken Harvey, Connie Gates
45 Mins.
Sustai ing
WABC, New York

Columbia has Morton Downey spotted at 8 p.m. Saturdays for a series of weekly 45-minute shows embracing besides the boyish-voiced Morton such other CBS artists as are available. But mostly it's Downey, and a good thing, too.

Downey, as a performer, constantly improves. An immense increase in maturity and authority is noticeable in his work in theatres. And the same applies on the air. He is by way of becoming a light comedian. Not a wise cracker nor a gagster, but the infectious Irish humor of gay songs and gentle brogue. Indeed, he might be sagaciously counseled to develop the lilting ditties in Hibernian vernacular, It's an alley that seems to lead places.

Meanwhile, the CBS studio jamboree (for such it is) rolls through its 45 minutes joyously. At the end Ralph Wonders slides across a plug for the CBS Artists Bureau and the talent for hire for clubs, parties and conventions. Primarily, however, the production is simply a temporary attention-caller to Downey, who belongs with a sponsored program like a musical gong belongs with a time signal.

Of the various helpers last Saturday (28) the least known and perhaps therefore most appropriate for extended comment is a banjoist named Ken Harvey. This lad has the master's touch. He has the banjo under parade-ground discipline. Seems to be in the Eddie Peabody virtuoso class.

Freddie Rich's music is slick, as is the specialized fiddle of Emory Deutsch, while Betty Barthell and Connie Gates do smartly by pop songs. *Land.*

GENE AND GLENN
Comedy
15 Mins.
COMMERCIAL
WEAF, New York

Gillette safety razor (and blades) is the new bankroller for the Cleveland radio favorites now broadcasting at 7:15 p. m. instead of early a. m.

It's hard to judge Gene and Glenn's present series. Rambling, disconnected, unpunched style of working, which is uniquely theirs contrasts oddly with what evening listeners are accustomed to in comedians. It is almost true to call Gene and Glenn's humor esoteric, like the humor of A. A. Milne of Vanity Fair, One gets it or one doesn't.

It may seem like straining for a comparison, yet Gene and Glenn suggest the casual, offhand, naturalism encountered a good deal in legit. It is being therefore the opposite to the socko point-stressing delivery of the vaudeville-trained performer with whom pressure is never relaxed.

Gene and Glenn retain their original selves, falsetto 'Lena' and companionable 'Jake'. These characters are worked out with considerable imagination and finesse. It may be assumed that Gene and Glenn achieve a mellow spell over their fans, which like the fidelity elicited by Amos 'n' Andy probably outlasts more flashy methods. Sympathy-tug is presumably what they aim for rather than bellies. There is the usual intermixture of light music and vocal harmonics.

Gillette commercial copy mentions prices, plugs the 49c gold-plated razor as well as the five for 25c blades. Gene and Glenn also weave mention of the product into their stuff. That may be dubious. *Land.*

GOODRICH BASEBALL SUMMARY
With Ford Bond
15 Mins.
COMMERCIAL
WEAF, New York

Ford Bond tackles the job of a play-by-play description of baseball games played three hours before the time he is broadcasting. He talks as if he were present watching the game, and describing the action as actually occurring. There is, of course, a mingling inevitably of present and past tense. Yet the presentation, all things weighed, is graphic, concise and giving a remarkable illusion of being there.

Thousands of men and boys each evening habitually read the newspaper inning-by-inning accounts of the day's games. This large preexistent audience is obviously what Goodrich seeks to reach. It is a cinch bet that the program will have wide masculine appeal.

Two games are reported, those involving the New York teams, Yankees and Giants. Commercial spiel for the tires comes in between and is marked by brevity. A longer spiel is used at the fade-out. Bond has to talk fast. Perhaps in the instances of the more memorable contests it might be just as well to slow down a bit or devote the entire session to one game. *Land.*

JIMMIE DURANTE
Comedy
Chase & Sanborn
COMMERCIAL
WEAF, New York

Schnozzola kid, now of Hollywood, but doing some slumming in New York for broadcasting purposes, nosed over the mike much better Sunday night (29) on his second show for Chase & Sanborn, than in the opener the week before. Difference was due to considerable improvement in material and better program staging and pacing.

Coming through on his second show as a very different sort of entertainer for the air, Durante established himself. They can't see the kisser, but they can get the idea, and as long as the Durante phiz is now pretty familiar all over through pictures there's little likelihood that they'll misunderstand his strange delivery.

Something else that helped on the second program was the slicing of Durante's time and division of the comedy and into three sections. Rubinoff filled in admirably between laugh items. One of Durante's appearances on the initial bill consumed as much time as all three of his last Sunday night's showing. An hour is a long stretch for anybody, probably too long for continuous fun-making, and the only solution is to break it up into snappy spasms.

With Durante apparently in as a result of the last one, it's now up to the material boys to keep him interesting. Several slips in the script reading marred some of the lines, denoting possible lack of rehearsal preparation, and that should be watched in the future too.

On the Chase & Sanborn show Durante follows Eddie Cantor. If the writers supply the right jokes for Durante's talking and singing style, the Schnoz ought to nose in. *Bige.*

UNION ASSEMBLY
Morton Downey, Alla Nazi Salzedo Harpist Trio
Sustaining
WEVD, New York

International Ladies Garment Makers Union is celebrating its 35th anniversary with a series of Friday night programs over WEVD, mouthpiece for many of New York's labor and liberal organizations. For carrying out the spirit of their purpose these half-hour soirees garner much credit for those concerned in the union and on the station's staff.

Last week's (27) session was the fourth in the series and for the guest artists there were Morton Downey, who took the closing spot for a pop tune, and Alla Nazimova, who played the protagonist in a thumbnail sketch dealing with the subject of child labor. It was undiluted propaganda, but effectively put.

As the guest speaker on this program New York City's Mayor, Fiorello LaGuardia, congratulated the international for its contribution to the social welfare of the town, namely, the driving out of the sweat shop from the cloak and suit industry. Another speaker was Isadore Nagel, v.p. and gen. mgr. of the cloak makers union. He greeted the new members listening in, commented on the benefits that President Roosevelt sought to bring labor through the NRA and also touched on the results to be obtained through solidarity.

Two speakers scheduled for future programs are Mrs. F. D. Roosevelt and Mrs. Gifford Pinchot, while the guest artist set for this Friday's (4) affair is Georgie Jessel. *Odec.*

JULIA KELLY
Talk
15 Mi .
Sustaining
WGY, Schenectady

This, the second in a series of behind-the-scenes talks by women executives of the film industry, was probably more interesting than the first heard over NBC on an afternoon shot, due to its 'inside stuff' angle which would naturally appeal to listeners who are film fans. Miss Kelly, secretary to Will H. Hays and secretary of the M. P. P. D. A.'s Title Registration Bureau, not only had a timely story to tell but, equally important, she told it well.

Miss Kelly explained the functioning of the title bureau, established by Hays in 1925. She detailed the steps taken by the bureau to ascertain whether a title, or one similar to it for an original story, has previously been used. Miss Kelly said that a title is not subject to copyright, but that if it has been headmasted on a book or play which enjoyed some circulation, the title 'acquires' secondary consideration which has legal recognition.

Most interesting part of her talk was that in which she cited title changes for recent productions, with the reasons. Thus Warner Brothers agreed to substitute 'Twenty Million Sweethearts' for 'Rhythm in the Air' because Fox had purchased, for a considerable sum, the rights to the operetta, 'Music in the Air', a name which the bureau members thought was rather similar. Universal changed 'Moonlight and Pretzels' to 'Moonlight and Roses' in England, because the word 'pretzels' had no meaning there. 'The House of Con-

(Continued on page 51)

CBS CAN'T ENTER SPOT BIZ

4 BALTIMORE STATIONS SET UP FORUM

Baltimore, April 30.

local stations, WBAL, WCAO, WCBM and WFBR, have formed an unofficial and untitled group that meets semi-monthly to discuss mutual difficulties that arise and to prevent offside inter-station warring.

Idea, first advanced by WFBR, took a while to flower, but is now functioning with all station heads enthusiastic. Group, as a it, seeks to avert price-slashing and unfair trade practices, and wants to bring out into the light of forum misunderstandings and grudges which in the past were nursed interminably without any effort or request for explanation or understanding. Also believed that this fortnightly get-together will be means of tipping each other off as to certain advertisers' practices, such as poor or late pay, chronic squawking, chiseling, etc.

As yet, group has not been drawn up constitutionally, there being no iron-clad, signed agreement making it mandatory that all hands abide by suggestions or general policies pursued. Believed that it will be more feasible at outset .. place all members at ease, and that fetters of any sort would prove unduly burdensome until deemed necessary.

CAN'T FIND HAUNTED HOUSE FOR PROGRAM

Charlotte, N. C., April 30.

Several weeks ago WBT announced that it would launch a series of ghost and mystery story dramatizations, originating them at a remote studio established in a genuine haunted house. And then no haunted house could be found.

The police, fire department and other sources were called on for the location. Nobody seemed to know of such a house. Requests were made over the air, with no results.

World's Largest Two-Way Police Radio System in K.C.

Kansas City, April 30.

Largest two-way police radio system in the world will be in operation in Kansas City by the first of July.

In addition to the police cars, twelve trucks and cars of the water and light department, and district fire chiefs' cars, will be equipped ith radio.

Application has been made to the Federal Radio Commission for a high frequency designation of 33,100 kilocycles, which will allow the broadcasting of emergency calls without interference from other stations.

Agencies Ponder Girl Orchestra of Spitalny

Lennen and Mitchell and Hellweg agencies listened in last week to an audition from the CBS Playhouse of the new all-girl orchestra headed by Phil Spitalny.

Roger White and Walter Craig framed and promoted the program.

Announcer Late, Out

San Francisco, April 30.

Milton Wood is out of the NBC announcing staff after showing up late for a program, and has retired in favor of life on a farm.

His spot being taken by Ed Ludes, sound effects man for the network for past several years, who is getting his first chance at announcing on a major station.

Holden Air Contact For Chi Hays-MacF.

Chicago, April 30.

Wally Holden comes up from the ranks of the Hays McFarland agency ranks to handle radio contact work on the agency's two shows, Grunow's Minneapolis Symphony and Northwestern Yeast's Jan Garber orchestra.

Subs for Nate who moved over to & Ryan agency.

Networks Bad Losers; Agencies Rap Rule On Program Switches

Pressure may be brought by the radio committee of the American Association of Advertising Agencies upon NBC and CBS to agree on a special dispensation for clients shifting from one network to the other. Agency men's attitude is that since the business stays within the medium the webs can afford to be gracious in allowing the account to make a followup announcement.

Rule prevailing at NBC bans the making of any announcement to indicate that the program just heard is the last on that network and info regarding the resumption of the series can be obtained by watching the newspapers. CBS is inclined to be more lenient on this finale announcement but still refuses to permit an account to designate the date on which newspapers will carry the spotlight and telling about the new network release.

Case in point occurred last Sunday night (29) when True Story folded its 'Court of Human Relations' show on NBC. Program unveils on CBS this Friday (4). Account sought to advise the listeners on the Sunday stanza that an announcement regarding the series would be found in this Friday's newspapers, but NBC bluepencilled the reference out of the continuity. Mag made the switch in hookups because CBS had the more desirable time. With the change to daylight savings the program would have got out to the Coast in the middle of the afternoon. On CBS the series has not only a weekday night (Friday) but another hour later than its clocking had been on NBC. New hour of release is 8:30 EDST.

FRO-JOY'S NORTHEAST HOOKUP FOR 13 WKS.

General Ice Cream (Fro-Joy) has obligated itself for a 13-week run on 10 stations located through New York state and New England with local talent used for the entertainment. For New England the account has contracted all outlets in the New England network, plus WLBZ, Bangor. Other stations scheduled to broadcast a weekly half-hour show under the Fro-Joy banner are WGY, Schenectady; WFBL, Syracuse; WBEN, Buffalo, and WOR, Newark.

New England web, consisting of WTIC, Hartford; WEEI, Boston; WTAG, Worcester; WCSH, Portland, and WJAR, Providence, will have the program fed out of the last-named spot. N. W. Ayer placed the business.

WHBC, Canton, Fights Local Daily on News

Canton, ., April 30.

WHBC has created news service department in charge of Riley Miner, newspaper man. New department goes after scoops over the local daily newspaper.

Malloney Motors Corp., Chrysler distributors, have contracted for three five minute periods a day for Sport flashes. Hygeinic Products Co., Canton, have contract for three 15 minute broadcasts of news flashes. Miner at the Mike in both stances.

17 AFFILIATES TIED TO G.B.

Columbia Network Stymied by Group Broadcasters, Inc.—Shut Out of 70% of Basic Area for Entering Spot Broadcasting

EXCLUSIVE ANGLE

CBS would like to follow NBC into the field of general station representation as well as the transcription business, but finds that the way has been barred by the spread of the Group Broadcasters, Inc., plan among its own (CBS) affiliates. Of the 23 network stations allied with the G.B. proposition of selling spot time on a group station basis 17 are members of the Columbia link. The G.B. contract restricts its associates from permitting their spot time to be sold on a group basis by any organization other than Group Broadcasters.

While Columbia has been mulling over the idea of extending its operations to spot time selling for CBS affiliates the directing minds behind Group Broadcasters have been active in aligning one CBS station after another with them. With the result that when CBS decided to expand its local station service to take in allied broadcasters it discovered that the majority of strategic spots that CBS itself didn't control through ownership or operating leases have been sewed up. One area that it is shut out of completely from the angle of spot time selling is New England. John Shepard, Third, owner of the Yankee network, is not only a charter member of Group Broadcasters, Inc., but chairman of the board.

Among the CBS stations now allied with Group Broadcasters are WADC, Akron; WLBZ, Bangor; WNAC, Boston; WICC, Bridgeport; WGR-WKBW, Buffalo; WHK, Cleveland; CKLW, Detroit; WDRC, Hartford; KMBC, Kansas City; WEAN, Providence; WHEC, Rochester; WMAS, Springfield; WSPD, Toledo; WIBX, Utica; WMT, Waterloo, and WKBN, Youngstown. This constitutes 70% of the basic area.

SHOWMANSHIP HAS REBUFFS AT WBT

Charlotte, N. C., April 30.

Several big shots, recently here for professional appearances, have turned shrinking violets for WBT. The station invites any important personages visiting Charlotte to 'say hello to the folks.'

Recent retiring individuals of the national spotlight have included Aimee Semple McPherson, Big Bill Tilden, Richard Crooks and Katharine Cornell.

These dignitaries said nay to the enterprising station. Crooks said he was going to bed; Tilden said outside contracts forbid his getting the extra publicity of a radio greeting to those he expected to attend his evening match with Ellsworth Vines; Miss Cornell left it to a hard-boiled manager, and Aimee said she reserved radio appearances for her own Angelus Temple station.

WGN's WBBM Show

Chicago, April 30.

Lord and Thomas agency here moves the Lavena disc show with the Hal Kemp orchestra from WBBM, the CBS station, to WGN, the Chicago Tribune outlet. Figure that the WGN new 50,000-watt transmitter to reach a larger audience this summer.

Lavena is a beauty preparation produced by Quaker Oats.

NBC Asks Radio City Tourists To Answer 'What's Wrong' Quiz

Paying tourists of the NBC plant in Radio City and also attendees of the commercial broadcasts are being quizzed by the network on their program preferences. Questionnaire folder comes with a souvenir booklet that the visitor gets on his admission to the layout. Major portion of the booklet is devoted to plugging RCA products, such as radio sets, phonographs and tubes.

Introduction to the questionnaire reads: 'You've often wished you could tell the people who make radio programs what's the matter with them. And we've often wished you could tell us. An occasional letter doesn't help much—but if a lot of you would give us your answer to specific questions, then we'd come near to knowing what the public wants.'

First section of the questionnaire inquires when is the best time to broadcast a program for the children, 7:30 to 8:30 a.m., 3 to 6 p.m., or 6 to 8 p.m.? Also whether the answer filler-inner listens between 7 and 8 a.m. on weekday mornings and what are the program preferences for this dawn greeting stretch—music, religion, physical exercises or children's programs?

Next section deals with the choice of evening programs. The segment of the clock between 7:45 and 9 p.m. is broken up into 12 fifteen-minute periods, and the inquiree is asked to note what type of program he prefers for each of these quarter-hours. Available for his culling is a list of 33 types of programs. In this listing crooners are given a classification by themselves. It's the first questionnaire put by either NBC or CBS in which this species has received such recognition.

Questionnaire also asks the listener to check off what types of programs they don't want. Summer listening gets attention through the query which wants to know whether they tune in during the vacations, and if not, why? Is it because of no set available, poor reception or some other reason?

In the booklet itself there is included a chapter on 'Who pays for radio programs?' Whereas, explains the network, the European listeners pays the government a tax for his ether entertainment the American does his paying off with 'one of his most valuable possessions—his time.' In the United States, argues the network, the listener has absolute control over broadcasting. With the American system being competitive, the networks and stations must strive to hold the attention of the listeners, and if a program does not please a large audience it soon disappears from the air.

Tough Birds

San Francisco, April 30.

Ed Fitzgerald, news commentator and m.c. of Feminine Fancies on KFRC, rented a penthouse atop a downtown hotel this week and first thing he did was to spend a buck for goldfish and sea-weed for the fish pool on the roof.

But his pride turned to horror when seagulls swooped down and made off with the goldfish first day, and now are making daily raids on the seaweed. Fitzgerald is afraid to let his dog outside for fear the gulls will pick him off too.

FREE NON-COMS. FROM CODE WAGE SCALE

Washington, April 30.

Two dozen small broadcasters were exempted from code wage scale last week by Gen. Hugh S. Johnson. Stay was based on fact stations are not commercial, and are maintained by states, churches, or educational institutions principally as public service enterprises. Order noted that none offers or sells time for profit.

Majority of transmitters are located in the midwest and are connected with state colleges and universities. Prominent on the list is Aimee Semple McPherson's Angelus Temple radio beacon, KFSG, Los Angeles.

Others specified are WKAR, East Lansing, Mich.; KPOF, Denver; WAWZ, Zarephath, N. J.; WILL, Urbana, Ill.; WLBL, Stevens Point, Wis.; WOSU, Columbus, O.; WMBI, Chicago; KUSD, Vermillion, S. D.; KFDY, Brookings, S. D.

KWIC, Decorah, Ia.; WCAT, Rapid City, S. D.; WOI, Ames, Ia.; WTAW, College Station, Tex.; WSUI, Iowa City, Ia.; KOAC, Corvallis, Ore.; WLB, Minneapolis; WBAK, Harrisburg, Pa.; WCAD, Canton, N. Y.; KSAC, Manhattan, Kan.; KSAH, Grove City, Pa.; WBAA, Lafayette, Ind.; KBPS, Portland, Ore., and KWSC, Pullman, Wash.

Objections of competing stations to Johnson's exemption order must be filed with Deputy William P. Farnsworth by Friday (4).

CBS Readies Chi Fair Plug with Symph Band

Chicago, April 30.

Part of the second World's Fair plug by the network gets started on May 7 when Columbia begins a one-week service of symphony programs by the Century of Progress orchestra. Will be miked direct from the Host building, Orchestra, which is composed of members of the Chi symphony, will be directed by Edward Weissbach.

CBS will also run off a preview of the World's Fair for the nation. Both CBS and NBC are wondering if they are going to get any direct advertising from the Fair, which has an appropriation of $435,000 for advertising in national media. Networks, however, are making no fuss about this angle, figuring to get their coin from commercials brought in by the Fair itself.

CARTOONIST SCHOOL SPONSORED ON WGN

Chicago, April 30.

Teaching cartooning by air will be the attempt of Good Humor ice cream, which has purchased a show on WGN to be known as 'Cartoonist of the Air.' The pencil wielder is Tony O'Orsai, who will have 30 minutes a week on the job.

Through the Mitchell-Faust agency.

In and Out Ness

Hollywood, April 30.

John Ness is out as production manager of KMTR after seven days on the job.

Ness makes the sixth to leave by that route in a year.

PEABODY EXTENDED

Eddie Peabody has been extended for 10 weeks on the Pure Oil Saturday night program. At the same time WGY and WFI are hooked-in with WJZ to carry the show.

Richard Himber steps in as Harold Stern steps out as musical conductor for Pure Oil.

New Business

BOSTON

I. J. Fox, furriers, 16 five-minute programs with Buddy Clark, started April 24; 21 announcements in Evening Tatler, started April 23; three announcements in After Dinner Revue, starting April 30. Alfred Rooney Co., Boston. WEEI.

Plymouth Rock Gelatine Co., 135 five-minute programs starting September 17. Marion Clarke, Boston. WEEI.

Burnham & Morrill Co., 130 announcements, started April 19. Lavin & Co., Boston. WEEI.

Albany Carpet Cleaning Co., 39 announcements in Evening Tatler, starting April 30. Doremus Co., Boston. WEEI.

V. E. Meadows, Inc., 100 half-hour programs, started April 17. Scott Howe Bowen, New York. WAAB.

Boston Evening American, 10 15-minute programs, started April 24 WAAB.

W. L. Simpson Co., 364 announcements, started April 13. Doremus Advertising Co., Boston. WNAC.

United Drug Co., five 15-minute programs, starting May 15. Street & Finney, New York, WNAC and WICC.

William H. Harris, eight announcements on Merry-Go-Round, started April 23. Larcher Horton, Providence. WEAN.

Cuban Products Co., 132 five-minute programs, racing results, starting April 30. Guggelyn & Smith, New York. WNAC.

Gold Redeeming Corporation of America, 91 temperature reports, started April 23. David Malkiel, Boston, WNAC.

I. J. Fox, Furriers, 78 weather reports, started April 23. Alfred Rooney Co., Boston. WNAC.

CHARLOTTE, N. C.

McCormick & Co., Baltimore, Md., 61 100-word announcements 'Banquet Tea' Tuesday, Thursday, Friday mornings, beginning May 1. Radio Sales, Inc., N. Y. C. WBT.

Case Brothers, Charlotte, N. C., 52-minute announcements on Monday and Wednesday mornings, beginning April 23, 1934. Placed locally. WBT.

Charlotte Paint Co., Charlotte, N. C., continuation contract 83 one-minute announcements, two each week day beginning April 16, 1934. Placed locally.

Chieftain Mfg. Co., Baltimore, Md., 45 100-word announcements Monday, Wednesday and Friday mornings, beginning April 16, 1934, placed by Radio Sales, Inc., N. Y. C. WBT.

Gardner Nursery Co., Seattle, Wash. Six 5-min. transcriptions week days beginning April 19, 1934, placed by Northwest Radio Adv. Co., Seattle, Wash. WBT.

Goodrich Silvertown, Inc., Charlotte, N. C., 52 100-word announcements, Wed., Thurs., Fri. and Sat., day and evening, beginning April 20. Placed locally. WBT.

Penzoil Co., Oil City, Pa., 16 five-minute transcriptions on Wednesday and Friday evenings, beginning April 20, 1934. Placed by Radio Sales, Inc., N. Y. C. WBT.

Dr. Pepper Co., Dallas, Texas., 78 1-minute transcribed announcements, week day evenings, beginning May 1, 1934. Placed by Tracy, Locke-Dawson Co., Dallas. WBT.

Perfection Stove Co., Inc., Cleveland, Ohio, 13 5-minute transcriptions Thursdays, beginning April 19. placed by Radio Sales, Inc., N. Y. C. WBT.

United Drug Co., Boston, Mass., five 15-minute transcriptions 'Rexall' Drug Products, daily at 9:15 a. m. beginning May 1, 1934. Placed by Radio Sales, Inc. WBT.

Robinson's Business College, Spartanburg, S. C., 26 one-minute announcements, day time, beginning April 24, 1934. Placed direct. WBT.

C. A. Setzer, Lincolnton, N. C., 26 one-minute announcements, Monday, Wednesday and Friday afternoons, beginning May 2, 1934. Placed direct. WBT.

Southern Public Utilities Co., Charlotte, one half-hour program Thursday evening, April 26. Placed locally. WBT.

LOS ANGELES

Marco's Dog Food, So. Cal. Network (KFWB, Hollywood, KFOX, Long Beach and KFXM, San Bernardino), Saturday, 8 to 9, Juvenile Revue. Wallin & Barksdale.

WASHINGTON, D. C.

Peoples Drug Stores, baseball games from studio and 15-minute sports summary nightly. WJSV.

Washington Post, half-hour dramatizations from Post files, time and cast paid. WMAL.

Shell Petroleum Co., 20 announcements. J. Walter Thompson. WJSV.

Ford Motor Co., three announcements per day for 13 days. McCann-Erickson. WJSV.

Pennzoil Co., two five-minute transcription dramas per week for 16 weeks. Ruthauff & Ryan. WJSV.

U. S. Gutta Percha Paint Co., 30 announcements. J. Walter Thompson. WJSV.

United Food Stores (Seminole Paper), transcription, Anson Weeks orchestra, 15 minutes, three mornings per week for 13 weeks. Paris & Peart. WJSV.

E. F. Goodrich Co., 15-minute sports summary nightly. Ruthauff & Ryan. WMAL.

National Electrical Supply Co., 15-minute transcriptions, once weekly, for 13 weeks (local). WRC.

Capital Wall Paper Co., 50 five-minute beauty talks daily. Jerome Gray, Phila. WRC.

Trew Motor Co. (local), 15 minutes, Monday and Friday, local orchestra. WRC.

E. P. Hinkle Rug Cleaning Co. (local), 15 minutes weekly, 10 weeks. WRC.

WINSTON-SALEM, N. C.

Sosnik, Inc., 15-minute program, Mondays, 7:30 to 8 o'clock, with M. R. Heckert, Charlotte, N. C., bridge expert, indefinite period. Placed locally. WSJS.

United Drug Co., 15-minute daily transcription, 9:15 a.m., from May 1 through May 5. Placed by United Drug Co. WSJS.

Darling Shop, daily spot announcement for 30 days. Placed locally. WSJS.

Dixie Shoe Repair Shop, daily spot announcement for 30 days. Placed locally. WSJS.

Eskay, renewal of daily announcement for one month. Schluderberry-Hurdle Co. direct. WSJS.

Stanback, renewal of daily spot announcement for one month. Placed by manufacturer direct. WSJS.

Gelfand Manufacturing Co. (Salad Dressing), Mon., Wed., Fri., 7:45-8 P. M., Prince Lei Lani and Princess Lei Lehua, Hawaiian vocalists and instrumentalists. KFWB.

NEWARK, N. J.

United States Gutta Percha Paint Co., four weeks, beginning May 1, Tuesday, Wednesday and Thursday, five minutes, 'The Sunlight Program with George Shackley.' WOR.

P. Duff & Sons, Inc., renewal, four weeks, beginning May 18, Monday, Wednesday, Friday, five minutes, recording, 'Minute Manners by Mrs. J. S. Reilly.' WOR.

Armand Co., 13 weeks, beginning May 21, Monday nights, 15 minutes, recording, Jane Froman, Don Ross, Lennie Hayton's orchestra. WOR.

Gardner Nursery Co., broadcasts April 1, May 1 and 2, five minutes in the afternoon. WOR.

United Remedies, 36 quarter-hour recordings a week of the Pickard Family for 13 weeks. WNEW.

United Drug Co., five daily recordings starting May 1, 15 minutes. Through Street & Finney. WNEW.

Modern Medical Associates, 12 quarter hour health talks a week. WNEW.

Bosch Jewelry Co., five 15-minute periods a week, with Chick Farmer, starting April 24. WNEW.

CHATTANOOGA, TENN.

Crazy Water Crystals, three 15-minute programs week. WDOD.

Pennzoil Co., 16 five minute programs, starting April 20. Through Ruthrauff & Ryan. WDOD.

Ice Refrigeration Co., three 15-minute programs weekly. WDOD.

Clemons Bros., sponsorship of baseball scores from April 17 to Sept. 15. WDOD.

BALTIMORE

Hecht Bros., 21 75-word announcements. Also one 15-minute program. Placed direct. WFBR.

Sherwood Bros., three spot announcements weekly, indefinitely. Van Sant, Dugdale. WFBR.

Chesapeake Rug Cleaning Co., eight spot announcements, beginning April 29. Emory Advertising Agency. WFBR.

Jarman Motor Co., thrice weekly tie-in announcements, electrical transcriptions. Placed direct. WFBR.

BRIDGEPORT

Merry-Go-Round, local talent shows, with commercial announcements, 6:30 p.m. daily (Saturdays 6:45). Talent changes broadcast to broadcast. WICC.

Penn Tobacco Co. (Kentucky Club), baseball game broadcasts from Boston, season of 1934, Does not include Worlds Series games. Every afternoon. From Yankee network, Boston. WICC.

PORTLAND, ORE.

First National Bank, half-hour remote broadcast, 'San Carlo Opera Co.' outdoor reception. Mary Pentland Agency. KGW.

Morgan Motor Co., announcement service. Through station. KGW.

Davidson Baking Co., announcement service, night spots. Botsford-Constantine Agency. KGW.

Vancouver Kennel Club, remote broadcasts of dog races in Vancouver, Washington. Through station. KEX.

Morgan Motor Co., night-time announcements service. Through station. KEX.

DENVER

Dr. West Tooth Paste, three 15-minute transcriptions a week, 13 weeks. KOA.

Faultless Starch Co., three 15-minute transcriptions a week, nine weeks. KOA.

Safeway Stores, 15 minutes weekly, 'Cook Book Sherlocks,' 13 weeks, KOA.

Doran Coffee Co., 28 one-minute spots, running from four words to one minute, at most times and with time signal. KOA.

United Drug Co., five 15-minute transcriptions. KOA.

Walker Remedy Co., 26 one-minute spots, 'Remedies for Children.' KOA.

Ace Motor Trucks, one-minute spot announcements, six days. KOA.

Dorbidge Seed Co., seven one-minute announcements with temperature reports. KOA.

Chevrolet Dealers, six one-minute announcements daily, one month. KFEL.

General Electric Kitchen, three one-minute daily announcements. KFEL.

Channing's Restaurant, 10 one-minute special Sunday announcements, six weeks. KFEL.

Flying Horse Inn, six one-minute announcements a week, two weeks. KFEL.

Lincoln Life Ins. Co., five one-minute Sunday announcements, indefinite. KFEL.

La Marr Shops, five one-minute announcements each Friday, indefinite. KFEL.

Tony Le Salle, six announcements weekly, indefinite. KFEL.

Golden Eagle Paint Dept., five spot announcements weekly, indefinite. KFEL.

Lang's, five announcements weekly, six weeks. KFEL.

Clara Stanton, one spot announcement daily except Sunday, indefinite. KFEL.

CANTON, OHIO

Maloney Motors Co., three five-minute sport flashes daily five times a week. Riley Miner, station news service manager, at the mike. WHBC.

Hygienic Products Co., 15 minutes news flashes, three times a week, at 6:50 p.m. WHBC.

C. A. Spiker Co., undertaker, 52 weeks, 15 minutes every Monday at 7:45, electrical transcriptions, 'Beauty That Endures,' 52 weeks. WHBC.

High Speed Products Co., 20 minutes, five days a week, electrical transcriptions, runs 20 weeks. WHBC.

NASHVILLE

Horse & Mule Association of America, eight one-minute announcements beginning May 1. Carpenter-Rogers Co., Dallas, Texas. WSM.

Pontiac Motor Co., 30 one-minute recorded announcements, daily, except Sunday, beginning April 19. Campbell-Ewald Co., Detroit. WSM.

Kester Solder Co., 13 half-hour programs, one time per week—Saturday nights, beginning October 6. Aubrey, Moore & Wallace. WSM.

Pennzoil Co., five-minute electrical transcriptions every Wednesday and Friday, beginning April 20 for 16 times. Ruthrauf & Ryan. WSM.

HARTFORD

Gardner Nurseries, series of five-minute broadcasts, indefinite period. Northwest Radio Advertising Co., placing. WTIC.

Richardson and Robbins, 13 weeks contract, three broadcasts per week. Placed by Radio Broadcasting Company. WTIC.

F. W. Clements Products Company, three fifteen-minute broadcasts per week. Placed by World Broadcasting Company. WTIC.

Scott Furriers, Inc., of Hartford and Boston. Daily flash announcements. Placed direct.

Bulova Watches, Time signals increased from four to seven each week. Contract indefinite. Placed by the Blow Agency. WTIC.

Manchester City Co-Operative Program. Ten weeks, one-half hour each week. Placed direct through the Warner Brothers Theatre, Manchester, Connecticut. WTIC.

PHILADELPHIA

RCA-Victor, daily time signal. (Feigenbaum Agency). WIP.

Joseph F. Clark, Jr., political talks, three times weekly. Placed direct. WIP.

Golden Specific, five minute transcriptions, three times weekly. (World Broadcasting). WIP.

St. Phillips Church, 15 minutes weekly, for 13 weeks. Placed direct. WDAS.

Pinchot Campaign Committee, 16 10-minute periods, from April 23 to May 14. Placed direct. WDAS.

Adelphia Amusement Co., three half-hour programs weekly, for 13 weeks. Placed direct. WDAS.

Margiotti Committee, 30 spot announcements. (A. J. Hill). WDAS.

Shannon Talks, 16 quarter-hour periods. Placed direct. WDAS.

CHICAGO

Jel Sert Company, Chicago, for 15-minute program 13 weeks on Saturday night. (Rogers and Smith, Chicago). WLS.

United Drug Company, five 15-minute programs. WLS.

Standard Oil Company, Indiana, eight one-minute radio discs (McCann-Erickson, Chicago). WLS.

Carter Medicine Company, for 100-word announcements three times weekly on Monday, Wednesday and Friday. (Spot Broadcasting, N. Y.). WLS.

Perfection Stove Company, 13 five-minute radio discs on Thursdays (World Broadcasting-McCann Erickson, Chicago). WLS.

Chr. Hansen's Lab., Inc. (Junket Ice Cream Mix) one-minute announcements three times per week for nine weeks. (Mitchell-Faust agency, Chicago). WLS.

Air Line News

By Nellie Revell

Lanny Ross goes on a new commercial May 18. Show will be called 'Maria's Matinee' plugging 'Certo', a product of General Foods, which concern also presents Maxwell House Showboat. Show goes on Friday afternoons for 15 minutes. Ross will leave for the Coast after the first broadcast. He will be wired in for this show but not for Maxwell. When he returns, comes back to Maxwell giving him two broadcasts weekly.

Camel Show Moves

Starting May 24 the Camel broadcast will come from the Glen Island Casino. Glen Gray and his band booked in for the season so Stoopnagle & Budd and Connie Boswell will broadcast from the club. Special opening night being arranged since May 24 is also third anniversary of Stoopnagle & Budd appearance on CBS.

Radio's Literary Recognition

Watching the rehearsals and broadcast of the T. S. Stribling show at CBS is the new fad of the literary nabobs. Stribling and Courtenay Savage act as hosts to whoever happens up. Among the recent 'names' to attend were Max Miller, Martha Osteresso, Harry Moore, Grace Carlisle, Dorothy Thompson and her hubby, Sinclair Lewis.

Short Shots

WOR expects to put the Hopkins radio voting device to practical use in two weeks. Want to use machine for straw vote on coming Jersey primary. Results will be kept secret till after the polls close....Chase & Sanborn show will broadcast from the coast next week....Rublnoff left after Sunday show, his brother Phil went on ahead to hire musicians ....Nino Martini has a new sedan....Will Osborne has a letter from a Harvard lad who claims to be the one who threw that grapefruit at Rudy Vallee....Roger Bower now assistant studio manager at WOR....CBS has Lord Michelham in town studying radio as their guest....Grace Hayes goes sustaining for NBC....Peggy Allenby proud mama of a girl ....Sam Wren on Soconyland Sketches....Eddie Craven on ditto next week....No cast or story shake-up; just cast requirements....CBS auditioned for announcers last week....Tom Revere publicity head at Benton & Bowles left Thursday for two-week cruise in West Indies.... Mort Lewis writing special material for Balleff to use on Whiteman broadcast....Frank Cooper shifted from William Morris to Romm, Meyers, Bestry and Schuing last week. Handle radio exclusive....Louis K. Sidney cut Wallington's spiel at the Capitol from six to two minutes and should have cut out that gag about Cantor's private life. Very bad taste Jim....Jack Smart now doing the 'Epicure' on Bordens '45 Minutes in Hollywood' at CBS. He replaced Porter Hall who is emoting in the 'Thin Man' for MGM....Bill Becher and Bowles of B&B feuded over staging of the second of 'The Rogue Song'.

Scrambled Notes

Lehn & Fink auditioned George Price, Phil Spitalny and orchestra and Blubber Bergman in an attempt to line up the same supporting cast for the Cantor show. Bergman will 'talk' for Spitalny same as he did for Rublnoff....Mary Small has new contract good for one year on the Babblit show effective May 13. Contract has cancellation clause in case of voice change. She will be twelve on May 6....Elsie Ferguson negotiating with CBS....McClelland Barclay at the Fred Allen rehearsal last week....Jack Smart, amateur artist, at once got in a free lesson.... James Melton, Sylvia Froos, Roy Atwell and Johnny Green auditioned for Rogers Silver at Columbia....Molasses and January auditioned for CBS....Bing Crosby is year older tomorrow....Peck Agency moved to 444 Madison avenue....'Raffles' is off for two weeks while CBS tries to find earlier spot....'Easy Aces' took 'Raffles' time and since Freddie Warlock also emotes in 'Dodsworth', they must find early spot....Dolph Opfinger, studio manager, and Mariano Guida, secretary in program department, of WOR, were married April 7....Mario Cozzi and Molasses & January on Babblit show on May 13....Harold Stern added five men to his ork for the Van Heusen show....Ann De Marco, soprano, had a bad cold. Switched with another sister and has been singing contralto....'Tubby' Weyant of the Songsmiths Quartet is a dead ringer for Bobby Connolly ....S. S. Van Dine will guest star for Palmer House on May 8....Connie Miles, makeup man at the N. Y. American, is playing bits at NBC.... Looking for a sponsor. Wants to do a commentator—as who doesn't.**

Just Talk

Johns-Manville will present Floyd Gibbons and Nat Shilkret on WEAF May 12. Gibbons will have 17 minutes of spiel. May tie in with government through plug for Home Owners Relief. They have been extending credit to home owners for repairs and want government tieup ....Irene Taylor returns from her home in Texas Friday to resume over NBC....Donald Novis' brother Harold, who has been concert baritoning on the Coast, comes east for an essay at the NBC airwaves this week.... Phil Harris took his first vacation in four years. He started yesterday to go roughing around Lake George. He will hop back for the Friday broadcast....Charles Henderson, choir conductor on the Hudson Vocalion programs, wrote three of the Hasty Pudding shows while at Harvard....Wonder Bread show goes off May 4 for the summer. Little Jack Little stays. Evan Evans and Mary Eastman fill the spot on Monday.

Stand By

Paul Whiteman plans to resume his audition series over NBC next fall ....Edwin C. Hill was so late attending his birthday party last week that all the guests had left by the time he arrived....Tony Wons' sponsors, Johnson Wax, are shifting his weekday spots to 1:45 p. m. in order to spur sales out west. They are taking Easy Ace's time....Lennie Hayton's two commercials, the Ipana Show over NBC, and the Terraplane program over the same network on Saturday, come up for renewal May 12....Don Bestor is godfathering the Eddie Lane orchestra at the Hotel Bossert. He got an NBC wire for them and is acting as musical advisor....A new candidate for stardom is Patsy Peardon, the eight-year-old, who does the child parts in the Beatrice Fairfax heart problem dramas....Joe Helbock and his Spirits of Rhythm have moved from CBS and will be an NBC feature from now on.

Gossip

WOR will broadcast the Insull landing, with exclusive talk by Journal reporter who was only newspaperman on the boat. May 8 is the day.... Mario Chamlee will sing with the St. Louis Symphony tonight, then to Detroit for the Civic Opera show on May 6....Elsie Hitz left Wednesday for a 15-day trip to Bermuda....Ned Weaver left Saturday for Europe ....Stanley Meehan auditioned for both networks. Opens at Marden's Riviera on May 17....Vocalists on the Maxwell Showboat program spent 10 minutes of rehearsal time memorizing the words of our national anthem....CBS sent Elliott Stuckel to Chicago to arrange broadcasts from World's Fair....Bi-So-Doi drops Sunday show and goes to Wednesdays with Everett Marshall, Ohman & Arden, Romeo & Juliet and Elizabeth Lennox....Bob Armbruster and the Travelers auditioned for Ludens at NBC....The 'Leaders' heard over WTIC in Hartford are the Fox Fur Trappers heard at NBC....Joe Cook and Dave Chasen have worked together for ten years. First split came when Cook started on Colgate show, but they'll rejoin in Cook's coming film....Jack Carstairs, who emotes on the Phillip Morris show, auditioned a script for the board at NBC, titled 'Adventures of Archy and Berny'. Did the same script for WHK in Cleveland years ago as sustaining....Sanford Ullman, press rep of Peck Agency home sick.

Radio Chatter

New York

Emil Levy, formerly Thurston's musical director, is broadcasting a piano solo feature every week over WGNY at Chester.

WHAZ, Troy, is on the air only every Monday night, but among its topnotch programs is Jack Keefe's Revue, with orchestra, soloists and comedians.

Harold Smith, gen. mgr. WOKO, Albany, entertained the WOKO Players at a theatre party and dinner after they had ended an air season of seven months. Among those present was Dr. Royden Rand, WOKO drama director and writer of the players' scripts.

Steve Bolsclair, former WGY organist, back in Albany, his old stand, at RKO Palace.

WGNY at Chester features twins on a program. They are Robert and Richard Whritner, singers. They're 23. Miss Emma Levy is accompanist.

WESG, Elmira, broadcast a combined theatre and air show from the Colonial, consisting of Reggie Johnson's orch, Earl Harvey's saxophonists, Arden Colbert, tenor, and George L'Amoreaux as m. c.

Bill Randon, guitarist, who first went radio with Jack and Jerry Foy, and who later worked over WGY with Skip. Step and Happianna, is personal appearancing with the 'Joe and Eddie' act and with Arthur Potter, former piano accompanist for the Keating Twins in vaudeville.

Andrew Kelly's 'Horse Sense Philosophy,' which was rated by listeners as one of the most distinctive and most popular WGY features, is back on the air over the Schenectady station. Originally a sustainer, the two-character sketch later was presented on a Sunday night commercial, and after that went WEAF.

Hank Keene of WGY will conduct an audition for amateurs, with cash prizes, during the p. a. of his hill-billy troupe at the Amsterdam high school.

Irene Taylor is in Texas to see sick parent.

Paul Whiteman in Colorado with ailing mother pending theatrical bookings in May.

I. Willard Crull, v.p. of the Campana Corp., sailed on the Manhattan for Europe Wednesday (25). Going over to develop new sources of program material for the company's three programs, The First Nighter, Romantic Melodies and Grand Hotel.

Tony Wons does his initial Sunday spot for Johnson floorwax Sunday (6) from Washington.

Mary Eastman, CBS-managed, who did a guest appearance for Packard over NBC last night (Monday) is a niece of the motor company's president.

Don Bestor moves to the Pennsylvania roof May 28.

Evelyn Robinson, former space grabber for Columbia's layout in Chicago, whirled around New York last week visiting friends and places.

J. Elliott Stuckel, CBS exploiteer, on to Chicago for a month to arrange for the broadcast of the Rotary International convention June 12.

Paradise, floating night club docked at Troy, is extending its bookings of radio talent. In addition to a name network artist engaged in New York for Saturday performances, Louis Austerlitz, the ship's proprietor, has begun to play a WGY act the last three days of the week.

Martha & Hal, former vaudevillians, filled that assignment last week, with Robert Simmons, NBC tenor, working the Saturday date. Shirley Howard, NBC soprano, recently played the Paradise twice, being the first radio name rebooked. Jack Miles' orchestra is the regular attraction.

S. S. Van Dine follows Landt Trio and White as Ray Perkins' guest for Palmer House program.

Vera Van moves into the CBS niche vacated by Myrt and Marge. Sustaining basis.

Billy Arzt's first will be his last appearance for the Ward Family show under its new time schedule. Joe Fasternack succeeds him thereafter. James Melton also joins the line-up.

Arthur Boran and Eaton Boys doubling into Tic Toc Club, Manhattan.

Yacht Club boys four-weeking at Hollywood Gardens, Galveston, Texas.

Will Osborne has 57 weeks for Linit and 17 for Pebeco behind him, which qualifies as steady work.

Bob Lamarr's dinner at the Essex House, N. Y., Saturday was the occasion for announcing that Ted Herbert and Helen Ward, both of WOR, will wed.

Casa Loma orchestra opened Monday (30) in New London for a New England dance tour.

New England

Jack Atwood, formerly of the Yankee web, was heard announcing the I. J. Fox show over WEEI Sunday p.m. Agency for the account has been trying out various voices and they seem to like Jack's.

On Sunday the Yankee web started a series of thrice weekly programs under the auspices of the Boston Conservatory of Music.

Fred Langenheim of the announcing staff has stepped into the vacancy made by the Atwood ouster at Yankee net.

Lucrezia Bori season finalist of Bridgeport Wednesday Afternoon Musical club concert series. Albert Spalding and Nino Martini set for 1935.

Alma Dettinger's new scripter, 'The Three Bachelors,' premieres Thursday at WICC, Bridgeport. Jimmie Milne and George Bowe, announcers, and Jed La Haye, program director, title-roling.

Yankee Trio, New Haven semi-classic instrumentalists, hitherto a WICC sustainer, auditioned at WTIC, Hartford.

Giovanna Grafe, directress of Connecticut Composers hour, WICC, Bridgeport, recessing in New York.

Steinart string quartet, New Haven, set for WICC matinee series.

Howard Comstock, m.e. of Bridgeport Herald, now regular headline-interpreter on WICC's 'Connecticut Celebrities' show.

Jack Ross, dramatic reader, is again back on WCAX, Burlington, Vt.

Yankee web will broadcast the testimonial dinner to Tom Yawkey and Eddie Collins of the Red Sox. The dinner costs eight bucks per plate and the announcers are drawing lots to see who is going to be the lucky guy to partake of an eight-dollar dinner.

WDEV, Waterbury, Vt., has extended its afternoon broadcast time from 5:30 to 6 o'clock.

Lightning rod sales talks are now being heard frequently over Vermont stations.

WCAX, Burlington, Vt., is using remote control to broadcast activities at the University of Vermont.

Larry Pierce, WDEV announcer, leads an orchestra when not working at the station.

Vermont Troubadors are now over WSYB, Rutland, Vt.

Kaspar-Gordon, Boston, are newly designated reps for WKZO, Kalamazoo, and KGNF, North Platte, Neb.

Pennsylvania

Billy Catizone, staff musician at WCAE, Pittsburgh, back on job after an operation for appendicitis.

Lowell Thomas, in Pittsburgh all week for Sun Oil sales convention, did his daily broadcasts from KDKA.

Kay Donna, who was Kay Kronick when she got her radio start over WCAE, Pittsburgh, now with Chic Scoggins' orchestra at Hotel Schroeder, Milwaukee.

June Yorkin, soprano, visiting her parents in Pittsburgh after six months over WBZ.

Helen Dayle (Solomon), with WCAE, Pittsburgh, for years, has joined WLW, Cincinnati, as a continuity writer.

Teaberry Gum sports revue off KDKA, Pittsburgh, after five years, but Ed Sprague, announcer, has landed another sponsor for similar program.

Tom Lewis, former Pittsburgh steel-worker who was connected with KDKA in its pioneering days, leading a 185-voice chorus for CBS.

Andy Stanton divided time with Stoney McLinn, the Record sports writer, in airing the first Phillies' ball game, via WIP.

Mickey Alpert set to do air audition for Dixie Belle Gin, doubling from the Cafe Marguery, Philly.

Week's warbling honors going to Sally Gay, who spurned local air offers to stay at the Walton Roof, Philly.

Williard Alexander rumored in town to buy night spot wire for the band.

Dave Raksin, the Lanin arranger, in Philly every week-end to keep pace with that romance.

Philly air business looks bigger for this year than ever before.

Ted Husing in for the Relays at Penn Friday, and making the rounds with Manny Sacks of WCAU who did an assist on the aircasts.

Jan Savitt's recordings for the Ice Marketing service a wow! Four Showman and Diane also on the discs.

Three Knickerbockers in a walk-out at WCAU. Boys claim too heavy chiseling.

Betty Loeb, WDAS interviewer, out with a touch of the grippe for the rest of the week.

Gem Laundry products readying a basic CBS tie-up with American Stores any day.

Sam Robbins, N. Y. maestro, handling Larry Tate, Philly vocal find.

Pacific Northwest

Al Pearce and his radio gang, on the stage at the Broadway, gave the house the biggest gross it's had for several years.

Art Kirkham, KOIN chief and sport announcer, has added a new title. It is that of 'Public Relations Representative.' In this capacity Kirkham is booked in Oregon and Washington cities and towns to appear before Chamber of Commerce groups, Parent-Teachers associations, high school students groups and women's clubs. His general topic is Radio from the Inside.'

'Hop Gold Blue Star Revue' is staged every Wednesday night on the stage of the Paramount theatre in Portland. This KOIN production employs a large concert orchestra and staff of soloists, plus a male quartette. Joseph Sampietro, KOIN musical director (formerly with the Fox theatres in Seattle), in in charge of the stage revues. The weekly attraction serves to augment the lineup at the gate. The show is released to KOL and KVOS.

Ivan Jones and Walter Stewart are two bright energetic chaps who greet the milkmen in Portland on their way to open up KOIN at 6:30 a. m. Their medium of expres-

(Continued on page 40)

President Roosevelt Starts WLW

First 500,000-Watt Station Off in Deluxe Style This Wednesday (2)

P&G Daily WGN Ride

Chicago, April 30.

Kastor agency locally has set a series on WGN for Procter & Gamble soap company. Starts this week for a daily shot of 15 minutes each. Show will be known as the 'Friendly Neighbor' and feature Virginia Clark as the dame who hangs over the backyard fence.

About 10 minutes of the show will be music recorded on radio discs by World Broadcasting, while the remaining five will have Miss Clark dishing advice and kitchen philosophy.

VAN LOON TEXT FOR HANFF-METZGER USE

Henrik Van Loon's educational 'Story of Mankind' is the basis for a new program projected for a Hanff-Metzger client. Herbert Rawlinson and Ferde Grofe are the contemplated talent.

Harry Tugend is preparing the programs from an adaptation written by George Redmond.

Grofe will compose special music for the programs. Final audition due this Thursday (4).

'Ambassador' Eckersley

Chicago, April 30.

Roger H. Eckersley, director of entertainment of the BBC, in town for a look-around on American broadcast methods. Director of entertainment means program manager on this side of the water.

Eckersley was diplomatic in comparing American and English air shows. Said English shows are best for England, and American shows best for Americans, which is sound logic and irrefutable.

NEW FRISCO TALENT

San Francisco, April 30.

NBC's program department has reversed itself on several artists who were to have been let out this week (29) when it decided to retain the Clef Dwellers and Gypsy, and to add several new groups as well.

Newcomers are the Russian Troubadours, picked up in a Sutter street Soviet tearoom by Frost; Nell Cook and Ralph Alexander harmony duo hired in Hollywood by Frost; and Zella King, reader.

All will be fitted into NBC schedules under the naw daylight saving time setup. A number of programs are set to shift from KPO to KGO, too.

Pickard Family has recorded 26 quarter-hour shows for United Remedies. They're being placed at the rate of two a week. Station list is in process of being made up. Columbia Phonograph did the stenciling.

, April

President Roosevelt is scheduled to press a key in Washington at 9 P. M. (EST) Wednesday (May 2) which will formally dedicate WLW as a 500,000 watter, world's most powerful broadcasting station. Then Powel Crosley, Jr., founder of WLW, will start an all-night inaugural program that may be heard in every corner of the earth. Invited to participate in the program are members of the Federal Radio Commission, governors of several mid-west states, Ohio's United States senators and prominent professional and business men.

Charles Sawyer, lieutenant governor of Ohio, and a director of the Crosley Radio Corp., ill be toastmaster. The main speaking and entertainment program will originate in the Hall of Mirrors of the Netherland Plaza hotel, where 500 distinguished guests will attend a banquet prior to the dedicatory exercises. More than 200 artists, entertainers and musicians will appear in the broadcast, which is claimed to be the most elaborate remote control pick-up of its kind in the history of radio, enlisting 28 engineers, 12 mikes and 7,000 feet of wire.

New 500-KW station will carry a signal strength approximately 325% greater at any given point than the present 50,000-watt WLW, the service areas of which will be extended by about 1,000%. Under favorable conditions, says Joe Chambers, who supervised the installation and designed a large part of the equipment of the high-powered transmitter, a good receiving set will be able to pick up the station's blasts anywhere in the world.

From 10:30 to 11 o'clock, NBC will cut in on the broadcast with a network program originating in New York. The pick-up from the hotel will be from 9 o'clock to midnight. After that it will be conducted in the Crosley studios. The transmitter plant is at Mason, O., 22 miles north of Cincy. In the afternoon, guests will be transported by buses from the Netherland-Plaza to the transmitter.

WLW staff orchestras directed by William C. Stoess, Henry Thies, Virginio Marucci and Phil Davis will be heard together with Margaret Carlisle, Ponce Sisters, John Barker, Mary Alcott, the Charioteer, Rhythm Jesters, Johnny Muldowney, Joe Emerson, Sandra Roberts, Flora Blackshaw, Carl Grayson, Charlie Dameron, Oklahoma Bob Albright, Crosley Male Four, Jack Berch and the Crosley glee club of 35 male voices.

Bela Lugosi is the guest artist on tonight's (1) Shell Show over the Coast Don Lee chain. He has the lead in a dramatic sketch.

JAMES MELTON
HELD OVER SECOND WEEK (April 27)
HEADLINI
CAPITOL, New York
STAR OF WARD FAMILY THEATRE
WABC—CBS NETWORK
very Sunday Evening, 9:00 to 9:30 P. M.
Guest Starring Palm Olive Program This Tuesday Evening (May 1) Over WEAF and Red Network, 10 to 11 P. M.
Theatre Direction—HARRY BESTRY

THE CROONING TROUBADOR
nick lucas
WABC NETWORK—SUNDAYS 7:30-7:45 P.M., FRIDAY 7-7:15 P.M.
COLUMBIA BROADCASTING SYSTEM

NEW DIXIE CUP PROGRAM
Starting Monday, May 7, on WABC, Will Feature:
FRANK NOVAK
AND HIS
DIXIE CIRCUS BAND
An Enviable Record—Composer and Director of:
Wizard of Oz, 26 Weeks - - - - Post Toasties, 52 Weeks
One-Man Band, 64 Weeks—Simplicity Patterns, 14 Weeks
Eno Crime Clues Intermittently
Creator and Exponent of Modern Musical Ensembles
Organized to Satisfy the Most Exact Requirements
Address 743 Fifth Avenue, New York, N. Y.
PLaza 3-5988

HELD OVER SECOND WEEK (April 27) CAPITOL, NEW YORK
RICHARD HIMBER
Many Thanks Rudy Vallee for Past Favors

COMMERCIALS

WEEK OF APRIL 30

This Department lists sponsored programs on arranged alphabetically under the advertiser's name.

All time is p. m. unless otherwise noted. Where one advertiser has two or more programs they are listed consecutively.

asterisk before name indicates advertising agency account.

Abbreviations: Su (Sunday); M (Monday); Tu (Tuesday); W (Wednesday); Th (Thursday); F (Friday); S. (Saturday).

ACME LEAD
6:30-Su-WABC
12:30-W-F-WABC
Ed McConnell
*Henri H-Mc
A. C. SPARK PLUG
9-W-WJZ
'Cookoos'
*Campbell-E
A & P
9:30-M-WEAF
Harry Horlick
Frank Parker
*Paris & Peart
ARMOUR
9:30-F-WJZ
Phil Baker
H McNaughton
Mabel Albertson
Irene Beasley
Ted Weems Orc
*N. W. Ayer
B. T. BABBITT
:30-Su-WEAF
Mary Small
Wm. Wirges
*Peck
A. S. BOYLE
(Floor Wax)
2:30-Su-WABC
'Lazy Dan'
Irving Kaufman
* Iackett
BARBASOL
8:15-M-WABC
Edwin C. Hill
*Erwin Wasey
BAUER & BLACK
(Blue Jay Corn Plaster)
4:15-Tu-F-WJZ
Wade Booth
Dorothy Day
*Needham, L & B
BAYER
9:30-Su-WEAF
Frank Munn
Virginia Rae
Ohman & Arden
Bert Hirsch
Haenschen Orc
*Blackett
BISODOL
8:30-W-WABC
Everett Marshall
Jerry Freeman
*Blackett
BORDEN
10:30-Su-WABC
'45 Min. in H'lyw'd'
Mark Warnow
11:45-W-WABC
Jane Ellison
*Young & Rubicam
BRISTOL-MYERS
9-W-WEAF
(Sal Hepatica)
(Ipana)
Fred Allen
Portland Hoffa
Jack Smart
Lionel Stander
Eileen Douglas
Irwin Delmore
Minerva Pious
Ipana Troubadours
Theodore Webb
Lennie Hayton
*Benton & Bowles
E. L. BRUCE CO.
10:30-Th-WABC
Doris Loraine
Cadets Quartet
C Wheeler Orch
*O'Callaghan
CALIF. PACKING
9:30-M-WEAF
H Barrett Dobbs
Doric & Kn'bocker Quartets
M Wilson Orc
*Thompson
CALSODENT CO
12-F-WJZ
Marley R Sherris
*Thompson
CAMPANA
5:30-Su-WJZ
'Grand Hotel'
Ann Seymour
Art Jacobson
Don Ameche
Betty Winkler
Gene Rouse
10-F-WEAF
'First Nighter'
June Meredith
Don Ameche
Carlton Brickert
Cliff Soubier
E Sagerquist Orc
(D.D.D. Ointment)
7:30-Th-WJZ
'Romantic M'l'dies'
Don Amache
Sally Ward
E Sagerquist Oro
*Aubrey Moore
CARNATION MILK
10-M-WEAF
Gene Arnold
Lullaby Lady
M L Eastman
Jean Paul King
*Erwin, Wasey
CENTAUR
(Fletcher's)
10:30-W-WABC
Albert Spalding
Conrad Thibault
Don Voorhees
*Young & Rubicam
CHAPPEL BROS.
7:45-Su-WABC
'Rin Tin Tin'
Don Ameche
Bob White
Virginia Ware
Johnny Goss
Jack Daly
*Rogers & Smith
CHARIS
1:15-W-WABC
Louella Parsons
Raymond Paige
*John L. Butler
CITIES SERVICE
8-F-WEAF
Grantland Rice
Jessica Dragonette
Cavaliers
*Lord & Thomas
CLIMALINE
12-Th-WEAF
Harold Stokes
Gil Page
King's Jesters
Frank Hazzard
*W. S. Hill
CUTEX
9-F-WJZ
Phil Harris
Leah Ray
*J. Walt. Thomp.
REX COLE
5:45-Tu-Th-WEAF
R Cole M'taineers
*Maxon
COLGATE-PALM
(Colgate Dentifrice)
9-Sa-WEAF
'C'lg'te Ho'se P'rty'
Joe Cook
Donald Novis
Frances Langford
Arthur Boran
Don Voorhees
Brad Browne
*Young & Rubicam
10-Tu-WEAF
(Palmolive Soap)
'Blossom Time'
Gladys Swarthout
James Melton
Frank McIntyre
John Barclay
Peggy Allenby
Leona Hogarth
Georgia Backus
Minerva Pious
Nat Shilkret
*Benton-B
10:15-daily-WEAF
(Super Suds)
'Clara Lu & Em'
Louise Starkey
Isabelle Carothers
Helen King
*Benton-B
CONTINENTAL OIL CO.
10:30-W-WJZ
Jack Denny
John B. Kennedy
Franklyn Bauer
*Tracy-L-D
CRAZY CRYSTALS
2-Su-WEAF and 12-W-F
Gene Arnold
*McC-Eric.
R. B. DAVIS
(Baking Powd.)
9 a.m.—W-F-WJZ
'Mystery Chef'
John McPherson
9:45-Tu-Th-WABC
John McPherson
'Mystery Chef'
6M-Tu-W-Th-WABC
'Buck Rogers'
Curtis Arnall
Adele Ronson
Edgar Stelhl
Joe Granby
Walter Tetley
Allan Devitt
Georgia Backeu
Elaine Melcholr
Adele Klein
Bill Shelley
Henry Gurvey
Harry Swan
Lionel Stander
Emmet Gowan
Beatrice Allen
*Ruthrauff & R
CONT. BAKING
8-M-W-F-WABC
Phil Duey
Jack Parker
Frank Luther
Vivian Ruth
8-Tu-WABC
Little Jack Little
*B., B., D. & O.
CORN PRODUCTS
11:15-M-W-F-WABC
(Kremel, Etc.)
Will Osborne
Pedro de Cordoba
*Hellwig
ELIZABETH ARDEN
9-Tu-WABC
Maury H. B. Paul
Freddy Martin
*Blaker Agency
EX-LAX
9:30-M-WABC
'The Big Show'
Mady Christians
Gertrude Niesen
Erno Rapee
*Katz
FIRESTONE
8:30-M-WEAF
H. Firestone, Jr.
Richard Crooks
Lawrence Tibbett
Wm. Daly Orch.
*Sweeny-James
FITCH
7:45-Su-WEAF
Wendell Hall
*K. W. Ramsey
FORD MOTOR
9:30-Su-WABC
9:30-Th-WABC
Fred Waring
Ted Pearson
*N. W. Ayer
GEN. BAKING
5:30-Su-WABC
Julia Sanderson
Frank Crumit
*B., B., D. & O.
GENERAL CIGAR
9:30-W-WABC
Guy Lombardo
Burns & Allen
*J. Walt. Thomp.
GENERAL FOODS
(La France)
(Washing Powder)
9:30-Sa-WEAF
'Beatrice Fairfax'
Marjorie Johnson
Mc. Stickles Orc.
11:15-Th-WEAF
Frances Lee Barton
*Young & Rubican
9-Th-WEAF
(Maxwell)
Chas Winninger
Lanny Ross
Annette Hanshaw
Conrad Thibault
Muriel Wilson
'Molasses 'n' Jan'ry
Gus Haenschen
*Benton-Bowles
10-Sa-WABC
'Byrd Expedition'
*Young & Rubicam
GENERAL HOUSEHOLD
(Grunow)
Refrigerators
9:30-Tu-WABC
Minneapolis Symp'y
Eugene Ormandy
*Hays MacFarland
GENERAL MILLS
5:30-Daily-WABC
Jack Armstrong
All American Boy
4-Daily-WJZ
'Betty & Bob'
Betty Churchill
Don Ameche
Betty Winkler
Art Jacobson
Carl Brickert
Louis Roen
*Blackett
GENERAL MOTOR
(Chevrolet)
10-Su-WEAF
Victor Young Orc
*Campbell-E
(Oldsmobile)
9:15-Tu-F-WABC
Ruth Etting
Johnny Green
*B., B., D. & O.
GENERAL TIRES
10:30-F-WEAF
Jack Benny
Mary Livingston
Frank Parker
Don Bestor
*Hays MacFarland
GERBER & CO.
10-Su-WJZ
Mme. Schumann-H
*Erwin Wasey
GILLETTE
(Safety Razor)
7:15-Daily except Sa-Su-WEAF
Gene and Glenn
*Ruthrauff & R
GULF
9-Su-WJZ
Geo. M. Cohan
Revelers
Pickens Sis
Al Goodman
*Cecil Warwick
HEALTH PROD'TS
(White Cod)
3-Su-WJZ
'Bar X Ranch'
Carson Robison
John Mitchell
Bill Mitchell
Pearl Pickens
7:30-M-W-F-WJZ
(Feenamint)
Geo. Gershwin
Louis Katzman
*Wm. Esty
HECKER H-O
6:15-Daily-WABC
'H-Bar-O Rangers'
Bobby Benson
Neil O'Malley
Florence Halian
Billy Hallop
John Barthe
*Erwin-Wasey
EDNA HOPPER
2:15-Daily-WABC
'Helen Trent'
Lester Tremayne
Virginia Clark
Karl Heube
Dolores Gillen
Jack Doty
*Blackett
H. J. HEINZ CO
10-M-W-F-WJZ
Josephine Gibson
*Maxon
HOOVER
5:30-Su-WEAF
Edward Davies
Chicago a Capella
Joe Koestner
*Erwin-Wasey
HORLICK
9:45-Su-WJZ
Dr H Bundesen
*Lord & Thomas
HOUSEHOLD
9-Tu-WJZ
Edgar A Guest
Alice Mock
Jos Koestner's Orc
*C. D. Frey
HUDNUT
9:30-F-WABC
Jack Whiting
Jack Denny
Jeannie Lang
Three Rascals
*B. B. D. & O.
HUDSON MOTORS
10-Sa-WEAF
Saxon Sis
Lennie Hayton
Graham McNamee
8:30-Tu-WJZ
Conrad Thibault
Lois Bennett
Harry Salter
*Blackman
INSTITUTE AM. MEAT PACKERS
4-Su-WEAF
'Romance of Meat'
*Direct
JERGEN'S
9:30-Su-WJZ
Walt. Winchell
*J. Walt. Thomp.
JOHNSON & SON
(Floor Wax)
1:45-Tu-Th-WABC
5:15-Su-WABC
Tony Wons
Keenan & Phillips
*Needham, L. & B.
KELLOGG
5:30-Daily WJZ
The Singing Lady
Irene Wicker
Allan Grant
*N. W. Ayer
KRAFT-PHENIX
10-Th-WEAF
P Whiteman Orc
Nikita Balieff
Deems Taylor
Ramona
Peggy Healy
Jack Fulton
*J. Walt. Thomp.
KOLYNOS
7:15-Daily-WABC
Just Plain Bill
Arthur Hughes
*Blackett
LADY ESTHER
10-S-M-WABC
8:30-Tu-WEAF
Wayne King's Orc
*Stack-Goble
LAMONT-CORLISS
(Nestles)
8-F-WJZ
Ethel Shutta
Walter O'Keefe
Bobby Dolan Orc
*J. Walt. Thomp.
LARUS
(Edgeworth)
10-W-WEAF
Corn Cob Pipe Club of Virginia
*BBD&O
LEHN & FINK
(Lysol)
10:30-Su-WEAF
Joan Crawford
Fanchot Tone
Jimmy Grier
*Ruthrauff & R
LIGGETT-MYERS
(Chesterfield)
9-M-W-S-WABC
(Monday)
Rosa Ponselle
(Wednesday)
Nino Martini
(Saturday)
Greta Stueckgold
Andre Kostelanetz
Mixed Chorus
Ford Frick
*Newell-Emmett
LUXOR
(Armour)
3-Su-WEAF
'Talkie Pic Time'
June Meredith
John Goldsworthy
John Stanford
Gilbert Douglas
Murray Forbes
*N. W. Ayer
LORILLARD
(Old Gold)
10-W-WABC
Ted Fiorito
Dick Powell
*Lennon & M.
LOUDEN P'CKINC
(Doggie Dinner)
5:45-Th-WABC
'Stamp Adventures'
Reginald Knorr
Carl Boyer
*Matteson, F. G.
MANHATTAN SOAP CO.
10:30-W-WEAF
Jack Arthur
DeMarco Sis
11:30-Th-WJZ
Harriet Lee
Edward Kennedy
*Peck
J. W. MARROW
(Oil Shampoo)
1:15-Tu-Th-WABC
Joan Marrow
Bob Nolan
Eddie House
*Placed direct
MACFADDEN
(Liberty Magazine)
10-F-WJZ
'Stories That Should Be Told'
Fulton Oursler
(True Story)
8:30-F-WABC
'Court of Human Relations'
Percy Hemus
Arnold Johnson's Or
Elsie Hitz
Ned Weaver
Lucille Wall
Allyn Joslyn
Paul Stewart
*Stack-Goble
MET. LIFE CO.
6:45-Daily WEAF
Arthur Bagley
DR. MILES LAB'S
(Alka-Seltzer)
10:30-Sa-WJZ
WLS Barn Dance
Ridge Runners
Mac & Bob
Clarence Wheeler
*Wade
MOHAWK MILLS
(Carpets)
10:30-Tu-Th-WEAF
Orch & Singers
*B., B., D. & O.
MOLLE CO.
7:30-M-W-Th-WEAF
Roxanne Wallace
William Edmonson
Shirley Howard
Guy Bonham
Wamp Carlson
Dwight Latham
*Stack-Goble
BENJ. MOORE
11:30-W-WEAF
Betty Moore
Lew White
MUELLER C.
10:15-M-W-F WABC
'Bill & Ginger'
Virginia Baker
Lyn Murray
*Hellwig
NAT'L SUGAR
9:30-M-WJZ
Theodore Webb
Joseph Pasternack
*Gotham
NORTHWESTERN YEAST
8-M-WJZ
Jan Garber Orc
*Hays McFarland
OXOL
5:45-M-Tu-W-F-WABC
Dave, Bunny & G
Bunny Coughlin
Dave Grant
Gordon Graham
*B., B., D. & O.
OXYDOL
(Proct'r & Gamble)
2:45-Daily-WEAF
'Ma Perkins'
Virginia Dayne
Margery Hannon
Karl Hubel
Will Fornum
Chas. Eggleston
*Blackett
PACKARD
10-M-WJZ
Walter Damrosch
John B. Kennedy
*Cecil Warwick
PACIFIC BORAX
9-Th-WJZ
'Death Vall'y Days'
Tim Frawley
Joseph Bell
Edwin W. Whitney
Lonesome Cowboy
Joseph Bonime Orc
*McC.Erick
PALMER HOUSE
10-Tu-WJZ
Ray Perkins
Gale Page
Harold Stokes Orc
PEPSODENT
7 Daily—WJZ
Amos 'n' Andy
Charles Correl
Freeman Gosden
('Rise of Gold')
7:45-Daily-WEAF
Gertrude Berg
James Waters
9:30-Tu-Th-Sa-WJZ
(Junis Cream)
Eddie Duchin
*Lord & Thomas
PERFECT CIRCLE
2:30-Su-WJZ
Ohman and Arden
Edward Nell
Arlene Jackson
*Sidener, V & K
PHILCO
7:45 daily ex. Sa-Su-WABC
Boarke Carter
*F. W. Armstrong
PHILIP MORRIS
8-Tu-WEAF
Leo Reisman's Orc
Phil Duey
*Blow
PILLSBURY
10:30-Daily-WJZ
'Today's Children'
Irma Phillips
Walter Wicker
Bess Johnson
Irene Wicker
Lucy Gillman
Fred Von Amon
Jean McGregor
*Hutchinson
11-M-W-F-WABC
'Cooking Close Ups'
*Hutchinson
PABST
9-Tu-WEAF
Ben Bernie Orc
*Matt-Fogarty
PLOUGH, INC.
10-W-WJZ
Vincent Lopez
Ed Sullivan
*Lake-Spiro-C
QUAKER OATS
8:45-M-W-F-WJZ
Babe Ruth
*Flecher & E
RALSTON
5-F-WEAF
Mme. Sylvia of Hollywood
*Gardner
REAL SILK
7-Su-WJZ
Chas. Previn Orch
Charles Lyons
*Erwin-Wasey
RED STAR YEAST
11-Tu-Th-S-WEAF
Edna Odell
Phil Porterfield
Irma Glen
Earl Lawrence
R. J. REYNOLDS
(Camels)
10-Tu-Thu-WABC
Casa Loma
Connie Boswell
Stoopnagle & Budd
*Wm. Esty
RIESER CO.
(Venita Shampoo)
6:15-Sa-WABC
Tom McLaughlin
5:15-Su-WEAF
Ted Black
Vincent Calendo
Donahue & Coe
RITCHIE
(Eno Salts)
8-Tu-W-WJZ
'Eno Crime Club'
Spencer Dean
*N. W. Ayer
SCHLITZ
10-F-WABC
B. B. D. & O.
SILVER DUST
7:30-Tu-Th-Sa-WABC
Paul Keast
Thelma Goodyn
Rollo Hudson's Orc
*B., B., D. & O.
SINCLAIR
9-M-WJZ
Gene Arnold
Bill Childs
Mac McCloud
Joe Parsons
Cliff Soubler
Harry Kogen
*Federal
SPARKS-W-CO.
3-Su-WJZ
(Sparton Products)
Dick Himber
Frances Langford
3 Scamps
Joey Nash
*U. S. Adv. Corp.
STAND. BRANDS
(Chase & Sanborn)
8-Su-WEAF
Jimmy Durante
Rubinoff
(Baker's)
7:30-Su-WJZ
Joe Penner
Harriet Hilliard
Ozzie Nelson Orc
8-W-WEAF
(Royal Gel)
Jack Pearl
Cliff Hall
Peter Van Steeden
Kathleen Wells
8-Th-WEAF
(Fleischmann)
Rudy Vallee and His Conn. Yanks
*J. Walt. Thomp.
STD. OIL (N. Y.)
8-M-WEAF
Socony Sketches
Arthur Allen
Parker Fennelly
Kate McComb
Isabelle Winlocke
Ruth Russell
Robert Strauss
*J. S. Getchell
STERLING PROD.
9-F-WEAF
(Phillips Mag)
'Waltz Time'
Abe Lyman Orc
Frank Munn
5:15 daily ex. Sa-Su-WABC
'Skippy'
8:30-Tu-WABC
Abe Lyman
*Blackett
SUN OIL
6:45-Daily-WJZ
Lowell Thomas
*Roche-Williams
SWIFT
3:30-Su-WEAF
(Vigoro)
'Garden Party'
Mario Chamlee
Coe Glade
Karl Schulte
*J. Walt. Thomp.
TASTYEAST
12:15-Su-WJZ
Baby Rose Marie
7:30-Tu-WEAF
East and Dumke
Johnny Russell
Carolyn Rich Orch
*Stack-Goble
TENN. CORP.
(Loma Plant Food)
10:30-Su-WEAF
Studio Or & Singers
*Croot
TEXAS CO.
9:30-Tu-WEAF
Ed Wynn
Graham McNamee
Don Voorhees
*Hanff-Netzger
TIDEWATER
(Tydol)
7:30-M-W-F-WABC
Jimmy Kemper
Robert Ambruster
Hummingbirds
*Lennen Mitch
UNDERWOOD
8:30-Th-WABC
Alexander Gray
Nicholas Kempner
Mary Eastman
*Marschalk
U. S. TOBACCO
(Dill's Best)
9:30-F-WEAF
'Half H'r for Men'
Pic Malone
Pat Padgett
Josef Bonime
*McC.-Erick.
UNION CENTRAL
6-Su-WABC
'Roses & Drums'
Elizabeth Love
George Gaul
Robt T Haines
Blaine Cordner
*J. Walt. Thomp.
WANDER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan A'
Allan Baruck
Henrietta Tedro
Ed Sprague
Stanley Andrews
Shirley Pell
*Blackett
WARD BAKING
9-Su-WABC
'Family Theatre'
Cecil Lean
Cleo Mayfield
James Melton
Billy Artz
*Fletcher-E
WASEY PROD
12-M-Tu-W-Th-F-WABC
3:15-M-WABC
8:15-Tu-WABC
Voice of Exp'rience
*Erwin Wasey
R. L. WATKINS
9-Su-WJZ
Tamara
Davis Percy
Men About Town
Jacques Renard
*Blackett
WELCH GRAPE
7:45-W-WJZ
Irene Rich
*Kastor
WESTERN CO.
(Dr. West T'thp'ste)
5:30-M-W-F-WEAF
'Frank Merriwell'
Donald Briggs
Dolores Gillen
*J. Walt. Thompson
8:30-M-WABC
Bing Crosby
Jimmy Grier
*Lennen-M
WOODBURY
8:30-M-WABC
Bing Crosby
Jimmy Grier Orc
*Lennen-M
WORCESTER
(Salts Toothpaste)
6:45-F-WABC
Zoel Parenteau's O
Carl Van Emburgh
*Fuller & Smith
WYETH CHEM
(Jad Salts)
:15-W-Th-F-WABC
'Easy Aces'
Goodman Ace
Jane Ace
Mary Hunter
*Blackett

NEW DIRECTOR EVERY NIGHT

San Francisco, April 30.

A different producer each night is the plan for a new NBC sustaining program due to start this week on KGO and the network. Show, 'Night Court,' will be on five nights a week for a 60-minute span. Donald Cope, production chief, giving five producers a crack at the show, one for each night.

Variety program will have Will Aubrey wielding the gavel as judge in the night court with talent changed for each night. Comedy will be minimized in contrast to usual variety shows.

ORIGINAL
CALIFORNIA COLLEGIANS
"Fifty Million Frenchmen"
"Three's a Crowd"
NOW
"ROBERTA"
NEW AMSTERDAM
NEW YORK

HOTEL PIERRE
JACK DENNY
AND HIS ORCHESTRA
Conoco Oil Wed., 10:30 P.M. WJZ
WJZ Sat., 12 Midnight Mon., 11:30 P.M.
Richard Hudnut WABC Fri., 9:30 P.M.
WEAF Tues., 12:30 A.M.

HENRY BUSSE
AND HIS MUSIC
NOW
CHEZ PAREE
Chicago
'ntly CBS

THE GREEK AMBASSADOR OF GOOD WILL
GEORGE GIVOT
On tour with condensed version "New Yorkers"
Sole Direction
HERMAN BERNIE
1619 Broadway New York

HARRY SALTER
And His Orchestra
WITH HIS CAMPUS CHOIR
CONRAD THIBAULT
LOIS BENNETT
HONEY DEAN
and
MIXED VOCAL ENSEMBLE
HUDSON-ESSEX Program
NBC-WJZ
Tuesday Nights, 8:30-9

Joe Parsons
Radio's Low Voice
SINCLAIR MINSTREL
Every Monday, 9 P. M., N.B.C.
CHICAGO

EMERSON GILL
AND HIS ORCHESTRA
CLEVELAND
WTAM Nightly
NBC Monday Friday Saturday 1 P. M.

JOHNNY GREEN
and HIS ORCHESTRA
OLDSMOBILE PROGRAM
CBS—Coast-to-Coast
Tues. and Fri., 9:15 P.M.
BRUNSWICK RECORDS

"The Singing Lady"
IREENE WICKER
4th Year for W. K. Kellogg Co.
All Material by Ireene Wicker
Music by ALLAN GRANT
N.B.C.—WJZ 5:30 Daily

LEO REISMAN
PHILIP MORRIS
WEAF, Tuesday, 8 P.M.
BRUNSWICK RECORDS

COLUMBIA BROADCASTING SYSTEM
Presents
LEON BELASCO
MON., FRI., WABC, 12 MIDNITE
Coast-to-Coast
St. Moritz Hotel, New York, Nightly
Sole Direction HERMAN BERNIE
1619 Broadway, New York

If the Population of the U. S. Were Divided Into Trios
SIZZLERS
Would Still Be "Tops"
For Further Information, HAROLD KEMP, NBC Artist Bureau
Personal Direction, CHARLES A. BAYHA

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
COAST-TO-COAST
WABC
SUNDAY, 2:30 p. m.-3 p. m.
WEAF
WED., 8:30 p. m.
9 p. m.

Isham Jones Orchestra
COMMODORE HOTEL
NEW YORK
Tuesdays, Thursdays and Fridays, 11:30-12 P.M.;
Saturdays, 11-11:15 P.M., coast to coast, WABC
Direction
Columbia Broadcasting System

RAY PERKINS
Palmer House CHICAGO NBC
Cushman's Sons BAKERIES WOR
Direction SEDLEY BROWN

RADIO SHOWMANSHIP

(Merchandizing and Program Tieups)

OUTSTANDING STUNTS:

POLICE RADIO TEST FORD PROGRAM, CBS

New York.

Ford Motor's program of last Thursday (26) on CBS gathered heaps of space for itself in the New York dailies as a result of a stunt it pulled with the connivance of Police Commissioner John F. O'Ryan. To show the listeners how the radio equipped cruiser cars of the department function the commissioner put on in the studio a real emergency call test. Thing worked so quickly that it blew up the commissioner himself. In his excitement over the unexpectedly overwhelming service he got the commissioner forgot about the speech he was to make immediately following the test and the production man on the program had no alternative but to push the Fred Waring unit into the breech.

Demonstration started off with a call being put through for the police via the telephone company and then let the tuners-inners get an earful of what happens after the call gets to the radio division at headquarters. Voice at that end ordered the cruising cars in the vicinity to report to Commissioner O'Ryan on the stage of the Columbia Playhouse. What obviously upset the commissioner was the sight of the first cruiser cop approaching the stage within a minute after the call had been dispatched over the air from headquarters.

During the rehearsal of the program that afternoon the response had been entirely different. He had to wait while two other more important calls in the neighborhood were being attended to.

'Grand Hotel's' Last Night

Chicago.

In taking leave of the air for the summer the Campagna program, 'Grand Hotel,' put on a farewell performance similar to the final night of a legitimate play. Each member of the cast, Ann Seymour, Don Ameche, etc., figuratively stepped in front of the curtain to speak direct to the public and thank them for being 'sweet.'

Salute was nicely arranged to leave a pleasant impression and put the program's good will on ice over the summer pending the show's October return to the air. Slightly hyperbolic but impressive was the statement that a Campagna v. p. had sailed for Europe for the purpose of scouting literary material for the series.

Are They Listening Test

Boston.

Scott Furriers has changed its show on the Yankee web in an effort to determine the size of their audience. New program called 'Guilty Or Not Guilty' is a series of dramatic thrillers in which the radio audience sits as jury.

Each case is complete in one broadcast. The evidence is presented in dramatized form and the verdict is determined by the mail response. As an added come-on the client is awarding ten cash prizes each week to those sending in the most reasonable verdicts based on the evidence in the broadcast. The programs are transcriptions.

WHEC's Convention Stunt

Rochester.

Station WHEC will broadcast a mystery drama 'Dolores Divine,' sequel to 'Trial of Vivienne Ware,' in the crystal studio at the Progress Exposition sponsored by the Democrat & Chronicle and Times-Union. The play will be produced both for air listeners and show visitors under the direction of Nicholas Pagliara.

Audience will be the jurors.

id Identification

Chicago.

Illinois Meat Company, which is marketing the cornedbeef hash known as Broadcast, starts on the Michigan network with a children's program known as the Man Hunters. Tie-up includes a string for the parents, so they will allow their children not only to listen to the Man Hunt program, but also purchase the product.

Station is issuing Man Hunt identification badges to the kids, each badge numbered with the number registered against the child's name at the station. In this way the network is promising to help locate man-hunters who get hurt or lost. When a man-hunter is lost the finder need only call the station and tell them the number of the badge, by which means the name and address of the lost or injured youngster may be discovered.

Coaxing Street Remarks

Washington.

Best stunt broadcast of week was pulled by Bob Trout and Art Godfrey, local CBS announcers, during Cherry Blossom Festival aired on WJSV. Trout wheeled baby carriage, carrying shortwave transmitter and receiver, along line of parade. Stopped along curbs and asked people to say things into mike. When they hesitated, Godfrey's voice came out of receiver coaxing 'em.

Godfrey being some four or five blocks away, gag had non-initated crowding about carriage like flies.

Nat Stewart on Web

San Francisco, April 30.

Several program changes going into effect at NBC include a new transcontinental to start May 15 with Nathan Stewart, baritone, getting a cross-country ride into New York every Tuesday, 11 a.m. (PST).

His song spot replaces that of Armand Girard, wth Stewart getting a berth on the NBC staff as well.

Mary's Garden, daily p.m. period conducted by Velva Dickinson, is off with Miss Dickinson returning to KGW, Portland, for the same sponsor who formerly bankrolled her there before she came here.

New Coast Firm Producing Discs For Air Channels

Hollywood, April 30.

Radio Release Ltd., has been formed here to handle disc recording and production with Hal Huff, general manager; C. Whitney Sheely, production manager; Jack Lewis, charge of the script department, and W. O. Watson, chief engineer. Company quartered in old KMTR studio on Highland avenue.

Production plans call for the discing of 14 programs. Clifford Knight is writing 'Highways of Steel,' railroad yarn; Frank Fiske is adapting 'Racing Luck,' from his Satevepost series of that title; Hugh Lester, 'Witch's Cauldron'; Robert F. Hill, 'Phantom Gods'; Isabel Anthony, 'Royal Intrigues'; Edward Lynn, tabloiding his 'Catherine the Great,' which was broadcast over CBS from KHJ here.

Permanent stock company to appear in these wax serials include Georgia Fifield, formerly in charge of dramatics at KNX; Noreen Gammill, Betty Ross Clark and Ezilda Sutton.

WGN-WOR-WLW HOOKUP FOR CAL-ASPIRIN SHOW

Chicago, April 30.

Cal-Aspirin spreads the 'Painted Dreams,' now running on WGN, to the Cincinnati WLW on May 7. Understood that it will be a three-way hookup by the first of June, with WOR to be added.

This will make it the second show to use the WGN-WLW-WOR network, Pebeco at present spreading on those three stations. Aspirin account handled by the Carrol Deal Murphy agency here.

Borden Hits Filmites

Hollywood, April 30.

Use of film names on the CBS 'California Melodies' hour from KKHJ here is out for the time being in deference to the Borden show, a commerciallier that uses film talent on the same night.

Order to keep filmites off the sustainer came from New York.

JEDDO WILL BE BACK

Jeddo Hyland Coal will return its dramatized version of the novel classics to NBC in the fall. Schedule will again be three programs a week.

Fuel distrib gave the series a run of 16 weeks this season.

Gary Breckner as M.C.

San Diego, April 30.

Gary Breckner, production manager for Don Lee system broadcasts on the west coast, was master of ceremonies last week at a three-day program presented in Balboa park in connection with a Chilled Food Institute, sponsored by the Union-Tribune.

Radio show also carried Naomi Woodruff, Three Gingham Girls, Thelma Beck, Ione Davis and Julia Fortcannon, and Bob Young. Packed them in afternoon and evening for three days.

Hudnut Stocks 4 More

Hudnut Sales will hold onto its Friday night spot on CBS for another four weeks beyond May 4. Program continues with Jack Whiting, Jeannie Lang and Jack Denny's band. Will make 17 weeks altogether.

Involved are 26 stations.

Radio Survey of Europe Shows Austria Tops in Music Preference

The Hague, April 18.

Union Internationale de Radiodiffusion has gathered statistics on the types of programs preferred throughout Europe, with the result it's learned that Austria, in pronounced preference of music, tops the Continent.

Test period and survey was over a period of four months. Music in general is preferred by 60.8% of Austrian listeners. Holland makes a distinction of classical music, 35% of its listeners preferring it. Classical music in the rest of Europe lines up Austria, 24%; Poland, 23%; Germany, 22%; England, 17%, and Switzerland, 10.5%.

Opera, as a separate item, gets 15% of Italian-listener preference, a record for Europe. Others' likes for opera are Yugoslavia, 10%; Austria, 4%; Holland, 0.6%.

Curious item is that in the two most Fascist countries of Europe, Italy and Germany, news commentation gets greatest ether attention. In both of these countries 19% of the listeners prefer tuning in on news items and comments, which figure is the highest preference given. This is quite surprising to the rest of the world, because in both these countries news comments consist largely of government handouts.

Legit or drama in any form doesn't seem to be very popular on the Continent. Budapest goes for sketches and skits to the extent of 10% of its listeners, but, outside of the Hungarians, there is only one other country which indicated liking this form of entertainment. That's Austria, with 3.5%.

HERE AND THERE

C. M. Jansky, Jr., of Jansky & Bailey, Washington, D. C., taking field strength measurements for WTAG, Worcester; also advising WJAR, Providence, on its contemplated move to take its transmitter out of town.

Lloyd 'Buster' Horton, WEEI, Boston, page boy, has gone to New York to participate in the Broadway presentation of 'Potter's Field' stage piece in which he starred here locally. He is taking a temporary leave of absence from his duties at the WEEI studios.

Earl Gardner, with his new unit, off on theatre tour after radio appearances over WGL, Fort Wayne.

Babe Ruth series on NBC is being supplemented by Quaker Oats with transcription placements. Spot list involved seven stations.

Sid Gleach, bandsman, and Louis Seltzer, from vaude, have united under the team name, 'The Kibbitzers,' and do 15 mins. every Monday at 8:15 over WMCA, Manhattan.

Ramona and Jack Fulton of Paul Whiteman's talent array have formed a vaudeville act and break it in this week at Washington, D. C.

Hiram Higsby, formerly with WLS and NBC out of Chicago, has joined WSGN, Birmingham.

WSGN Barn Dance at Birmingham which has been playing the city auditorium each Saturday afternoon to good business, is now starting a barn-storming tour of the state.

'Bull' Conner, radio announcer whose specialty is sports announcing is running for a post in the state legislature from Birmingham. He was the fellow who instituted the movement that brought Sunday baseball to Birmingham.

Guy Corley has joined the announcing staff of WSGN, Birmingham. He comes from Shreveport.

WNEW, Newark-New York has designated Leo Kahn as musical director and Harry Carlson as producer.

James Cornell is the only member of WGY's announcing staff who does not receive individual billing in an acting or singing program.

McCann Erickson agency is working out for Standard Oil of Indiana a Saturday night dance band idea. Show would be plotted over a split network in the Middle West, running from 11 to 1 a.m. and splitting up the stretch among four of the better known combos.

EDDIE PEABODY
The Instrumental Stylist
PURE OIL PROGRAM
EVERY SATURDAY
WEAF-WGY-WFI
7:30-8:00 P. M., D.S.T.
Featured Nightly
HOLLYWOOD RESTAURANT
NEW YORK
Now Playing
ALBEE, BROOKLYN
(This Week, April 27)
Personal Manager
RUDY VALLEE

ROY FOX
AND HIS
BAND
CAFE de PARIS
LONDON
B.B.C. NETWORK

Jack and Loretta Clemens
WJZ
10:45-11 A.M.
Mon., Wed., Fri.
WILBERT'S
FLOOR WAX
Sole Direction
Ben Bocke Productions

CHARLES CARLILE
TENOR
COAST-TO-COAST
CBS

PHIL DUEY
Initial Stage Appearance
FOX BROOKLYN
Week of May 4th
SOLOIST
PHILIP MORRIS PROGRAM
and
JACK FROST SUGAR HOUR
NBC Coast-to-Coast Networks

THE ARMOUR ★ JESTER
PHIL BAKER
EVERY FRIDAY EVENING
WJZ, NBC NETWORK
COAST-TO-COAST
NEW YORK 9:30-10 P. M. D.S.T. Thru Station WJZ
CHICAGO :30-9 P. M. C.S.T. Thru Station WENR

HARRY McNAUGHTON
ALIAS "BOTTLE"
THE ARMOUR HOUR
Coast-to-Coast
Every Friday Evening
NEW YORK 9:30-10 P.M., D.S.T., WJZ
CHICAGO 8:30-9 P.M. C.S.T. Thru Station WENR
Permanent Address, LAMBS' CLUB, 130 West 44th St., New York City

fred allen's
HOUR OF SMILES
With
PORTLAND HOFFA
JACK SMART
IRWIN DELMORE
LIONEL STANDER
MINERVA PIOUS
EILEEN DOUGLAS
LENNIE HAYTON'S IPANA TROUBADOURS
Material by Fred Allen and Harry Tugend
Management Walter Batchelor
Wednesdays, 9-10 P. M., D. S. T, WEAF

GRACIE BARRIE
"The Sweetheart of the Blues"
THIS WEEK (APRIL 27)
PALACE, CHICAGO
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

FRANK PARKER
Featured Soloist
A. & P. GYPSIES
GENERAL TIRES
First Tenor with
THE REVELLERS

LITTLE JACKIE
HELLER
Mon., Tues., Fri., 4:15 P. M.
Wed. 4 to 4:30 P. M., CST
Sat. 4:30 P. M., NBC
Management NBC, Chicago
Per. Rep.; HERMAN BERNIE
New York City

NIGHT CLUB REVIEWS

JOLLITY, LONDON

London, April 17.

Mainstay of Charles Cochran's new suppertime show, produced at the Trocadero grillroom, April 16, is, as usual, young and beautiful girls. Dance routines proved alluringly attractive. Previous bunch were too youthful to possess sex appeal, and the present ones seem to have just about been hatched. There are a dozen of them. Half appear under the title of 'Sweet' and are demurely attired in white; the remainder then burst out titled 'hot,' and designed to impersonate warm babies.

Later on they do a variation of the old Can-Can, but instead of stockings that come to the knees, they wear silk leggings that reach to their calves. Raising their skirts, they reveal seductive lace panties. They make three separate appearances, and on each occasion do fast and well-trained dances.

Then there is a team called the Two Bustons, who do burlesque acrobatics as closely along the lines of Roth and Shay, even to the costuming, as it is possible to imagine, without actually doing exactly the same tricks in the same sequence.

Star of the evening is Eve, probably the greatest female contortion dancer extant. She has now developed into a first-rate pantomimist. Properly placed in a West End show she should make a sensational hit. Some years ago Cochran had her in his musical spectacular shows, but she was not, then, sufficiently matured. Maybe he is grooming her for the right opportunity. He doesn't usually overlook many bets in the way of exploiting talent.

A very effective act is the Su Yee troupe of Chinese acrobats and jugglers with some original formations and an exceedingly clever bit by one man who wrestles with a dummy.

Altogether an artistic flash midnight cabaret show running 35 minutes. *Jolo.*

Ambassadeurs, Paris

Paris, April 21.

Far and away the best floor show Paris has seen this year. It's 100% American, booked by the William Morris agency, and in combination with Alberti's expert handling of the public and Jim Witteried's active but careful dealings with both French and American press it ought to put this spot over again this spring.

Opened Tuesday (17) with a capacity crowd of the best people, who took the show with a roar. Center of the entertainment is supplied by 18 Gertrude Hoffman girls who rollick through their athletic numbers with more youthful pep than this old town has seen in years, in spite of a floor a bit too small for them. Opening night they came out in their last number, in which they use a huge veil to cover all 18, clad only in minute panties, but second night they wore brassieres also, indicating that someone had kicked.

Girls are not all, however. Show is balanced. Cornell and Graff supply three dramatic dance numbers of high artistic value. Grace and finish of their routine and the meaningful expressiveness of their gestures are items which Paris appreciates. Everything in their performance is studied with taste, down to the last detail of their costumes.

Dorothy Crooker's dance on one leg had the crowd gasping for a while, but the impression was not 100% good because Miss Crooker let it be felt at times, through her facial expressions, that the stunt was tough. She probably wasn't suffering at all, but the audience got the idea she was, and that cramped somewhat the gay nitery spirit. Nothing but admiration expressed for her, however.

Necessary humor is supplied by the Three Sailors, comedy hoofers whose act went big. Biggest laughs obtained by gags, in which arms and legs of the boy get intertwined.

Hoffman troupe, however, remains the big attraction. They come on seven times in the course of the evening, and every time go over with a bang. Troupe is so drilled as to preserve individuality, and the contrast to the rigidity of the lines to which Paris is accustomed was remarked.

Most sensational numbers, besides the veil dance, are a rope-climbing feature in which simple mass acrobatics give an impression of strength and skill, and a swashbuckling fencing number in which they seem about to carve each other up.

Girls are just up from Cannes, where they had a successful engagement at the Casino, despite the meagerness of the season there. They are billed here for six weeks, and Miss Hoffman, who is watching over them in person, is considering further European bookings, but hasn't yet signed anything.

Show is divided in two parts, one of which goes on at 11 to top off dinner, and the other at 1 in an attempt to catch the after-theatre mob. Latter is an innovation for the Ambassadeurs, due to Albert's initiative. The spot, on the Champs-Elysees near the Concorde, is out of the way for late suppers, for which Montmartre is the chief district, and it's a question whether the crowd will change its habits to come here so late.

Bulk of business is done with diners, whose checks run around $15 per person, or higher. Late comers pay slightly less per bottle of champagne.

Turnover is augmented by good afternoon crowd of dancers. Show is put on at night only, but Leslie Sherling's Ambassadeurs band, which plays the best dance music available in town, plays matinees also, supplemented by a tango orchestra called Inglese. Sterling got his start in London as a crooner, and his vocalizations, as he leads, help a lot with the Paris crowd.

Decorations remain the same as last year to give an outdoor impression. *Stern.*

Diane, Dewey Elope

Marriage March 31 of Diane, of the ballroom team of Dario and Diane, to John G. Dewey, Jr., son of the managing director of the Edgewater Beach, Chicago, was disclosed by the couple last week.

While his bride fills out her season's contract with the Place Piquale, Manhattan niterie, Dewey has taken over the management of the Nautilus Beach Club, Long Beach, for the summer. Elopement took place while the dancer was doing a personal appearance with George Raft.

CHIEF OF POLICE BACK

San Francisco, April 30.

Frisco's broadcasting police chief, William J. Quinn, returns to the air on May 2, beginning another dramatic series on NBC.

This'n is 'To the Best of Their Ability,' penned by Carlton E. Morse of the network writing staff, who is basing the stories of actual attempts of gangsters and others to make baddies out of the local cops. The chief suggests the story ideas.

Chief Quinn works with an NBC dramatic staff which gets regular sustaining fees for the shows, while the Chief takes his out in the form of publicity and the kick he gets out of performing.

WPGG Findley Ohio has been transferred by the Buckeye State Sheriffs association to the Ohio Highway patrol.

MYRIO and DESHA

"The smartest and best dance team ever seen in New Orleans, artists of the dance in every sense of the word."
—NEW ORLEANS ITEM, March, 1934.

Engagement Prolonged Bismarck Hotel, Chicago
Re-engaged Club Forest, New Orleans
Held Over Twice Club Commodore, Detroit
Headlined Fox Theatre, Detroit

Permanent Address:
7551 Jeffrey Avenue, Chicago

HOPE EDWARD
Minor and Root
CENTRAL PARK CASINO
NEW YORK

MOONLITE CAFE SEASON STARTS

Roof season opening in New York. The St. Moritz, besides installing its side-walk cafe on Central Park South, is redecorating its Sky Salon, with Leon Belasco's orchestra and Sheila Barrett as attraction.

Waldorf-Astoria's Starlight Roof Garden opens May 8, with Enric Moreguera and Xavier Cugat's orchestra continuing and Margo and Carmen as song and dance specialists.

Ramon and Rosita opened last night (Monday) at the Hotel Plaza with Emil Coleman's dance music.

Hotel Pennsylvania roof opens May 28 with Don Bestor, Nell Buckley and Baron and Blair continuing.

Hotel Pierre's roof with Jack Denpy's orchestra opens May 3.

MUSIC NOTES

Jack Mills has taken over from Campbell-Connelly, British firm, the American rights to 'Oh, Peter, Peter.' Also acquired the score of 'St. Louis Woman' done by Bob Lively and Betty Laidlow for Screencraft Productions.

Paul Whiteman's Biltmore hotel engagement prevented him from accepting an offer of $9,000 a week to play this summer in the stadium that Swift & Co. is building as part of its exhibit at the Chicago World's Fair.

Eddie Wittstein and his Yale Prom orchestra are set at the Dunes club, Narragansett Pier, R. I., for the summer season opening July 1. Wittstein plays the Yale Senior Prom June 18 with 25 men.

Earl Carpenter's ork, has succeeded Sammy Kaye at Hendrick Hudson hotel, Troy, N. Y. Kaye band off to Cincinnati.

Mort Dixon and **Al Wruble**, who wrote two songs for 'Dames' at Warners on the Coast, draw term songwriting tickets with the company.

Edward Wallenstein, in addition to serving as manager of record sales, now has charge of all RCA Victor disc and film recording enterprises.

Arthur Brown is on the Club El Morocco's warbling bill for three nights a week. He replaced Deslys and Clark, who sailed on the Paris Saturday (28) to play at the Berkeley in London.

Griff Williams and dance band open at the Hotel Mark Hopkins, San Francisco, May 7, succeeding Jay Whidden, whose ork bows out two days before, going to southern California. Williams comes in from the Edgewater Beach Club, which night spot hasn't decided on a successor yet.

Jimmy Grier orchestra replaces Hal Roberts' combo in the Biltmore Bowl, L. A., May 7.

Emerson Gill and band open June 1 at Antlers hotel, Colorado Springs, Colo. Five days later, Tom Gerum and band open a summer run at Lakeside park, Denver. Both spotted by MCA.

After running non-union for more than a year, Rainbow Gardens ballroom, L. A., goes union with Don Case band moving in.

Ted Fio Rito and band will make a series of shorts for RKO this summer. Band's run at the L. A. Ambassador Cocoanut Grove has been extended to July 1.

Eddie Davis has quit Mori's and opens at the Paramount, New York, this Friday (4) as guest batonist.

Yacht Club Boys open tomorrow (Wednesday) at the Hollywood Country Club, Galveston.

Stromberg Carlson Company, operators of radio station WHAM, has been granted a permit for an experimental station on high frequency channels. It will utilize 100 watts on 31,600 to 41,000 kilocycles principally, to remove some of the difficulties in police radio systems.

RADIO CHATTER

(Continued from page 37)

sion is the 'KOIN Klock,' a good-cheer hour and a half. Members of the KOIN Klock family number close to thirty thousand listeners.

Recent stars of the KOIN 'Hop Gold Blue Star Revue' were Gene Baker, bass baritone; Seraphim Strelkoff, Russian basso; Kenny Allen, tenor and featured singer with Ted Fio-Rito and Gus Arnheim orchestras; Ron Myron, dramatic star; Bob Haines, lyric tenor; and Jimmie Riddell, vodvil tenor.

Hal Wolf, KOMO-KJR, Seattle, chief announcer, telling the gals in one of the city's largest high schools of the 'Opportunities for Women in Radio.'

Tubby Quilliam, KOMO-KJR commercial manager, plus family, quick-tripping through Eastern Washington on business.

John Royal and Don Gilman, NBC vice-presidents, in Seattle last week visiting stations KOMO and KJR.

'Carnival Hour,' daily variety program of KOL, Seattle, shifting from the darkened Orpheum theatre stage to the Coliseum.

North Carolina

'IXL Store,' Asheville, N. C., presents Smiling Ed McConnell as feature entertainer on a program over WWNC, of that city. It goes on each Friday afternoon at 5:45 o'clock.

Radio Oracle, conducted over WBT, Charlotte, N. C., by Clair Shadwell, has been eliminated temporarily to make room for a big one-hour Saturday night barn dance for Crazy Crystals. The spot was used to answer questions about radio stars, sponsors and programs.

WBT, Charlotte, N. C., gave some time to the Big Bill Tilden-Ellsworth Vines indoor professional tennis match in that city last week.

While his wife vacations in Miami, Ron Jenkins, program director at WSOC, Charlotte, N. C., is batching it in the hotel in which the station's studios are located.

Dramatic society of the Southern Workshop, of Asheville, N. C., presented a play, 'Lonesome-Like,' a Lancashire dialect play, over WWNC, of that city, with a cast of four selected from Workshop members. Laura and Lillian Plonk and Wilbut Mirgan directed the offering.

Charles Crutchfield, announcer for WBT, Charlotte, N. C., captained one of the teams working on the Charlotte Y. M. C. A. membership drive last week.

Tennessee

'Romance of Science' being presented in a new series from WSM, each Sunday afternoon from 2:15 until 2:30 o'clock.

John Lewis, concert baritone, on the staff of WSM, heads his own school of voice in Nashville.

Asher and Little Jimmy, the singing Sizemores, from the Kentucky mountains, will return in early fall to WSM.

William A. Burnett, director of the WSM Future Farmer's Hour, which is presented each Monday noon at 12:45. Each Monday he entertains from 25 to 50 boys at WSM, who come from various counties in Tennessee, Kentucky and Northern Alabama. He is one of the leaders in the Lospodoza movement, which is being carried on to improve soil.

Following several years' broadcasting experience in Florida, Katherine Goss, violinist, has joined the staff of WSM, to present a concert each Sunday afternoon at 4:45 o'clock. Miss Goss is accompanied by Bobby Tucker, pianist and composer, with whom she first appeared in the studio of WFLA, Clearwater, and WSUA, St. Petersburg, Fla.

Nap Bastien and Doc Simmons, February last, joined the staff of WSM, and are doing a nice job on two spots on the Grand Old Opry each Saturday night in addition to a couple of week-day programs, on Tuesday and Friday afternoon.

Iowa

John Price is the newest announcer on the staff of WKBB, East Dubuque, Ill., hailing from Indiana.

WKBB, East Dubuque, Ill., had added two new programs. One at 12:30, 'Man on the Street,' devoted to inquiring reporter interviewing well-known Dubuquers. Another period at 5:30 p.m., sustaining, for ball scores in all leagues.

Changes at WOC-WHO, Des Moines, include Francis A. Robinson as assistant program director to Pete MacArthur, program director; Gene Loffler, former announcer, now assigned to the production department, and Emerson Winters, supervision of announcing, etc.

While WOC-WHO had Eva LeGallienne on the air, KOS had Max Baer the same day. Both interviews.

KSO is non-partisan—with five church organizations contracted for time, five beer accounts and also under contract at this station.

Charlie Flagler continues on the air for Zinsmaster Breads under their renewal contract with KSO.

Following the appointment of J. O. Maland as manager, WOC-WHO, E. Hale Bondurant was named assistant manager. Francis Asbury Robinson was named assistant production director to Peter MacArthur, director. Gene Loffler becomes chief announcer, and Irving Grossman continues as publicity director. Ed. Lucas becomes chief clerk and office manager.

Fred Jeske and Tom Lewis are the Briardale Grocery Clerks for Grocers Wholesale company on a new program of song and comedy, as 'Fred and Lem,' WOC-WHO.

Since they draw more than 400 coffee can tops weekly, Jimmy and Jack, the 'Hickernut Boys,' for the first time will continue their program through the spring and summer on WOC-WHO. Handled by Robt. Hartman and Irwin Oxley.

Maryland

Pair of new placements over WFBR. Robert Price gets announcer berth; Lambert Beeuwkes comes in to drum up program ideas and sales promotion. Latter hails from Philly ether circles.

H. L. Mencken's spieling over WBAL last Friday (25) went out over NBC's blue web.

Nancy Turner throwing 'em and Margalo Gillmore answered the queries over WFBR. Miss Gillmore in town currently trouping the legit 'Shining Hour.'

Jim Londos, head-man of the rasslin' racket, makes his ether debut, interviewed over WFBR by Fred Turbyville.

Freddie Huber addressed assembly at the Greenwich Village School of Music, N. Y.

Broughton Tall back from Virginia jaunt.

Oklahoma

An application for permission to conduct a new radio station in Longview, Texas, to operate in day time only, with 1,370 kilocycles and 100 watts, has been made to the federal radio commission at Washington City.

Doris Kimbell of Fort Worth, Texas, became the bride of Burton Boatwright, KTAT technician, recently.

Station KRLD, Dallas, outlet of the Columbia Broadcasting System, started operating on a full-time schedule with 10,000 watts, Sunday, April 29.

Alabama

Louis Farrior, of the Little Theatre, has joined WSFA, Montgomery, staff as a regular announcer. Farrior succeeds Meader Lowery, who goes with local automobile concern as salesman.

Vernon Cox, assistant manager of Paramount theatre, appears frequently at WSFA, Montgomery, giving details concerning coming pictures.

Howard Pill, former newspaperman, making good with Montgomery station as part owner.

John Allen Wolff, who for several years was connected with Alabama Journal, is now Montgomery radio announcer.

Magnificent Music
That's What You Hear
When You Listen to
JULIE STEIN
and his Orchestra
from the Rainbow Gardens in Chicago and broadcasting via NBC. Here them play
"A THOUSAND GOOD NIGHTS"
"I'VE HAD MY MOMENTS"
"RIPTIDE"
"ALL I DO IS DREAM OF YOU"
"HOT CHOCOLATE SOLDIERS"
"DANCING IN THE MOONLIGHT"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
• • • NEW YORK • • •

MEET YOUR FAVORITE STAR OF STAGE AND SCREEN
AT MIKE FRITZEL'S
CHEZ PAREE
America's Smartest Restaurant and Supper Club
611 Fairbanks Delaware 1055
CHICAGO

ATTACK MPPA SONG FOLIO

ROSE AND ASCAP MAY SETTLE

Indications are that Billy Rose, as one of the operators of the Casino de Paree, will get together with the American Society of Composers, Authors and Publishers on the license fee asked of the near-Broadway spot. Rate set for the nite club by ASCAP is $4,800 a year. Rose has offered to raise his original ante of $1,500 to $2,400.

Publisher members on the society's board of directors last week declared themselves in favor of bringing the controversy with Rose to a showdown by instituting injunction proceedings against the cafe. The purpose of this litigation would be to restrain the spot from playing any tune controlled by the society. These publishers argued that with the Casino de Paree grossing around $35,000 a week and using two bands it would be no hardship or imposition for it to pay less than $100 a week for music performing rights.

Rose is a class AA member of the society. What would make it embarrassing, in the event of an injunction, for the society's members is the fact that the Songwriters' Protective Association has arranged to stage a benefit performance for the Authors' League relief fund at the Casino May 22.

GUN ACCIDENT CUTS VIOLINIST'S CAREER

Toronto, April 30.

Accidental discharge of a shotgun April 26 wrote finis to the musical career of John Langley, 30, first violinist of Rex Battle's Royal York orchestra and member of the Hambourg Trio, who tripped on a loose shoe lace after a trap-shooting practice, his outflung hand releasing the trigger of the gun and sending the charge into his left hand. The index finger, so vitally important to a violinist, had to be amputated and his other fingers are badly lacerated.

There is insurance, but not enough to compensate the loss of his career.

'Night on the Desert,' Billy Hill's latest tune, has had its general radio release date set for Friday (4) by Shapiro, Bernstein & Co. Number goes into the Ziegfeld Follies today (Tuesday), replacing the same writer's 'Last Round Up'.

Ask Chi Park Board Spot for Petrillo to Open Musical Jobs

Chicago, April 30.

Number of the ace band leaders of the city have petitioned Mayor Kelly to place Jimmy Petrillo, musicians' union chief, on the new park board.

Recent edict by the Mayor dissolved the five park boards, with the official intending to replace them with one board of five men to supervise the entire park system of the city. Petrillo has for years been an active member of the west park board.

Musicians are making a strong fight to have Petrillo appointed to the park board, since in this position he will be able to secure band concerts in the parks this summer, resulting in work for about 100 musicians.

Fox Royalty Squabble Ends as Tunesters Win

Hollywood, April 30.

Royalty differences that have existed on the Fox Film lot since the inception some months ago of the Sam Fox Music Co. have finally been ironed out, with L. Wolf Gilbert, of the Songwriters' Protective Association, being advised that the lyric and music writers will receive the royalties owed them, and that synchronization rights royalties would also be forthcoming, as provided for in the SPA contract.

Settlement was reached after Winnie Sheehan called in Fox, George Bagnell, studio comptroller, and attorney Watson, Fox New York legal rep. Studio head told the trio to straighten out the tangle that has existed since the Sam Fox company was organized, with protests having freely been made that Fox had neglected to pay off.

Sheehan told the conferees that studio was facing possible court actions if the royalty differences were not settled forthwith, and the decision to pay off came shortly thereafter.

HARRY OWENS TO HAWAII

Los Angeles, April 30.

Harry Owens, Southern California band leader, leaves here May 2 on the Mariposa for Honolulu, where he will become director of music at the Royal Hawaiian hotel, starting May 15.

Orchestra from the hotel will be heard in this country in several broadcasts during the summer season.

PUBS. CLAIM IT'S BIZ HINDRANCE

Hold Counter Sales Not Helped—Critical Element Will Fight Third Folio Attempt—Compilers Accused of Over-reaching

'GUESSING'—PAINE

From a number of quarters in the publishing industry attacks have been directed at the Music Publishers' Protective Association's plan of fighting fire with fire by going into direct competition with the bootleg hawkers of lyric sheets. The method, aver these critics, leans towards business destruction rather than improvement. By tossing on the market 850,000 folios of their own, the publishers, hold the critical element, have done nothing to stimulate counter sales. These same opponents of the folio idea declare that they will fight any move on the part of the MPPA to put out a third nickel folio edition.

Among those who have already voiced their dissent to the MPPA folio proposition is E. Grant Ege, general manager for the Jenkins Music Co., Kansas City. Among the publishers who have refused to let the lyrics of any of their songs be included in the MPPA folios are Harms, Inc., and Irving Berlin, Inc. Other publishers have expressed themselves as peeved at the liberties taken with their property by the compilers of the folios. In several instances, when permission had been extended to use 10 sets of lyrics from a catalog, the compilers, complain the publishers, have had no compunction about including almost twice that number. Robbins insisted on certai song lyrics being elided, and it cost the folio printers several hundreds of dollars to comply.

Paine Answers

In answering these criticisms, John G. Paine, chairman of the MPPA board, pointed out last week that the folio was still purely an experiment, and that it was impossible at the present time to evaluate the results of the MPPA'S folio distribution. A publisher who at this stage declares himsef as opposed to the proposition on the ground that it is destructive to the songsheet business, said Paine, is basing his remarks on nothing but guesswork. He and those working with him on the plan, averred Paine, are trying to gather facts, and until this has been done the thing cannot be judged either way. In a survey taken among dealers, 34% of them, added Paine, opined that the MPPA folio tended to stimulate the sale of sheet music.

The chain syndicate, asserted Paine, has advised him that if the MPPA will guarantee to continue the lyric folio idea it will open music counters in 115 more stores. This syndicate, which he declined to name, had found the folio conducive, Paine said, to bri ing the buyer back into the store. If the proposition has only been successful in prevailing upon the consumer to do his folio purchasing in a music store instead of a bootleg hawker,, he added, it should be hailed as a boon to the industry.

LEW POLLACK DEPARTS

Philadelphia, April 30.

Lew Pollack, the songwriter, scheduled to do a fade from the Walton Roof tomorrow (1). Story is that biz increaserd greatly, but bank receivers for the hostelry are skeptical of floor shows.

Vincent Travers ork crew also leaving for shore spot, and hotel plans no entertainment for the warm weather. This puts the Walton among those missing on the local nitery list, which has perked up miraculously in the last month.

Pollack created big talk around town, and may move into Jack Lynch's Adelphia for a fortnight.

Trade Provisions of Code Allowed to Stand, but Labor Clauses Rewritten

Trade practice provisions of the music publishing industry's code, as originally drawn up, have been left practically intact by the Department of Justice and the legal experts for the NRA administration, who last week turned over the revamped document to the Music Publishers Protective Association. Sections of the covenant that the government lawyers almost completely revrote were those dealing with hours of labor, labor conditions, wages and the organization, powers and duties of the code authority. These were made to conform with the codes of other industries.

As the trade rules now stand, every off-color plug angle in the business is covered and stringently described. Not only noted are the payoff methods by way of cash, gifts and cut-ins, but the matter of furnishing free special arrangements. Government legalities let stand intact the provision which forbids a band leader to make a special arr ngement without first obtaining the written permission of the copyrigh owner. Specifically declared an unfair practice is the paying off an orchestra or singer for the making of a special arrangement.

Phoney Ads Out

One clause in the fair practice section that underwent revision was that having t. do with publishers who direct their advertising to amateur songwriters. This clause now baldly bans this element from even suggesting that they will do anything but print the material submitted. Proviso brings within its range the raft of hole-in-the-wall firms that have in recent years sprung up to take advantage of the radio angle. These mushroomers indicate, if not making a direct promise, that they will get the works of the amateurs plugged on the air. The practice is common among them to include in their firm names the word 'radio.'

Under the revised terms of the code, five persons are to be selected by the MPPA board of directors to serve as the code authority. Nothing is said in this section as to how many of them shall be from the pop ranks and from the standard end of the business, or what the odd members shall represent. Revamped document also calls for the establishment of a national co-ordinating committee of five to help in the adoption of rules for the code authority, the enforcement of the code, and the adjustment of differences that may arise between members of the code authority.

Retained in the pact turned over to the MPPA by the government lawyers is the clause which sanctions the formation and maintenance of such selling and distributing combines as the now suspended Music Dealers Service, Inc. This clause permits any publisher, or group of publishers, to sell their merchandise to all dealers irrespective of quantities purchased.

It is expected that the administrator of the NRA publishing industries' division will set the date of public hearing on the music code the latter part of this week.

Most Played on Air

To familiarize the rest of the country with the tunes most on the air around New York, the following is the compilation for last week.

Plugs are figured on day-through-Friday week, ularly.

Only the chain stations are listed as indicative of the general plug popularity.

Data obtained from Log compiled by Accur porting Service.

Title	WEAF WJZ WABC
Beat o' My Heart.....	25
1,000 Good Nites.....	24
True	23
Little Man,	21
Rip Tide	21
Love Thy Neighbor...	19
Love Go Wrong.....	17
House Is Haunted.....	17
Do I Know Sunday....	16
Waiti ' for Katy.....	16
Hold My Hand.....	16
Little Dutch Mill.....	15
My Shawl	15
Cocktails for Two....	14
Dream Those Ddeams.	14
Emaline	13
Long as I Live.....	13
Dream of Me Darli	13
Cares for You.....	12
Oughta Be in Pi	12
Neighbors	12
I Ain't Lazy.....	12
Dancing Moonlight	12
Carioca	12
Old Watermill	12

Song Pluggers Defer By-Laws Until F.D.R. Signs Music Code

Adoption of a set of by-laws for the song pluggers' association, now in process of formation, has been deferred until President Roosevelt has signatured the music publishing industry's code. Professional men feel that their suppression of free special arrangements and plug payoffs should be so phrased as to conform with the provisions of the code.

Those active in the organization disavow any connection with the idea of asking the American Society of Composers, Authors and Publishers to contribute a percentage of its collections to a profcssianal men's relief fund. Strong opposition to this suggestion, when it was originally proposed, arose from both the writer and publisher ranks in ASCAP.

Benee Russell, temporary chairman of the contacteers' organization committee, declares that he had never in any way been associated with the proposal.

2 Chi Fair Bands

Chicago, April 30.

Two pop orchestra leaders set for the Fair this year. Thaviu goes into the 'Streets of Paris' after some 30 years on the chautauqua and exposition circuits. Will do two shows, one in concert style, the other for public hoofing.

Lou lake orchestra comes in from St. Paul and KSTP to handle the music assignment at the 'Streets of Shanghai.'

Stevens Rooferie

Chicago, April 30.

Stevens hotel ready to do some carpentry work and build itself a roof garden. Hotel is on the Drive and overlooks Lake Michigan.

When ready the Stevens will bring in a new aggregation for the elevator dine 'n' dance spot, Charlie Agnew orchestra set for the season in the downstairs Boulevard Room.

Ask Sunday Concerts

Troy, N. Y., April 30.

Troy Musicians' Union has petitioned Mayor Cornelius F. Burns to resume Sunday afternoon band concerts in a city park.

The concerts were eliminated two years ago, due to lack of funds, but officers of the union say the budget for the next fiscal year carries an appropriation which can be used to defray the cost.

Herbie Kay and orchestra, who have been at the Silver Glade, Denver, for several months, started barnstorming when the place closed for the summer. Will go into the Rice hotel, Houston, Texas, about May 28.

Inside Stuff—Music

Top money for the most number of performances during the first quarter of 1934 has been split between the writers of 'Let's Fall in Love' and 'Old Spinning Wheel.' Awards come from the $12,500 quarterly purse set aside by the writer faction of the American Society of Composers, Authors and Publishers.

First coin in this instance amounted to $2,500, $1,300 of this amount going to Harold Arlen and Ted Kohler for 'Let's Fall in Love' and $1,200 to Billy Hill for 'Old Spinning Wheel.' Hill's other active number for that quarter, 'Wagon Wheels,' netted him $195. Complete allocation for the 'Wagon' tune was $390 with Peter DeRose, co-writer, getting the other $195. Gordon and Revel collected $1,250 on 'Did You Ever See a Dream Walking?' and $250 on 'You Are Such a Comfort to Me.'

Induction last week of the Casa Loma band (14) into the New York musicians union has relieved that combo of making further payments weekly of $750 to the local's relief fund. Sum represented standby money arising from the unit's connection with the Camel program on CBS. As members of the local the band may now retain the full $2,750 it collects from the cig account.

Boys in the Casa Loma outfit retain their membership in the New Rochelle, N. Y., local, which has jurisdiction over the Glen Island Casino where the band unveils for its second summer May, 24.

Latest factional battle to agitate members of the New York musicians' local is the one between the trial and governing boards. What brought about the squaring off was the latter coterie's overruling of decisions handed down by the trial board.

Holding that the governing board is without authority in matters of trial board procedure, latter group has taken its grievances to Joseph Weber, international prez.

Hotel Pierre, New York, has settled privately with several members of Will Osborne's orchestra who lost hats and coats about a month ago. Band played for the high hat Dolphin Club dance.

Strictly a social register event but some of the 5th Ave. society boys had 11th Ave. ideas of comedy, raided the check room and tossed coats out the windows.

UNIT REVIEWS

Herman Timberg Unit

(PITT, PITTSBURGH)

Pittsburgh, April 27.

lenty of work needed, but Timberg has the makings here and it should shape up all right once it's set. Billing reads Herman Timberg's 'Temptations,' and first performance was pretty ragged, with backstage crew gumming up the works on several occasions. Unit opened cold in Pittsburgh and cues were garbled frequently, making it tough on everybody concerned.

Timberg is show's backbone and he's carrying plenty of first-rate talent, principally his son, Herman, Jr.; Don Tannen, a dialectic stooge; a cute trick by the name of Audrey Parker, and the dance team of Armondo and Lita.

Early and late sections all brisk and amusing, but it's in the middle that 'Temptations' needs some sharp editing. One song number, 'There Is No Budget for Love,' introduced by Joe Herbert, develops into a marathon and should be shortened considerably or eliminated entirely, while blackout of chorus girls gabbing in their dressing room is overboard on running time. Ran for what seemed like 10 minutes, and that's too long for the sake of a single laugh.

Also too generous is the 'All Nations' number, a build-up for the show-stopping routine of Armondo and Lita. Too much talk here and most of it wearying. Likewise on wrong side of ledger is Oriental songstress, Toyo Sasabe, who does a single unmber with Herbert that's entirely superfluous. Girl has personality but no voice.

But there's plenty that's good in the unit. Group number with Timbergs, pere et fils, Tannen and Miss Parker are all sockos. Timberg, Jr., has inherited his pop's nimble feet, while Tannen is a dialectician who should go places. Gets over a swell imitation of Arliss. In Miss Parker, Timberg seems to have found a worthy successor to Barbara (Snoony) Blair, who used to be with him. She has class and talent and an individual style of comedy that Timberg knows how to bring out at its best, and does.

Chorus of 12 Ned Wayburn girls has looks and gals know how to dance, too. They've been outfitted with some nice costumes, considerably more pretentious and attractive than usual line costumes coming this way. They're on for three or four numbers and do all right. Several of them also serve in number of sketches.

Timberg has retained his modern vaudeville bill routine, in which he shows what talking pictures have done to the familiar variety layout, but most of it went over mob's heads, here. Backstage gang gummed this one up, however, and this may have had a lot to do with it. Finale is the Timbergs' goif-dance number, starting out in 'one' and winding up on full-stage with entire company participating in front of country club set. It's a fast finish.

In addition, show's billing also carries names of Oliver Harris and George Freems. *Cohen.*

TAKE A CHANCE

(Olsen and Johnson)
(PARAMOUNT, L. A.)

Los Angeles, April 26.

Hastily revamped from a full-length legit musical to picture house presentation status, 'Take a Chance,' featuring Olsen and Johnson, was away overboard on running time at initial unfolding, consuming 89 mins. Heavy pruning must be done before unit can be suitable for the pic spots.

Legit closed at the Mayan Sunday (22) and in three and a half days Fanchon & Marco, which produced, succeeded in eliminating close to an hour of the original. Most of the scenes have been retained, although in condensed form, but opening show indicated an attempt to give entirely too much.

Cast changes have Florine McKinney and Johnny Downs out as romantic leads, replaced by Betty Allen and Jack Macauley. Also Louise Carr has replaced Maxine Doyle. Olsen and Johnson, naturally, carry most of the load, and Lillian Miles, as in the legit version, cops high rating, particularly in her interpretaton of 'Eadie Was a Lady.'

Twenty-four line girls, from the F. & M. ranks, are used in several well-routined numbers, and an unidentified mixed dance team does some exceptionally snappy tapping in two different scene interludes.

Olsen and Johnson do a number of funny blackouts. Most of the off-color stuff that marred the opening night's legit performance has been eliminated, although Johnson still has a tendency to use a few gags that could just as well be eliminated.

Miss Allen is satisfactory as the girl foil for the team, a couple of crooked dealers in a gambling joint, and her brief scenes with Macauley are oke. Miss Miles is excellent and her several songs are nicely put over, with 'Eadie' topping her efforts.

Staging is adequate and unit as a whole should have no trouble clicking in key spots. It's hoke stage fare all the way, but evidently the type of entertainment pic house fans want, as O. & J. must be given credit for most of this afternoon's above average draw. *Edwa.*

SALLY RAND UNIT

(STANLEY, PITTSBURGH)

Pittsburgh, April 27.

The nation's premiere fanner, who proves that the Rand is quicker than the eye, has outfitted herself with a smart, showmanly-staged unit that gives her a big build-up and at the same time provides some first-class entertainment. Of course, they're all waiting for Sally, and she doesn't arrive until the very end, but there's plenty to keep 'em satisfied until Miss Rand dances on with the ostrich plumes.

Opens with the Ching Ling Foo, Jr., troupe, introduced through an offstage mike, and Orientals set a nice pace with expert tumbling, plate spinning and general all-around acrobatics. One of the best aggregations of its kind, Foo gang had no trouble registering all the way. Followed by Benny Ross, nice looking juve who serves as m.c., and after setting himself with a little chatter introduces the chorus.

Line does an attractive 'Bolero,' then Ross is on again plugging Miss Rand a couple of more times before he goes into his own specialty. There is hardly a moment here that audience is permitted to forget it's Sally Rand's show.

Ross clicks nicely with his singing and piano playing, getting over imitations of Jessel and Gershwin, and then brings on his somnambulistic partner, Maxine Stone, for flock of giggles Gal, a good-looking blonde, yawns all over place and her sleepy indifference fits nicely with Ross' breezy style.

For an encore, Miss Stone is presumably to sing, but before she can start, piano has to be brought out again. That's the cue for Willie and Joe Mandell, comedy acrobats, and while they're spilling all over the back curtain, cluttering up the stage and a terrible racket, Miss Stone stands nonchalantly out front and goes through the warbling motions. Good for steady ripple of laughs and when line trips off after their second number, Mandells follow them on for their still sure-fire act.

That sets the stage for the finale and after chorus has given Miss Rand a perfect build-up, she appears in a white spot at the head of a flight of stairs, comes down slowly and goes into her dance. Manipulates the feathers okay and makes most of her imitators look like third-raters. At the end she ascends the stairs again, gives the customers a brief glimpse of the chasis and curtains close in with her wind-up.

Smart idea finishing that way, for fanner's specialty is purely a novelty and hardly an applause-getter. *Cohen.*

Switch for Health

Lincoln, April 30.

Rosita Royce, who's been waving fans over her person for the last five weeks with Henry Santrey's 'Soldiers of Fortune' unit, came home last week with pneumonia.

She's giving up the fans now and will do a scarf dance.

RKO CONSIDERS LOCAL STAGING

RKO is reported considering a local production idea for next season in its principal vaudfilm theatres, with Brooklyn, Cleveland, Chicago and Boston the towns under consideration.

Circuit tried the idea out last week in Cleveland, building a show around and adding a line of girls to a regular five-act vaude bill. It's doing the same thing this week at the Palace, Chicago, where Ken Murray opens for a run. Sid Silvers is also in this show.

Production plan discussed thus far is for local staging only, involving a stationary producer and line of girls in each house.

SCRAP OVER CODE RULE CLOSES PITT VARIETY

Pittsburgh, April 30.

Trouble with newly-organized Burlesque Artists Association closed Variety here Saturday night (28), earliest house has shut down for the summer in years. Differences between actors' union and George Jaffe, owner and manager, arose when Jaffe sought to dismiss a comedian after one week. Association demanded that performer stay for four weeks or get full salary for that time. Rather than accede, Jaffe decided to shutter.

Management burned plenty and stated when it reopens in fall, it will be without BAA members. Variety usually closes around last of May but with business showing a slight pick-up last week, house might have continued into June barring the fight with association.

NEW ACTS

MATTISON'S RHYTHMS (8)

Dancing, Si
14 Mins.; Speci
Academy, N.

Another flash of the youth gets its fling category. Good looks are well scrattered among this troupe of five boys and three girls, but when it comes to promising talent the allotment is pretty much monopolized by the tall, gangling youngster. His is a style reminiscent of the early Hal LeRoy, with the knack for dishing out mixed and broken rhythm, making this lad of the Mattison entourage a worthy candidate for training by some recognized expert of the buck and wing.

Act is adroitly put together. Outside of the long-legged boy, the center of interest is the line tapping of the four youths, obviously brothers, and two girls, and a routine by the set of twins of the former foursome in which they mix their precision toe and heel rapping with a roundelay on the saxophones. There's also a girl in the turn who would like to become a specialist in the Harlem moan. It's entirely beyond her reach. She could at least learn how to carry a tune.' With the warbler replaced and the act given a dressier background it might have a chance of going places on what there is of the medium time. *Odec.*

BERNICE and EMILY And THREE LONG BROS.

Dance Revue
10 Mins.; Full (Spec.)
State, N. Y.

Couple of months ago Bernice and Emily were teamed with King, King and King. Verdict at that time was that while each dancing turn individually had class, jointly the resultant revue wasn't too good. Now the King threesome who have plenty of authority and accentuation in their hoofing have been replaced by a mediocre carbon copy whose taps lack firmness and whose general stage deportment is without the stamp of approval. Boys look nice but have some distance to go professionally to meet fast competition.

Act is dull and listless and opened the State bill to poor results. This despite the remarkable precision acrobatics of the two girls. Their routines employing a staircase are especially fetching but the act is sloppily put together and just doesn't jell. *Land.*

THREE HEAT WAVES

Singing; musical
8 Mins.; two
Orpheum, N. Y.

Three males, introduced as by 'courtesy of Federal Broadcasting Company (WMCA),' in a combination of singing, musical work and hoofery. Last is reserved for the finale and delivered by one of the boys to the harmonica and guitar accompaniment of the others. It tops their straight harmony and boop-a-dooping, but the best portions of the turn are the hot harmonica and kazoo bits.

As a whole the act lacks spark, this mainly due to their grouping around the mike until the terpsichore session. Fortunately for them, however, they are on for but eight minutes. One more song and they probably would not have rated the warm applause they received.

Boys took their billing from the song, 'Heat Waves,' and were on the air but a short while. While no comparison, they are at times a takeoff on the Mills Bros.

In the deucer here.

OLVIDO PEREZ

Wire Act
8 Mins.
Roxy, N. Y.

This act is tops among those in the wire division. It should be with the Ringling show.

Olvido Perez, a young chap, does a routine on a slack wire without the aid of an umbrella that will bring any circus or theatre audience to an enthusiastic demonstration.

He opens with the usual routine matter, then goes into what looks like his best stunt, a drunk on the wire a la Maximo and that wire artist's big bit. Perez has something to top this, however. With the wire plenty slackened, he climbs up on a ladder balanced on the steel strand and after straddling the top, goes in for some juggling. He failed the first time here, when caught, but if a stall, it's the best-looking stall ever installed.

For the close Perez gets the wire down to within inches of the floor and swinging in a wide circle walks and turns around on it. His balance is uncanny. *Char.*

Frisco's P.A. Holiday

San Francisco, April 30.

With Marco's Orpheum playing those big name stage shows, house is practically surrounded with advance men and press agents.

Currently three of them are on the loose, Hilda Cole coming in for Kate Smith, who opens May 4 before hitting Los Angeles; Hal Niedes in from L.A. to p.a. for Olsen and Johnson, who open at the Columbia May 6, and then may do a condensed version at the Orph for F&M, while Grenade Wilson is ahead of 'Century of Progress' revue, current.

Tap Dance Stylist
RUTHIE BARNES
Featured Dancer
CBS RADIO SHOW
This Week (April 27)
PARADISE, NEW YORK
Week May 4, Fox, Washington

WANTED
Male dancing partner. Must be five feet ten inches or taller and proficient in BOLERO, TANGO, CARIOCA, for exhibition and studio.
SCHLAET STUDIOS
66 West 55th St., New York City

AN OUTSTANDING CIRCUS ATTRACTION . . .
AN OUTSTANDING VAUDEVILLE ATTRACTION
BOMBAYO
(THE MAN ON THE BOUNDING ROPE)
Just Completed 14 Weeks Headlining in Europe's Ace Vaudeville Theatres
Now Featured as 'The Man From India,' with the
HAGENBECK-WALLACE CIRCUS
COLISEUM, CHICAGO

FREDDY SANBORN

PAULINE COOKE
1674 Broadway
JOHNNY PERKINS UNIT
NOW PLAYING
LOEW'S BALTIMORE, MD.
O. L. Oz—Captain

TED COOK
9TH WEEK
B. & K. ORIENTAL THEATRE
CHICAGO

DAVE TANNEN
Panto Comedy
This Week, Tower, Kansas City
Dir. SEYMOUR SHAPIRO

Marcus Loew BOOKING AGENCY
General Executive Offices
LOEW BUILDING ANNEX
160 WEST 46TH ST.
BRyant 9-7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

MRS. MURPHY OUT OF NVA

Indie Agents' Drive to Enforce Code Okayed by All Bookers but Godfrey

Wit the exception of George Godfrey (Godfrey-Linder), who insisted on two provisions to keep down the salaries, all the important New York indie vaudeville bookers Friday (27) agreed unconditionally to support the organized indie agents in a drive to enforce the vaudeville section of the Motion Picture Code.

The 37 indie agents who hold membership in the Independent Vaudeville Artists Representatives' Association voted as a body to abide by the code in an organized manner, and penalize agents and bookers that violate the code. A committee, consisting of Phil Coscia, Bill Miller, Bill Schilling and Lew Sharp, was appointed to see the bookers and advise them of the agents' intentions.

On Friday afternoon the committee made the rounds of the various booking offices and drew a pledge of support in enforcement of the code, as it is generally interpreted, from all but Godfrey. Latter voiced opposition to the popular interpretation of the meaning of the $40 a week minimum salary provision.

What Godfrey Thinks

Godfrey's opinion, as he gave it to the agents, is that the $40 for a week's booking, as against the $7.50 per day rate, can apply to seven days' work whether or not the seven days follow consecutively and ithin the same week; that seven days' booking played in eight or nine days classifies as a week's work at $40.

The agents disagreed and asked the Code Authority for an opinion. Code Authority upheld the agents, stating the $40 rate applies only to a week's engagement played consecutively within the same week.

Godfrey also stated he will insist on enforcing the code provision which lowers the salary minimum for actors with less than two years' experience to $25. The booker stated he would require agents to obtain affidavits that their acts have been in the profession for over two years before he will pay them $40 weekly.

Elsewhere the agents' committee met with no opposition. In addition to the enforcement notification, they advised the bookers that they expect booking offices to help in penalizing violators. They will ask the booking offices to refuse to buy acts from expelled members of the agents' association. Bookers declared they will agree to this.

In the event an agent is found to have sold an act under code minimum, the agents' association will expel him and notify the bookers of their action. The agents further intend to effect a working agreement with the American Federation of Actors, by which joint actor-agent prosecution would be possible in the event of violations.

The 37 agent-members of the IVARA claim to represent 90% of the working vaudeville acts. Their attitude toward code enforcement is that they don't care to risk prosecution by being forced into violating the code by bookers. It is common knowledge in indie circles that some bookers have been openly violating the code in order to buy acts cheaper than their competitors, and in that manner grab other bookers' theatres.

Indie agents' association will elect permanent officers May 7.

Fite IATSE Delegates

Los Angeles, April 30.

Faction opposed to present leaders of Local 37, International Alliance Theatrical Stage Employees, is protesting action of the board of governors of the union in electing business representative Lew C. G. Blix and J. McEvoy as delegates to the IA annual convention to be held at Louisville June 4.

Members not in accord with the administration now in power assert that by-laws of the local specifically provide that convention delegates are only to be elected by membership meeting in general assembly.

ED SULLIVAN GIVEN LOEW'S N. Y. TIME

Loew office is laying out all its New York stage time for the Ed Sullivan unit. New bookings start May 18 at the Paradise.

The New York Daily News columnist, with a nite club revue headed by Harry Rose, opened at the State, New York, two weeks ago. This will be the only house omitted from the new Loew route. Unit is currently at the RKO Albee, Brooklyn.

Penner's Try-and-Get-It % Split Plus $10,000 At State, N.Y., This Wk.

At Loew's State, New York, this week Joe Penner won't break any records, but house should gross around $28,000, which is tops at the present 55c scale. State's record gross is $41,000, hung up by Jack Dempsey in person at 75c top.

Penner is in for $10,000 guarantee against a 50-50 split of the gross over $31,000, but probably won't get anything on the percentage split. Out of the $10,000 he's paying the cost of the whole bill, which includes four other acts besides himself. He'll probably finish the week with around $8,000 for himself, which is less than he has been getting on percentage deals out of town.

An early morning rush of business in the rain opening day (Friday) necessitated letting the waitees into the theatre at 10 a.m. Rehearsal was still in progress and had to be stopped. Acts went across the street to a public rehearsal hall and completed the tuning up over there.

VAUDE GUESTERS

Loop Spots Borrow Niterie, Ether Gag for One-Time B.O. Punch

Chicago, April 30.

Taking a cue from the radio programs and nite clubs, local vaude houses are going for the guest star gag as an 'extra added attraction.' Both the B. & K. Oriental and the indie State-Lake are using the guesters on different days, the Oriental on Monday matinee and the State-Lake in the first show on Tuesdays.

Besides these guest shows the houses are figuring on other specials for coin. State-Lake, for instance, now using a 'talent hunt' audition Monday night.

Trianon Gets Weeks

Chicago, April 30.

Anson Weeks orchestra set for a six-week run at Andrew Karzas' southside Trianon.

This suits the vacation period for the Wayne King orchestra, though it's likely that Weeks will stick through the Fair at one of the two Karzas danceries.

Curtis Sails Again

Jack Curtis (Curtis & Allen) sails June 9 on his umpty-umph European trip. This time he's also going into Russia, but for pleasure.

Dick Henry accompanies him as far as England to check on foreign bookings of U. S. acts.

ACTORS LOSE LUGGAGE

Cliff Crane, Ted Claire and Ken Nichols lost their luggage Saturday (30) motoring into Manhattan from Kingston, N. Y. Luggage dropped off the back of the car while in motion.

Threesome were with the NTG unit.

SAN'S SUPER, 4 OTHERS RESIGN

Climaxes Circuits' Investigation — Closing N. Y. Clubhouse — Guilds to Send Patients — Annual Fund Drive This Week

NEW MEDICAL HEAD

Saranac Lake, N. Y., April 30.

Mrs. Katherine Murphy yesterday (Monday) was asked for and submitted her resignation to New York as superintendent of the NVA sanitorium. Also going out, in what amounts to a general shakeup, are Mrs. Murphy's husband, who has been the san's steward and buyer of supplies; Margaret Beauchene, head nurse, and Mitzi Willette, housekeeper. All turned in their resignations.

Removal of Mrs. Murphy as supervising officer of the San was ordered as of last January by the New York State Department of Social Welfare, which carried on an investigation of conditions at Saranac Lake, but this was not complied with at the time by the NVA's board of directors. The state at that time recommended that Mrs. Murphy be demoted to housekeeper without supervision over patients.

Yesterday's action was the culmination of an investigation by the major theatre circuits which were prompted to act by the NVA's almost bankrupt financial condition.

It is understood here that a medical head will be appointed within the next week to take over powers of superintendent as well as the medical end. NVA board, from account, is satisfied with the present medical staff, headed by Dr. George Wilson, and will prevail upon Dr. Wilson to remain under the new sanitorium head. Objections were mainly to the house staff headed by Mrs. Murphy.

Economy Measures

NVA board's intention, as a result of its findings of the past month, is to sharply reduce operating costs both at the San and in New York. The latter probably will be accomplished by the closing of the costly 46th street clubhouse and removal of any necessary social activity to smaller quarters. At Saranac Lake the problem is to reduce the operating costs without impairing the curative purposes of the San.

Under Mrs. Murphy's superintending it was found that the average weekly maintenance cost per patient at the Sanatarium has been $32. This is double the average at most other sanitoriums of the kind. The NVA's high costs, not general-

(Continued on page 46)

Commissioner Moss and Agents' Counsel's Open Break; No Chance Of Compromise, Test Case Likely

Battle between the agents on one side and New York City on the other as to the legality of License Commissioner Paul Moss licensing the theatrical reps as employment agents is now wide open, after appearing last week as though an amicable compromise would be reached. Maurice Goodman, counsel for the RKO agents, informed Commissioner Moss yesterday (Monday) that all further negotiations were off, intimating that the city would be sued in a test case before licensing of agents could be made general.

Goodman and Harold Goldblatt, latter counsel for the Loew franchised agents, attempted last week to get Commissioner Moss to concede the point that some of the salesmen he classifies as agents are in reality personal managers, and therefore outside the pale of the employment agency law. Moss refuted this, however, with Goodman's letter, which incidentally, was sent without Goldblatt's knowledge, resulting.

Salaried Reps Only Exempt

Moss' contention is that any person who extracts fees from clients for procuring work for them is an agent falling within the province of the licensing ordinance, and that the only reps that can be exempted are those who are paid a weekly, regular salary whether the actor works or not.

The Commissioner contends that all agents are alike and there cannot be separate classifications for them as agents, or personal managers, and that all have to be licensed. He is proceeding at once against all agents to apply for licenses. Start of the fiscal year on the License Department's books is May 1, and all agents must be licensed by that date or face prosecution.

Commissioner Moss denied knowing about a reported ruling by N. Y.'s Corporation Counsel last week which upheld the briefs of Goodman and Goldblatt claiming distinction between agents and personal managers. Moss added that no interpretation of the law is necessary now as he had gotten a reading a long time ago which determined that he is legally right in his drive to license the act-sellers,

30 Give In

About 30 agents, according to Commissioner Moss, have already applied for licenses and submitted to the finger-printing the law requires. License fee is $25 yearly, entails a $500 to $1,000 bond, and requires that the applicant has had no criminal convictions.

It is held likely with the breach between the License Department and counsel for the agents, that a test-case arrest will be made shortly for a permanent ruling on the status of a theatrical representative in regards the Employment Agency law.

Goodman and Goldblatt are presumably working jointly for the RKO and Loew agents' associates for a total of $1,000 retainer. Combined, they also are representing the independent agents, who defrayed $150 of the costs.

N. Y. PAR TELLS JESSEL TO CUT HITLER GAG

No Hitler gags allowed around Paramount.

After George Jessel's opening performance Friday (27) at the New York Par, higher-ups among the theatre executives went into a huddle and decided to order the Hitler gag out of Jessel's routine. Execs said they dc not want to offend anyone, besides which the Jessel gag was deemed 'a little rough.'

Gag was not deleted in the Loew houses or at the Casino.

Chi Palace to Get Stage Director as Vaude Supervisor

Chicago, April 30.

Palace here will shortly have a theatrical director to supervise its shows on lighting, staging and general production. This follows an o. o. of the house by the RKO theatre chief, N. H. Blumberg.

House is suffering from adverse criticism on the part of the public, who compare the generally poor shows here with the productions at the cheaper Loop vaude stands. State-Lake and Oriental.

State-Lake has Charlie Niggemyer supervising the staging, lighting and costuming of its shows. Oriental and the B. & K. Chicago also have checkers. Palace, without production finesse, is charging top admish in town, however.

AFA'S 1ST BENEFIT HITS $3,500 GROSS

First benefit show of the American Federation of Actors Sunday night (29) at the New Amsterdam, New York, grossed around $3,500. Net is expected to be around $2,500 after expenses are deducted.

Moneys garnered by the show will mainly go toward the AFA's sick and benefit fund, although Ralph Whitehead, executive secretary of the organization, admitted part of it will be used toward founding branches of the AFA in other key cities.

Among the m.c.'s of the show were Fred Keating, president of AFA, Ted Husing and Bob Hope.

N. Y. Agents See an Unofficial Boycott of American Acts by Nazis

Broadway agents see an unofficial boycott of American acts for Germany. This goes for all turns, Jewish or otherwise.

Agents on this side of the big drink have not been directly apprised of any boycott by the German bookers, but have surmised the banning from the fact that not an American act has been booked into Germany in the past couple of months. Formerly U. S. acts went into Germany at the rate of half a dozen a month.

The foreign market as a whole seems shot now for American acts until next September, bookings being off in England and France until then. France is out because of the decline of variety shows in that country to almost none at all, while England's currence.

Palladium's annual 'Crazy Show' opens May 21, and, as last season, is expected to run throughout the summer. This show entails all the leading English comedy acts and rarely uses more than a couple of turns from this side of the Atlantic. Only U. S. personality set so far for the new 'Crazy' layout is Irene Vermillion.

Dick Henry of the Curtis & Allen office, who set Miss Vermillion, has also lined up Pegleg Bates; Mills, Gold and Raye, Slim Timblin, Radcliffe and Rogers, Freddie Craig, Jr.; Ray and Harrison, Smith, Rogers and Eddy, and the Gaudsmith Brothers for the Palladium starting in September.

Lipstone's Trip

Lou Lipstone returned to Chicago Saturday (28) after a three-day booking stay in New York for the Balaban & Katz theatres.

LYNCHBURG'S VAUDFILM

Lynchburg, April 30.

Paramount has resumed tab bookings. Slatz Randall and his Brunswick orchestra are featured in 'Rhythm Aristocrats,' playing first three days of this week.

Last week, house had Gertrude Avery's 'Diamond Revue.'

Variety Bills

NEXT WEEK (May 4)
THIS WEEK (April 27)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (4)
Ames & Arno
Harry Burns
(Three to fill)
(27)
Ray & Sunshine
2 Daveys
Grace Hayes
Ross & Edwards
Gomez & Winona
Paul Tisen Orch

Melissa Mason
Karre LeBaron Co
Mable Albertson
CLEVELAND
Palace (4)
Mr & Mrs Crawford
(27)
Buck & Bubbles
(Others to fill)
DAYTON
Palace (27)
Crazy Quilt Rev

Dave Apollon Rev
COLUMBUS
Broad (4)
Lupe Velez
(Others to fill)
EVANSVILLE
Loew's
2d half (10-11)
Amos 'n' Andy
JERSEY CITY
Loew's (4)
Thurston
MEMPHIS
Loew's
1st half (7-9)
Amos 'n' Andy
NEWARK
State (4)
Hollywood Rev

PROVIDENCE
Loew's (4)
3 Jackson Bros
George Prentice
Robbins Sis
Stuart & Lash
Merman & B Rev
WASHINGTON
Fox (4)
Geo Hall Orch
Loretta Lee
Gypsy Nina
Tito Guizar
Tony Wons
Keenan & Phillips
Al Kewellyn
Phil Cook
Ruth Barnes

At the
ROXY, NEW YORK
MARTY MAY
3 ROMEROS BROS.
OLVIDO PEREZ
ALL PLACED
By LEDDY & SMITH

Academy
1st half (4-7)
2 Daveys
Vaughn De Leath
Marty May
Louise Gay Co
(One to fill)
2d half (8-10)
6 Whirlwinds
(Four to fill)
2d half (1-3)
Togo & Chiyo
Al Verdi
Maidie & Ray
Frank Conville
Ri Orch
Audubon
1st half (27-30)
Olympia Co
Gilbert Diaz
Vox & Walters
Rome & Gaut
Marcelle & Williams
BROOKLYN
Albee (4)
Robbins 3
Aunt Jemima
Ray Ellis & La R
Johnny Burke
Long Tack Sam
(27)
Ed Sullivan
Harry Rose
Eddie Peabody
Cardini
Georgie Tapps
Gene Marvey
Dolores Farris
Cookies O'Neal
Golden Girl
Loomis 2
Madison
1st half (5-6)
Joe Fanton Co
(Others to fill)
1st half (28-29)
James Evans
Masters & Gautier
Radio Ramblers
Ruth Roye
Dorothy Martin Co
Tilyon
1st half (5-6)
Bob Nelson
Earl Lavere
(Two to fill)
1st half (28-29)
3 Nelsons
D & H Blossom
Burns & Janis
Chaz Chase
Bryant Rains & Y
CHICAGO
Palace (4)
Buster Shaver
Walter Winchell
Eddie Garr
(Two to fill)
(27)
4 Trojans
Gracie Barrie
Buster West Co
Phil Baker

DETROIT
Fox (4)
Crazy Quilt
(27)
Rae Samuels
MT. VERNON
Proctor's
1st half (5-6)
Peter Higgins
Proctor's (4)
Olvido Perez
Zelaya
Jay Dillon's Rev
Arren & Broderick
Rex Cole
(27)
Bill Robinson
Harlem on Parade
NEW BRUNSWICK
Keith's
1st half (28-29)
Zelda Bros
Ruth Ford
Bobby Pincus
Pahl & Leet Rev.
NEW ROCHELLE
Proctor's
1st half (5-6)
Rimacs Orch
ROCHESTER
Keith's (4)
DeGuchi Japs
Zimbalist Co
Welst & Stanton
George Beatty
Don Lee & T
(27)
3 Whippets
Roy Smeck
Lewis & Ames
Ruiz & Bonita
SYRACUSE
Keith's (4)
3 Whippets
Frank Richardson
Lewis & Ames
Ruiz & Bonita
(27)
DeGauchi Japs
Zimbalist Co
Welst & Stanton
George Beatty
Don Lee & T
TRENTON
Capitol
1st half (4-7)
4 Cards
Harry Savoy
(Two to fill)
1st half (27-30)
Emerald Sis
Fred Ardath
Don Zelaya
Jans & Lynton
2d half (1-3)
Marc'lle & Williams
WHITE PLAINS
Proctor's
1st half (5-6)
Tom Monahan Orc
YONKERS
Proctor's
1st half (5-6)
Pickens Sis

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
PARAMOUNT BUILDING
This Week: Mitchell & Louise; Lola Chalfonte

Paramount

NEW YORK CITY
Paramount (4)
Gertrude Niesen
AUSTIN
Paramount (4)
Withers' Follies
BOSTON
Metropolitan (4)
Gene DeQuincy & L
Rosemary Deering
Bill Aaronson
Dale Rhodes
Paul Draper
Paul Gerrits
BUFFALO
Buffalo (4)
Lottie Mayer
Slate Bros
CHICAGO
Chicago (4)
Roxy
Chicago (27)
George Olsen Orch
Ethel Shutta
'Hotcha' Gardner
Margery Maxwell
Marbro (4)
Buck & Bubbles
Radio Rubes
Marbro (27)
Radio Rubes
Ralph Olsen Co
George Campo
Libonati 3
Joe Peanuts Co
Oriental (4)
Solly Ward Co
Stan Kavanaugh
Kirk & Lawrence

Oriental (27)
Tom Dick & H
6 Lucky Boys
F & J Hubert
Lee Hill
Milt Hull
Eddie Sol
Elmer Clive Co
Lang & Squires
Gaylene Sis
Ted Cook
Uptown (4)
Joe Peanuts Co
Ralph Olsen Co
DALLAS
Paramount (4)
H Timberg's Co
DETROIT
Michigan (4)
Gloria Swanson
F & J Hubert
FORT WORTH
Worth (4)
Jari Renee & V
Reynolds & White
Michon Bros
Bert Walton
Russian Rev
Hollywood (4)
Frank Buck
HOUSTON
Paramount (4)
Honeymoon Express
MINNEAPOLIS
Minnesota (4)
Geo Olsen Bd
SAN ANTONIO
Paramount (4)
Withers' Follies

Warner

ELIZABETH
Ritz
1st half (28-1)
Broadway to Rio
2d half (2-4)
Murry & Sinclair 2
Val Irving Co
Vanishing Maid
(Two to fill)
PHILADELPHIA
Earle (4)
Lewis & Van
Oscar Lorraine
Stewart Sis
Garner Wolfe & H
(One to fill)

(27)
Van Horn Inez & L
Bob Carney Co
Betty Boop
Georgie Price
WASHINGTON
Earle (4)
Honey Fam
Violet Carlson
Emile Borio
Donatella Bros & C
(27)
Lewis & Van
Goss & Barrows
Freddie Craig Jr
Jack Fulton & R

Independent

CHICAGO
State Lake (27)
Alice Joy
Prof Lamberti
Gus Robey Co
Doris Hurtig
Jack & Buddy
Rebe & Rathburn
Ray Rich & Dell
HOLLYWOOD
Chinese (indef. run)
Gambarelli
Jack Powell
Cookie Bowers
Jackie Hughes

Billy Severin
100 Voice Ens
LOS ANGELES
Orpheum (26)
Inez & DeWin
3 Ebony Steppers
Wilfred DuBois
3 Vanderbuilt Boys
Joe & Jesta Mole
Million Dollar (26)
Novelle Bros
Night in Spain
Clinton Rosemond
Loc Packer
De Pina Tr

Fanchon & Marco

NEW YORK CITY
Roxy (4)
Jack Liss Orch
Gladys Beck
Chuck & Chuckles
Gilbert Diaz
Lane & Buddy
Wesley Eddy
DENVER
Orpheum (26)
Hollywood Premier
Traver & Sharpe
Sunkist Ens
(3)
Novelle Bros
Mack Jack & A
Jeanne Devereaux
Sunkist Ens
(One to fill)
LOS ANGELES
Paramount (3)
Olsen & Johnson
(26)

Ted Lewis Bd
PHILADELPHIA
Fox
Earl Lindsay
Sally O'Neil
Mills Gold & Raye
Alyse & H Bernie
Tom Hardy
Paul Niles
Shirley Gordon
Marjorie Grant
Odette Sis
Topsy Fafurl
Carroll Kaye
Abbey Brown
SAN FRANCISCO
Orpheum (4)
Kate Smith
Bettina & Sylvia
Sunkist Ens
(27)
Cent of Prog
Sunkist Ens

Loew

NEW YORK CITY
Capitol (4)
Jack Benny
Condos Bros
Mary Livingston
4 Cardini
Lanny Ross
6 Stooges
Boulevard
1st half (4-7)
Helen Bach 3
Bernard & Harry
John & Harlan
Sam Hearn
Roye & Maye Rev
2d half (8-10)
Gautier's Hot Dogs
Edith Marson Co
Seed & Austin
Hal Jerome
6 Yellow Jackets
Orpheum
1st half (4-7)
Large & Morgner
Jean Sargent
Bob Carney Co
Hal Jerome
Dawn & Darro Rev
2d half (8-10)
Martin & Martin
Gordon Reed & K
Milton Douglas
Sid Page
Miles & Kover Rev
Paradise (4)
Cab Calloway Orc
5 Pericolators
Alma Turner
Nicodemus
Girl Singer
State (4)
50 Mill'n Frenchm'n

BROOKLYN
Gates Ave
1st half (4-7)
Gautier's Hot Dogs
Milton Douglas Co
Stars of Yesterday
Seed & Austin
5 Yellow Jackets
2d half (8-10)
Large Morgner
Bernard & Henry
St. John & Harlan
Talent & Merit
Roye & Mae Rev
Metropolitan (4)
Jans & Lynton
Sheila Barrett
Lewis & Moore
Chas Foy Co
Alex Morrison
Valencia (4)
Joe Penner Co
AKRON
Loew's
2d half (8-10)
Dave Apollon Rev
BALTIMORE
Century (4)
Arthur LaFleur Co
Roy Smeck
Rio Bros
Joe Phillips Co
Adair & Richards
BOSTON
Orpheum (4)
Joe St. Onge Co
Willie Solar
Edgar Bergen Co
Young Worth & W
Gracella & Theo Co
CANTON
Loew's
1st half (4-7)

London

Week of April 30

Astoria D. H.
Bebe & Rene
Canterbury M. H.
1st half (30-2)
Clifford & Rhodes
Noran & Elof
2d half (3-5)
Sereno & June
Leon Rogee
Dominion
Joyce Kit-Kat Bd
Kit-Kat Revel
Bradley's R Gls
New Victoria
Meistersingers
Trocadero Rest
Anna Guglimetti
Gaston Palmer
Dyna-mites
Beryl Orde

Maurice
CLAPTON
Rink
Hatton & Manners
Keith & Cortez
Morris & Cowley
EAST HAM
Kinema
1st half (30-2)
Daimler & Radie
Marianjanos
Co as booked
2d half (3-5)
Lewis & Lawn
Barber & Allen Co
Co as booked
Premier
Keith Wilbur
O'Shea & Joan
Benedetti Bros

EDMONTON
Empire
Chas Austin
Willie Lancet
Chas Coburn
Arthur Reece
Nell Calvert
Tom Leamore
Harry Bedford
Ida Barr
EDGEWARE ROAD
Grand
Emelie Hooke
John Myrddin
FINSBURY PARK
Empire
Jack Hylton Bd
Co as booked
HAMMERSMITH
Palace
Val Rosing
HOLBORN
Empire
Jack Payn Bd
Brookins & Van
Tracy & Vinette
Dolores A & D
Co as booked
HOLLOWAY
Marlborough
Conrads Pigeons
Turner 2
G Richards 4
ILFORD
Super
Keith Wilbur
O'Shea & Joan
Benedetti Bros
ISLINGTON
Blue Hall
1st half (30-2)
Sereno & June
Leon Rogee
2d half (3-5)
Clifford & Rhodes
Moran & Elof
KILBURN
Grange
Emelle Hooke
John Myrddin
LEWISHAM
Palace
Somers Bd
LEYTON
Savoy
3 Aberdonians
3 Virginians
Fred Lindsay Co
NEW CROSS
Kinema
3 Royces
D Dale & Gang
Conway & Burns

PALMERS GREEN
Palmadium
Cotton Bd
PECKHAM
Palace
3 Royces
D Dale & Gang
Conway & Burns
Tower
Harry Wilson
R & E Myles
Claude Dampier
PENGE
Empire
E & D Waters
Co as booked
SHEPH'RDS BUSH
Pavilion
Val Rosing
STAMFORD HILL
Regent
Conrads Pigeons
Turner 2
G Richards 4
STRATFORD
Broadway
3 Aberdonians
3 Virginians
Fred Lindsay Co
Empire
Jack Payne Bd
Co as booked
STREATHAM
Palace
Harry Wilson
R & E Myles
Claude Dampier
TOOTING
Granada
Jack Hylton Bd
TOTTENHAM
Palace
Hatton & Manners
Keith & Cortez
Morris & Cowley
WALHAM GREEN
Red House
Jack McCarthy
WEST HAM
Kinema
1st half (30-2)
Barber & Allen
Lewis & Lawn
Co as booked
2d half (3-5)
Daimler & Radie
Marianjanos
Co as booked
WIMBLETON
Palais de Danse
Bebe & Rene
WOOD GREEN
Palace
Billy Cotton Bd

Provincial

Week of April 30

EDINBURG
Regent
1st half (30-2)
2 Mitchells
2d half (3-5)
Duncan & Ptnr
LEITH
Capitol
1st half (30-2)
Duncan & Ptnr

2d half (3-5)
2 Mitchells
NOTTINGHAM
Empire
Gene Dennis
Anona Wins
Ted Ray
4 Bennos
Wyn & Ivy
Raymond Smith

Cabarets

NEW YORK CITY

Algonquin Hotel
Cookie F'rchild Orc
Jack King
Airnue Rest
Ernie Hulst
Bal Musette
Millard & Anita
George Marshal
Pierrots
Madam Georgette
Mme Yvette
Leon Bedore
Apache Orc
Bal Tabarin
Betty Calton
Paco & Estelle
Can-Can Orc
Beaux Arts
Lucien La Riviere
Thomara Doriva
Clara Larinova
Inez La Vall
Clothiel Berryessa
Norman Astwood
Siltan & Mari
Maurice Shaw Orch
Lopez's Hawaiians
Casino de Paree
Frances Williams
Hal LeRoy
Jimmy Savo
Saxon Sis
Holland & June
Gomez & Winona
Cardini
Hinda Wassau
Leon Friedman Orc
Ben Pollock Orch
Casino Town Club
Breez Fletcher
Allan Cales Orc
Central P'k Casino
Eddy Duchin Orc
Eddie Garr
Florence & Alvarez
Chapeau Rouge
Peppy de Albrew
Frances Maddux
Marian Davis
Galli-Galli
Godoy's Tango Bd
Dick Gasparre's Or
Chateau Cresta
Sedane & Swar
Evelyne Darville
Dave Bernie Orch
Club Kentucky
Yvonne De Brier
Renee Bernardi
Doris Sax
Gene O'Reilly
Bobby Douglas
Kitty Kelly
Edith O'Hallissey
Peggy O'Day
Joe Lewis
Wilma-Novak
Honey Burns
Dorothy Maxine
Helen Lorraine
Hal Thornton
Kentucky Club Orc
Club New Yorker
Jack Rees Orc
Club Richman
Jack Mason Rev
Lido Girls Orc
Commodore Hotel
Isham Jones Orc
Isabel Brown
Cotton Club
C C Rev

Aida Ward
Jimmy Lunceford O
Croydon Hotel
Charles Eckels Orc
Delmonico's
Blanche & Elliott
N Morton & Boys
Sid Tomack
Selma King
Dorothy Van Alst
Satch & Satchel
Joe Venuti & Orch
Dubonnet
Joe Fejer Orc
El Chico
Tanco & Lorca
Las Ajedas
Adelina Duran
Orlando Ricarde
A B C 3
Pilar Arcas
El Morocco
Arthur Brown
Jos C Smith Orch
Menendez Orc
Essex House
Glenn Gray Orc
Gov. Clinton Hotel
Enoch Light Orc
Ha-Ha Club
Danny Healy
Jack White
Jerry Bergan
Lillian Fitzgerald
Roth-Andrews Orch
H'lyw'd Restaurant
Rudy Vallee Orch
Eddie Peabody
Moore & Revel
Beauval & Va
Mickey Brantz
Iris Adrian
Mathea Merryfield
Marion Martin
Drucilla Strain
Gene Marvey
Jerry Lester
Holland Tavern
Florence Bender
Elmer Dade
3 Blue Chips
Hotel Dixie
Art Kahn Orc
Hotel Edison
Raginsky Ens
Hotel Gotham
P Van Steeden Orc
Hotel Lexington
Jack Little Orc
Hotel Lincoln
Pancho's Orc
Hotel Gt. Northern
Ferdenando Orch
Hotel McAlpin
Sam Robbins Orc
Hotel Montclair
Harold Stern Orc
Mario & Floria
Hotel New Yorker
Charlie Davis Orc
Hausten & Harden
Leata Lane
Ruby Wright
Hotel Pennsylvania
Don Bestor Orc
Baron & Blair
Hotel Pierre
Jack Denny Orc
Hotel Roosevelt
Rubinoff Orc

Kelly's
Chiquita Venezia
Rita Renaud
Peggy La Plante
Jeanne McCauley
Evelyn Thawl
Claire Osgood
Danny Higgens
La Yarnell
Carlos Lopez
Billy Plaza
Elaine McCoy
Carlos & Marchan
Joe Capella & Orch
Kings Terrace
Sid Tomack
Rich'dson Orc
Leon & Eddie's
Chas Drew Bd
Ron Perry Orch
Maison Royale
Antobal Cubans
Marlborough House
Vivian Vance
Michael Zarin Orc
Mayfair Yacht Club
Walker O'Neill Orc
Dwight Fiske
Mori's Rest
Eddie Davis Orc
Moulin Rouge, B'kn
Larry McMahon
Connie Lang
Eleanore Gardner
Frank Morey
Martin Trini Orch
New Wonder Bar
(Union City)
Ann Pennington
Ann Seymour
Bernard & Rich
Gale Tracy & L
Lily Lido
Jimmy Burns
Noel Sherman
Billy Arnold
Ernie Golden Orc
Old Roumanian
B Thomashofsky
Regina Zuchenberg
Ethel Bennet
Anna Fiordorovna
Viola Cody Co
Sammy Calton
Dorothy Lee
Helen Dean
Sylvia Strauss
Frances Loring
Hy Lomberg
Ted Edwards
Grabowsky Orch
Palais Royal
Georgie Tapps
3 Ambassadors
Edna Sedgwick
Peggy Strickland
Loomis Sis
Leah Ray
Nitza Vernille
Ina Ray
Jerry Cooper
Machil & LaValle
Phil Harris Orc
Val Olman Orc
Paradise
NTG Rev
Morton Downey
J Johnson Orc
Felicia Sorel
Ann Lee Patterson
Needa Kinkaid
Bruno & Manon
Earl, Jack & B
Johnny Hale
Iva Stewart
Buck & Bubbles
Tess Gardell
Park Central Hotel
Chas Barnett Orc
Petit Palais
Dimitri & Virgil
Biltmore 3
Nan Blackstone
Jolly Coburn Orc
Place Pigalle
Dario & Diane
Marion Chase
H Rosenthal Orc
Don Alphonse Orc
Plaza Hotel
De Marcos
Emil Colman Orc

Restaurant La Rue
Arthur Warren's O
Ritz Tower
Nat Harris Orc
Russian Kretchuna
Kuznetzoff & N
Samovar
Mme Nicolina
Radneff
Simon Philipoff
Mon'negro & Dorita
P Zam's Gypsy Bd
Savoy-Plaza
Freddie Martin Orc
Sernet's Pub
Gertrude Moody
Zora Gray
Pat Whalen
Billy Calligan
Simplon Club
Estelle Taylor
King's Jesters
Wm Farmer Orc
Sherry's
Harry Bush Orc
Mario & Florio
St. Moritz Hotel
Leon Belasco Orch
Wilkins & Meyers
Sheila Barrett
Veroell Sis
St. Regis Hotel
Vincent Lopez Orc
Minor & Root
Surf Club
Jack Myers Orc
Charlotte Murrie
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Jack Murray Orc
Theatre Cafe
Chas Strickland Orc
Henry Fink
Tic Toc Club
Cross & Dunn
R & E Reyes
Sugar Marcel
Mimi Rollins
Pomeroy Girls
Buddy Fishers Orc
Tuscany Hotel
Bela Loblov Orc
Ubangi Club
Dave Martin Orc
Vanderbilt Hotel
Joe Moss Orch
Ward & Hopkins
Village Barn
Anthoni Trini Orc
Beth Challis
Eddie Ray
Geo McGuire
Frances McCoy
Josh Medders
Netta Carlisle
Nino & Negrita
Village Nut Club
Cliff Clifton Rev
Nutsy Fagan
Bebe Moffee
Louise Mitchell
Allyn Reese
Walsh Bros
Eddie Clifford
Milt Spielman Orc
Waldorf-Astoria
Maurice Cordoba
Margo
Carmen
X Cugat Orc
E Madriguera Orc
Wash Sq. Club
Frank Farrell Orch
Weylin Hotel
Michael Covert Orc
Wing Club
Harriett Lee
Wivel Cafe
Amy Atinsan
Jack Wick
Lillian Lorraine
Ami Pavo
Maidie Du Fresne
La Salle Orch

Rainbo Gardens
Bill Aronson
Shannon Sisters
Laf'yette & L'Verne
Countess E v Losen
Keller & Field
Gaylene Sisters
Dorothy Thomas
Jules Stein Orc
Samovar
Karyl Norman
Leon Lavarde
Dawn Sis
Lyle Smith Orch
Alice Rydner
Terrace Gardens
Roma Vincent
Ainsley Lambert R
Clyde Lucas Orc
Tin Pan Alley
Al Sanders

Eadie Hayes
Crane Sis
Vernon Craig
Gwen Lorry
Barney Gugle
Stuart Woodbridge
Floyd Townes Orc
Via Lago
Bobby Graham
Crane Russell Orch
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler
Al Garbell
Edna Leonard
Billy Richard
Art West
Jean LaMarr

CHICAGO

Bismarck Hotel
(Walnut Room)
Blackhawk
Seymour Simons
Earl Rickard
Chez Paree
Henry Busse Orc
Club Leisure
Lucio Garcia
Billy Meagher
Joe Manni's Orch
Betty Chase
Jack Sexton Jr
'Sugar' Harolds Or
Club Royale
Lee Morse
3 Racket Cheers
Nellie Nelson
Szita & Annis
Dorothy Wahl
Fritz Miller Orc
College Inn
8 Evans Co-eds
Jimmy Mattern
Beuvell & Tova
Frankie Masters Or
Congress Hotel
(Joe Urban Room)
Art Kassel
Robert Royce
Cherie & Tomasita
Colosi
Julia Lyons
Dorothy Henry
Deronda & Barry
Enrico D'Alba
Eddie Deering
Countess Boriska
Signor Barsoni
Art Buckley
Bob Tinsley Orc
Club Alabam
Trudy Davidson
Eddie Roth Orc
Drake Hotel
Slavio Ballet
Stanley Hickman
Biltmore 3
Frances Willer
Harriet Lindgren
Ruth Lee
The Crusaders
Earl Burtnett Orc
Edgewater each
Esther Todd
DeRonda & Barry
Art Carroll
Harry Sosnik Orch
Harry's N. Y. Bar
Don Penfield
Germaine LaPierre
Harry Harris
Al Wagner

Billy Meyers
Elmer Schobel
Joe Buckley Orch
Hi-Hat Club
Sunny Gaer
Jimmy Cassidy
Effie Burton
Rick & Snyder
Ruth Barton
Dot Meyers
K-9 Club
Billy Brannon
Half-Pint Jaxon
Ed Casey Orc
Leon La Verde
Earl Partello
George Oliver
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Marge & Marie
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Club Minuet
Sylvia Lee
Yvonne Nova
Henry Mack
Adelina Dossena
Frank Sherman
Mural Room
(Brevort Hotel)
Earl Estes
Edgar Rice
Stan Rittoff Orch
Jaros Sis
Nut House
Moe Lee
Jo-Jo
Geo DeCosta
Harry Sherr
Jimmy Lane
"Opera Club"
Edwina Mershon
Lawrence Salerno
Tom Gentry Orch
Jose Rivas Orch
Pierce & Harris
Palmer House
Lydia & Joresco
Stone & Vernon
4 Calif's
Larry Adler
Chauncey Parsons
Abbott Girls
Paramount
Phil White
Julia Gerity
Edna Rush
Miss Harriett
Pearl Trio

LOS ANGELAS

LOS ANGELES
Biltmore Bowl
Hal Roberts Orch
Cafe de Paree
Hacker & Sykes
Marguerita Lucille
Sims Sis
Wanda & Dona
Ken Willmarth
Cocoanut Grove
Velpz & Yolanda
Ted Flo-Rito Orch
Club Ballyhoo
Donald Kerr
Anita Faye
Dorothy Ates
Lee McNally
2 Peaches

Donald Faverot Orc
Cotton Club
Ellington Orch
Hollywood Stables
Buchanan Co
Ted & Laurel
Ted Florito
Monia Hol
Joe Lewis Orch
Paris Inn
Little Morocco
Pep Pontrelli Orch
Monte Carlo
Jan Wilde
Carla Montel
Rose Valyda
Morello Bros
Shapelle R 2

School Film

(Continued from page 3)

come from exhibitors, one of the provisions the plan will be that these pictures are to shown within school hours. Proponents of the scheme figure the subject matter will justify the classroom time and that that will quiet the exhibs.

Proposal really has two purposes. One is to put the film colony's idle to work and the other is that such product can be held up as an altruistic gesture by the film industry at large. The latter angle, it is presumed, would not be entirely welcome to the picture business at this time, when church, welfare and reform organizations seem to be closing in from all sides in a campaign against the screen.

If sufficient people become interested, and should it look as if the project could get places, an effort may be made to reach Washington to ask for a Government subsidy. It is even hoped that the interest of Mrs. F. D. R. may eventually be gained.

Recruiting the Idle

Scheme would call for casts to be derived from idle minor players, with technical crews also to be recruited from those who have nothing but time on their hands. This would carry down the line from scenarists to cutters. It is pointed out that this type of school film would give the better type of extra and small bit player a chance to be important in front of a camera while second and third cameramen would step into top spots for such shooting. And so on throughout the entire unit. Another angle is that it might occasionally be possible to obtain a player of more or less prominence from one of the major studios on the theory that either the performer, studio, or both, might want to be publicly identified as co-operating in such a movement.

Financial plans, mostly dependent upon the Government, organization and who would head it are all pretty hazy right now. It's too theoretical at the moment, although Sol Lesser is among those aware of the idea and has offered to do what he can on the production end if actual launching ever takes place. Neither is it known whether any schools or educators have been interviewed for their reaction. It is simply being taken for gr nted by those interested in the Hollywood phase, which is primarily to put people to work, that the schools would welcome this type of film.

There is no question of profit in the venture as outlined other than for those who would draw salary while actively engaged in making a picture. Any employed executive, performer or technician concerned would be expected to donate his or her services.

As previously stated, the proposition is strictly hypothetical at the moment, but it is being talked about and the number who think it's worth a try are growing. If sufficient strength should be gained here to send a representative, or committee, to Washington with a definite plan, and if the Government should see fit to endorse unto a subsidy, it seems reasonable to suppose that most of Hollywood would swing into line. It could even reach the stage where the big shots might be begging to get an oar in somewhere.

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15 YEARS AGO

(From VARIETY and Clipper)

Paramount first National fighting for Constance Talmadge. Both claimed to hold valid contracts. FN won.

One of those alleged disease prevention films was at the G. O. H., Brooklyn. Men sat in the orch and the women had to climb to the balcony.

Martin Beck, Orpheum head, forbade all references to prohibition on the stage. Also limited appearance of piano on stage to once to each show.

N. Y. Times was censoring the particularly art work.

Jake and Lee Shubert made up after a six months' no-talking feud.

New England anti societies were making such a hot attack against trained animal acts that bookers were leaving them out of programs in that section. Cruel training complained of.

U. S. Navy created a special department for Wells Hawkes, who had done great work during the war.

N. legit producers held their first meeting to form some sort of protective association. Producing Managers' Ass'n.

D. W. Griffith took the Cohan theatre for a repertoire of his hits, starting with 'Broken Blossoms.' Not such a good idea, though 'Blossom' drew.

50 YEARS AGO

(From Clipper)

North Adams, Mass., had two theatres and one hotel. Manager of one theatre owned the hotel. Troupes at the other house were denied profe.sional rates.

Telling of the closing season T. H. Winnett recorded that his troupe had traveled 2,169 miles, spending 73 hours on 13 railroads, at a cost of $642.46. Used 13,823 lithos and pasted 14,233 sheets of paper.

Performers in a dime museum in Fall River, Mass., got only part of their salaries. Manager tossed in the auditorium chairs, and they hocked those to get out of town.

Barnum was wiping up the Forepaugh show in Philadelphia, and in Forepaugh's home town, too. Chas. H. Day jumped the Phila outfit to press agent for Barnum.

Circus out west was kidding with 'the only coal black sacred elephant in captivity'.

W. W. Cole circus rained out in St. Louis. Impossible to give either parade or performance.

Lillian Russell was in Brussels with Pa.ris to follow. Singing in illee Taylor'.

'Falka', a tuneful operetta, was a hit at the Casino where it premiered. First shown in Phila.

Actors' Fund benefits in various cities totaled only $7,000. Less than half of the previous year's take.

Henry E. Abbey's benefit at the Metropolitan netted $40,000. Scalchi refused to appear because of an earlier spat. Abbey returned her subscription and she gave it to the ctors' Fund.

Inside Stuff—Pictures

Now that the Par trustees have indicated a desire to sue Par directors and others under stock repurchase agreements, greater interest centers around the impending appeal, also in the State courts, of Samuel Zirn, acting as attorney for Robert S. Levy, Par bondholder. Zirn appeal is to the State Court of Appeals in behalf of Levy and 'any other bondholders similarly situated,' and, it is expected, will be argued during the week of May 7. Interest in the action centers around efforts of Zirn to get a ruling on whether Par directors and officers can be held responsible for the film-hocking and other deals under fire.

When it was up in the Appellate Division recently, responsibility also included the Columbia Broadcasting stock repurchase, one of the three deals the trustees want to sue on. What Zirn wants from the highest State court is a ruling on the question whether a non-judgment creditor, such as a bondholder, can sue in behalf of creditors or whether only the Par trustees could bring such an action.

His original Levy suit against Par which asked for a receivership the same week Par took that step itself, details all the stock repurchase agreements as one branch of a large, comprehensive action.

Major circuits and independent chains are setting themselves for a big battle when the NRA grievance board opens its doors in New York. Charges from the independents of over-lapping protection and alleged manipulation by big interests of using booking power to cause a scarcity of product in competitive zones comprise the highlights.

Delay in getting the local machinery ready is stalling the Manhattan grievance grand opening until May 8. This had been scheduled for May 3. While it is heard in exhibitor circles there are 'hundreds of cases on the New York docket', official grievance spokesmen over the weekend stated that not over 10 cases so far have been formally set down for hearing.

The hearings are to be public except when the board commences weighing the evidence for a decision which will be done in star chamber.

The New York zoning board likewise has before it the major problem of speeding up distribution.

Suit of the Paramount trustees against a group of banks and Film Productions Corp., P.F. subsidiary to which negatives were transferred to secure a loan of over $13,000,000, will probably go over to autumn. Attorneys still working on this action believe matter will not be reached for trial by June, when the New York Supreme Court recesses for the summer.

This is the only important legal action of the Par trustees started except last week's step to sue for recovery of $12,237,071 from Par directors and others in connection with stock repurchase deals on which Par's own stock was guaranteed at high figures, around $80. Not intending to file this action just yet, although summones will be served on intent to file, it is likely this action also will not reach the Supreme Court until the fall.

Press agent gags contained in some syndicated cartoons on film people finally caused editors of the Los Angeles Times to rebel. Drawing that finally caused the editorial blow up there depicted how Bing Crosby, while making a film at Catalina, had been chased by a whale.

L. A. Examiner also runs a cartoon which recently caused a laugh at Hollywood by saying that Warner Baxter always had to be introduced to his leading ladies several weeks in advance of a picture so that he wouldn't be embarrassed making love to them.

Cartoons are popular with readers, and NEA is also now establishing one.

Julien Duvivier, French director just back to Paris from Canada with shots for 'Maria Chapdelaine,' is squealing because Canadians made him pay $770 customs duties to bring in equipment and film, and then wouldn't reimburse him when he took them out. Contrary to international usage, he says.

Especially sore because he only used half of the 13,000 feet of film he took in, and so had to pay just to bring 6,500 feet in and take it out again in the same raw state. Wants diplomatic action taken. He's going back in August to take summer shots, so he's anxious.

Persistent denial from Loew officials that the Loew company has worked out a new deal for the Capitol on Broadway. Also, whether Loew is still interested in acquiring the Roxy theatre.

The ground lease on the Capitol is held by the Moredall company, in which subsid Loew has a 50% interest.

In the meantime, A. C. Blumenthal is stated to be angling still for the Roxy with trade belief that in doing so the financing arrangements may come from Loew as with the Poli theatres in New England.

Representatives of the Panama government registered a kick with Fox against the filing of the Jacques Duval story 'Marie Gallante.' Contention is that the yarn is French propaganda and unfair to Panama of the period when the Canal was built.

Protest came while Henry King and a crew were in the Canal Zone filming. Winnie Sheehan got on the long distance phone and after assuring the Government the protest was withdrawn and an offer made to give full co-operation to the unit.

Paramount received $150,000 in settling its $3,000,000 obligation from Art Cinema.

Paramount originally loaned Art Cinema, United Artists financing firm, the $3,000,000 to divert the possibility of a Warner edge with U. A. Par, for the loan, received notes plus an option to buy 50% of the common stock of Art Cinema. Par never took up that option.

Paramount trustees consider the Detroit-Par situation as closed for the time being. Also, Detroit operation is independent of the Par home office theatre management.

This was shown conclusively the past week when on the trustees' action, Roxy and his Gang were cancelled out of Detroit after the Par home office theatre department had booked the act into Detroit.

Starting today (May 1) Universal is doing all of its printing in its own laboratories in Hollywood. The lab payroll will include some 300 employees and Roy Hunter, now in New York, will assume charge.

In addition to saving money on cost of physical operation U is also counting on the time element.

In refusing to cooperate with foreign correspondents on the Coast, Paramount's foreign studio publicity man is using a unique argument for his stand. In turning down the credentials of one writer he stated, 'Your stuff is getting into foreign papers six weeks ahead of placing by our own people and we can't have that happen.'

For ritish and general European release United Artists has changed the title of 'Nana' to 'Lady of the Boulevards'.

Two reasons. There was a previous European film titled 'Nana' and it also is figured that Zola's story was switched so much there might be, on the Continent, some resentment.

Independent producer on the Coast has been making the telephone rounds of writers, including many employed by majors, asking them to write for him on spec. If stories are satisfactory he will buy them. If not, writer has just wasted his time.

Inside Stuff—Legit

Fortune, the monthly mag, prints in its May issue an extended story on 'Roberta', current operetta, plus comment on the successes of its producer, Max Gordon. Publication based its story on the fact that although 'Roberta' looked like it was going $100,000 in the red at the end of the fifth week, business suddenly turned with indications that the show will make that much profit instead of losing it.

Gordon, in Fortune's story, is credited with a string of nine successes within a four-year period on his own. Producer admits one flop in that group but records indicate that six of the nine clicked, a high average. Included are his four current attractions, one of which, 'Her Master's Voice', closes this week. 'Roberta', 'Shining Hour' and 'Dodsworth' are the others, 'Hour' being the English show tossed into Gordon's lap by Noel Coward who has a piece.

Gordon's ace show is 'Dodsworth'. When it clicked his comment was, 'Now I can pay off'. Marcus Heiman is Gordon's silent and only partner in that hit and also has had an interest in the other Gordon shows, past and present.

One curious omission in the Fortune yarn is the failure to mention Albert Lewis and the firm of Lewis and Gordon. Latter specialized in this firm's vaudeville activities but was financially teamed in the Lewis and Gordon legit productions with Lewis the stager. Mag story states that Gordon produced 'The Jazz Singer' with Sam H. Harris; also 'Rain'. However, 'Singer' was billed as presented by 'Lewis and Gordon in association with Sam H. Harris', while the billing for 'Rain' did not mention Lewis and Gordon, who had a small interest. Lewis quit Broadway for pictures several years ago and is at present in Hollywood with Paramount.

It was expected along Broadway that 'Men in White' would be named as the drama winner when the Pulitzer awards are announced, although 'Mary of Scotland' was given most frequent mention as the winner of the six plays in the running. Other candidates were 'Ah, Wilderness', 'Tobacco Road', 'Yellow Jack' and 'She Loves Me Not'. Latter drew the Roi Cooper Megrue prize for comedies last week.

'Men' was regarded as a dark horse. It is aimed for a summer run at the Broadhurst, N. Y., despite the release of the picture version in all localities outside the Metropolitan area. Play, too, has generally been released for stock.

It is a first play by Sidney Kingsley, now in London supervising the 'Men' presentation there. 'Men' was around for five years before being presented by the young producing team of Harmon & Ullman, in association with the Group Theatre. Columbia Pictures had 'Men' and, on the strength of it, engaged Kingsley to write for three months. He was let out and the play reverted to the author.

While Boston offered little in a legit way this spring, two attractions visited the Hub and cleaned up. The Metropolitan Opera company drew $100,000 during its one week stay and for the first time the guarantors were rewarded with a dividend. Met had not been presented in Boston for 17 years and the patronage was so strong that two weeks will be played next season. Chicago Opera had been annually presented and while the business was equally good, it is claimed to have been more costly.

The other draw there was the Monte Carlo Ballet Russe which grossed over $21,000 in five days. S. Hurok, who managed the troupe, offered to play the date on a guarantee of $4,000 which was rejected, attraction thereby cleaning up. Last week the Russians played a third repeat at the St. James, N. Y., getting $6.60 top for the first night again. Troupe sailed for Europe Saturday (28) but will return next season.

Prize for the best comedy of the year, an annual event under the will of the late playwright, Roi Cooper Megrue, was awarded to 'She Loves Me Not', 46th Street, N. Y., last week at a Dramatists Guild dinner function. Heretofore little publicity has been accorded the Megrue award of $500, the Pulitzer prize of $1,000 getting major attention, but the 'She' management went to extra space ads to announce the win and business improved.

To date no show has won both prizes. Prize money goes to the playwright Howard Lindsay, in London for 'She's' presentation there. Novel from which the play was adapted was authored by Edward Hope, who may participate if the arrangement between the pair calls for sharing all money derived from the play.

Memorial services were held in Pittsburgh last week for Eleanora Duse, famous Italian actress who died there 10 years ago during an engagement. Dr. Thomas S. Baker, president of Carnegie Tech, and Frank Vittor, noted sculptor, delivered eulogies over station KDKA, the speeches being broadcast by short wave to Italy.

After Vittor and Major Henry Hornbostel chairman of memorial committee, spoke at services in exhibition room of Carnegie Tech, Mayor McNair presented a council resolution of tribute, which is to be forwarded to family of the late actress in Italy.

Edna Max Cox, attached to the staff of the Miami Herald, was killed in a motor car accident two weeks ago. She was out on assignment, car being driven by a one-armed photographer who lost control.

Miss Cox came from the coast several years ago, after having made some minor picture appearances. While in New York she did some writing, but attracted the attention of the late Flo Zeigfeld when participating in a ballyhoo stunt for the Cameo theatre. Manager offered her a berth in the 'Follies' (his last), but she refused the stage bid.

Last Friday night (27) Royal Stout, of 'Are You Decent', Ambassador, N. Y., was delayed in arriving at the theatre until after the first act, being ill. There was no understudy, so Dimitri Ostrov, show's director, went on in Stout's part as butler.

It was Ostrov's first stage appearance. White-faced, low but did not miss a line.

Frank Gallagher, who was married to the late Lucy Weston, was found dead on the subway tracks in New York last week. He was not identified as having been connected professionally. Gallagher was seen to topple from the station platform. He was lifted back before a train arrived, but expired in a hospital without regaining consciousness.

He was an executive of the Goodwin, Gallagher Sand Corp.

When in Bali on his trip around the world, Nick Holde, who was general manager for 'Music in the Air,' was snap-shotted with two native girls, Goona Goona style. Matty Zimmerman of Leblang's received a post-card picture of the posing and has since made a colored enlargement. It's waiting for Holde, who is due back this month.

A. E. Thomas' comedy hit, 'No More Ladies', Morosco, N. Y., is said to have resulted from an idea given him by Patterson McNutt. Latter got first chance at production rights but let his option lapse.

Recently Thomas asked McNutt to lunch and presented him with $1,000 as a token for the idea.

Tom Galvin, commissioner of public safety (police and fire) in Lawrence, Mass., is a former dramatic actor. He played in stock up to 1929.

This is his first public office, Galvin having copped the job against the opposition of the local machine.

Legit Pact Still Hangs High, but Code Authority Lives in Hopes

Washington, April 30.

Slight progress toward terminating disagreements over amendments to legit code was evident last week, although NRA still hopes for early disposition of revisions of pact.

Despite threat to write his own ticket and mediation clauses if squabbles were not ended by the middle of the past week, Deputy Administrator William P. Farnsworth today indicated he is still waiting in hopes that the disputing parties can solve their own problems.

Labor-manager fight over creation of industrial relations boards seemed nearer conclusion, with matter now in hands of Robert Stevens, assistant administrator in charge of NRA policies. Detailed matters of scope and extent of power of boards continue up in the air, although steps toward an understanding were taken when Farnsworth talked the subject over with members of Labor Advisory Board.

Saying he had not found time to go over the transcript of code authority's most recent meeting, Farnsworth predicted something will be done during the week toward solving ticket distribution mess. Code will not go to Gen. Johnson, however, until scheme finally doped out has been resubmitted to code authority and leading brokers. If any major changes are effected, Farnsworth probaby will trek to New York to discuss them personally, but if only minor alterations are made, document will be laid before group by Robert Strauss, government member of C.A.

Special committee of the legit Code Authority was in session Monday (30) for the purpose of outlining plans for a new budget for next season. At present the budget is around $5,600, but may be tilted to $10,000, according to a proposal which would collect one percent of the premiums on agency ticket sales.

Idea is based on the formation of a ticket control system along lines recently discussed at the legit open hearing in Washington. Such plans were wholly opposed by ticket agency people, and managers did not seem impressed with the new theories of ticket control, either.

Showmen await action from Washington on the rewriting of the legit code. There is some indication that a ticket plan will be written into the code by deputy administrator William Farnsworth, although managers believe he will confer with the CA before its actual drafting. Some reports, too, that Farnsworth will again call the ticket people to the capital for further pariey.

Another matter which the deputy administrator will probably contact showmen on is the proposed realignment of the CA. Managers are seeking equal representation with labor on the committee, and both sides will doubtless be consulted. Revised code is expected to be ready in about 10 days. CA may have a paid executive secretary, one reason for increasing the budget.

'Party' Cancelled

New Haven, April 30.

Wee and Leventhal policy at Shubert hits a temporary snag with cancellation of 'The Party's Over,' booked for this week.

Policy has been working out okay for past six weeks and will resume May 7 with 'Green Bay Tree.'

WALTER CRAIG'S PLAY

Walter Craig is making an adaptation of a German play by Carl Schueler which Al Woods has in mind for fall production.

It will be called 'Burglar Wanted.' Craig does not save German, but is using a basic literal translation.

De Forest Stock in Detroit

Detroit, April 30.

Jack de Forest opens a stock company at the Wilson theatre here today with 'By Candlelight.'

DeForest organized his company in Chicago through the A. Milo Bennett agency. He has posted bond under a regular stock contract with Equity.

Let 'Em Eat Cake

George S. Kaufman says he's very depressed.

'What between a Ziegfeld 'Follies' and Dickens publishing a book,' he says, 'where do we young fellows get a chance?'

MIDWEST STOCK WITH NAMES IN 4 SPOTS

Chicago, April 30.

Four-town legit circuit has been arranged by Robert Henderson, who works subscription angle primarily. He set summer legit shows for Milwaukee, Louisville, Toledo and Ann Arbor, rotating his plays and principals.

Is at the Pabst in Milwaukee, where he is presenting a series of six plays with top legit names, such as Rollo Peters, Violet Kemble Cooper, Eugenie Leontovich and Walter Slezak. Moves his company to the Empire, Toledo, for an opening on May 7, to present 'Pursuit of Happiness' with Walter Slezak and Olive Olsen and 'Peter Ibbetson' with Peter and Cooper. Toy at $1.80.

At the Drury Lane, in Louisville, he will show 'Shining Hour' with Cooper and Peters and 'Meet My Sister' with Slezak and Olsen at $1.65 top.

Entire troupe opens at Ann Arbor for the regular annual dramatic festival on May 14, to run until June 16. Will present 'She Loves Me Not,' 'Macbeth,' 'Meet My Sister,' 'And So To Bed,' 'The Bronte Sisters' and 'Shining Hour.' Henderson is using the highest cost cast for rep shows in recent years, his cast getting an average of $1,500 weekly.

Coast Gets 'Scotland'

Los Angeles, April 30.

Next Coast production for Homer Curran will be 'Mary of Scotland,' rights to which he has just acquired.

It will be produced during the summer.

SAN DIEGO STOCK

San Diego, April 30.

Mike Cohen and Augustine Glassmire will open a season of dramatic stock in the Savoy here starting May 27.

House is being remodeled to take care of the new tenants.

Engagements

Irene Rich, 'The Mrs. Thomas.'

Gale Sondergard, Walter Abel, Humphrey Bogart, Daphne Warren-Wilson, Stanley Smith, Jane Seymour, Bruce Evans, Allan Hale, Robert Burton, Richard Wang, and Charles Ashley. 'Invitation to a Murder.' (Complete cast.)

Rafael Corio, 'Memory', (Belasco, L. A.).

Donald Brian, 'Chocolate Soldier.'

Moffat Johnston, Mary Hone, Richard Whorf, Clem Wilenchick, Roman Bohnen, Rose Keane, and Margaret English, 'Lady from the Sea.' (Complete cast).

Hugh O'Connell, Leo Donnelly, Brian Donlevy, Gladys George, Emily Lowry, William Foran, Edward Emerson, Bernard Pathe and John Brown, 'The Milky Way.' (Complete cast).

Walter Gilbert, Walter Baldwin, Harry M. Cooke, Warren Trent, William Bonelli, Eleanor King, Larry Bolton, Edmund MacDonald, Blaine Cordner and Robert J. Mulligan, 'I, Myself.'

Evelyn Herbert, Clyde Kelly, Victor Cossmore, Bartlett Simmons, Elizabeth Crandell and Allan Jones, 'Bitter Sweet.'

John F. Hamilton, 'Pursuit of Happiness' (London Company).

Dean Dickens and Frederic Persson, 'Iolanthe.'

Dudley Clement, Franklyn Fox, Walter Armin, Lillian Morton and Leonard and Connolly, 'Caviar.'

John Griggs, 'She Loves Me Not.'

Mrs. Murphy Out

(Continued from page 43)

ly known previously, are said to have been brought forcefully to the board's attention recently when the NVA 'farmed out' two of its former patients to other sans at a cost of $16 a week each.

In order to reduce the per capita cost, the NVA board plans to increase the number of beds at the San to 100. San can comfortably care for this number, although it now houses only 40. As currently operated there are as many employees as patients.

Actors' Fund and the various theatrical guilds will send patients to the NVA San and pay their way.

Last year's operation cost of the NVA San amounted to $84,000. Overhead was given as $104,000, but $20,000 was a bookkeeping charge off for amortization and depreciation. The same $84,000 has been applied for as this year's budget, but it is expected the paid-for patients sent up by the various guilds will make up any deficit while reduction in per capita costs will equalize any further increase in overhead.

Dr. Edgar Mayer, it is said, could have retained the medical head post had he cared to accept, but it precludes chances for outside practice, and Mayer felt this might curb his extensive research work. He is presently at the Cornell Medical Center in New York and not likely to return to Saranac Lake. Dr. Mayer has offered to perform the NVA's surgical operations gratis. It is also understood he will examine applicants for the Saranac Lake cure in New York for the NVA board.

Mrs. Murphy has been the NVA san's supervisory head since it opened in April, 1927. For the past four years she has been the constant subject of complaints from patients who resented her methods as a disciplinarian. Groups of patients signed a series of petitions requesting her removal but all were disregarded by the NVA operating board, consisting of William Lee and Henry Chesterfield. The last petition resulted in expulsion of six petition signers, at least two of whom were later found to have been in no physical condition to leave the san.

The circuits' most recent investigation was assigned to Harold Rodner, of Warner Bros., elected a vice-president and member of the NVA board in order to facilitate reorganization. Rodner is widely experienced, being Harry Warner's personal representative in the latter's benevolent activities.

Annual Drive

Circuits will shut down the New York NVA clubhouse with a view to leasing or disposing of the property. Move to smaller quarters probably will take place following the annual fund drive which commences in about 3,500 theatres throughout the country this Friday (4) and lasts all week.

There may be some administrative changes in the NVA New York end also, but what they are likely to be hasn't yet been revealed. Rodner departed for Hollywood yesterday (Monday) on business but returns in about 10 days. It is expected that upon his return other changes may be made.

As for devoting any of the funds collected fr m theatre audiences this year to other than strictly charitable purposes, as has been done by the NVA in the past, the circuit heads are reported as unanimously against permitting it in the future. This attitude, as reported, is apt to eliminate the costly New York social end entirely. The New York charity list, however, will continue although, from account, Henry Chesterfield will no longer have sole jurisdiction over it.

Brit Distrib

(Continued from page 13)

feared radio would take their ads away, watched its rapid development in the United States and determined to nip it here. Due to their powerful resistance British Broadcasting Corporation was formed as a government offshoot, with the distinct understanding that broadcasts were to contain nothing in the nature of paid publicity or advertising.

Now the promoters of the new film idea are using the same arguments and the same basis of incorporation for the British Film Distributors projected organization to protect the home boys in the film biz.

Plays Out of Town

FOREIGN REVIEW

LA BELLE ISABELLE

('Beautiful Isabelle')

Paris, April 18.

Three-act farce comedy by Georges Beer and Louis Verneuil, at the Palais-Royal, Paris. Cast includes Jane Marnac, Christiane Delyne, Mirelle, Andree Champeaux, Marcelle Duval, Francoise Brohan, Nita Raya, Monna Lys, Anny, Duvalles, P. Faivre, Berville, Guy Rapp, Fred Gastal, Charles Legoux, R. Allie, J. Vallee, Bouvilliers.

Here's the good old bedroom entanglement back in the newest Berr-Verneuil opus. Authors get their characters seducing each other in cross-currents, and then turn out the lights. Audience wonders how it can tell who's who. But it gets straightened out in the end.

Plot is based on a business deal which uses love as an aid—typically Parisian. Isabelle is a successful dressmaker, and Gilbert and Gerard are her competitors. In order to get her to combine her firm with theirs, thus eliminating competition, Gilbert sets Gerard to make her. But Charles, her cashier, is in love with her, and Alice, Gilbert's wife and Gerard's mistress, object. Also Antoinette, who also works for Isabelle, wants to marry Charles, so the conflicting elements get the tangle under way.

Effect is aided by good figures, good cast names, and revealing costumes. First part of show tends toward comedy of manners, but the end is pure farce. Nothing particularly novel, but it gets laughs, and can do so in New York if well adapted. *Stern.*

GTE Reorg.

(Continued from page 5)

Corp., Chase-Harris Forbes Corp. and its directors; Halsey, Stuart & Co., Inc.; Pynchon & Co. and West & Co., which were associates in 'certain financing' of GTE.

In return Chase has made an agreement with the GTE Consolidated Protective Committee for ten-year 6% convertible gold debentures, due April 1, 1940. Under this agreement, Chase will participate in the reorganized GTE by turning over to the company all its secured claims and the collateral securing them in exchange for shares of common stock of the reorganized company, 'to be issued on the same pro rata basis as to debenture holders and other unsecured creditors.'

Chase also agrees to give the company an option to purchase at $15 a share about 825,000 shares of Fox Film A, the option to be good for one year. Also, Chase will lend the company cash for reorganization and working capital.

N. Y. attorneys for Receiver Hastings are Hughes, Schurman & Dwight.

Yale Players to Troupe

New Haven, April 30.

Elihu Yale Players, student troupe which will tour the country in summer repertory, has added several local amateur actresses to its company.

Players debut here May 10 in 'Ten Nights in a Barroom,' revival, and will play a New York stand before hitting the road.

Current Road Shows

(Week Ending May 5)

iography', Hollis, Boston.

'Biography', Erlanger, San Francisco.

'I, Myself', Erlanger, Philadelphia.

Katharine Cornell Repertory, National, Richmond, April 30, May 1; Carolina, Durham, N. C., 2; National, Greensboro, 3; Academy of Music, Roanoke, Va., 4; State, Princeton, N. J., 5.

Molly Picon Repertory, Colonial, Boston.

'Pagan Lady', Broad, Philadelphia.

'Richard of Bordeaux', Erlanger, Chicago.

'The Shining Hour', Selwyn, Chicago.

Walter Hampden Repertory, Erlanger, Buffalo, April 30-May 2; Majestic, Utica, 3; Capitol, Albany, 4-5.

JIG SAW

Washington, April 30.

Last of Theatre Guild's efforts this season is put on with gilt-edge cast and done up in lavish style, but it will take considerable polishing to click in big way. 'Jig Saw' has the stuff, but too much of it comes too soon.

Playwright Dawn Powell starts her little interlude in a Broadway penthouse off with a bang. Gathers together as heterogenous an array of bored sophisticates as ever got onto a single stage. Each is worth at least a dozen laughs during their first ten minutes on the scene. But after audience becomes accustomed to them, things begin to drag, with Spring Byington and Ernest Truex only reason for paying customers going away with a grin.

Claire Burnell is a lady who lives in an apartment paid for by Del Marsh. Marsh drops in from time to time for the purpose of looking over Claire's finances and running out her latest male annexation. Plot hinges on the arrival of Claire's convent-bred daughter, with rest of play taken up with said daughter's frank decision to lead Claire's newest playboy to the altar.

The action being rather flimsy, the show is entirely dependent on the wisecracks by the principals, plus the neighbors across the terrace who drop in to consume cocktails. Setting too swift a pace for her humor in the opening act, Miss Powell finds herself unable to keep it up after the novelty has worn off. A little rearranging of gags should do the trick, however.

Spring Byington, as Claire, has an ideal role and sustains the interest through sheer enthusiasm for her part. Same goes for Truex. Gertrude Flynn set critics talking as the daughter. Handles the ingenue role, which makes her out to be a combination of helpless infant and natural-born Cleopatra, excellently. And Cora Witherspoon puts over a constant stream of gags as Claire's gal friend.

Rest of cast includes Eliot Cabot, as playboy caught between mother and daughter; Charles Richman, novelist who likes to sun himself in bathing trunks, and Helen Westley, who doesn't get much chance, but makes the most of it as a queer-looking astrologist.

Lee Simonson's sets are fashioned effectively with plenty of attention to detail. One indoor and one terrace scene used. Fact that play is well staged is big help toward building up atmosphere, which is really what carries show along.

VILLAGE WOOING

Dallas, April 26.

World premiere of George Bernard Shaw's playlet, self-described as a 'comedlettina for two voice in three conversations,' presented by Dallas Little Theatre week of April 17.

A.....Charles Meredith
Z.....Keith Woolley

A bit of froth off the old stein, pushed into the world without as much as the usual Shavian preface and lassoed by the Dallas group for first presentation on either side of the salty Atlantic. The tale, wherein a female counterpart of 'Pygmalion' Head Jones' cops the prize catch of the season, shuns action and serves mostly as a punching bag for Shavian digs into this, that and the other.

An English village shop girl, victor of a free trip around the world in a contest, meets an ultra-busy author aboard her ship and succeeds in annoying him to jitters. Three months later, he strolls into her shop without recognizing her, which proves no advantage to him, as the girl thereon outtalks him into marrying her.

At best, it's an airy curtain-raiser for a dual program of Shaw plays. The Dallas group coupled it with 'The Man of Destiny.'

Two scenes, designed by Charles Meredith, director of the Dallas group, matched the unseriousness of Mr. Shaw's chatter. Any heavier staging would greatly handicap the play's function.

As the bored author, Meredith, in a make-up simulating Shaw in his younger days, worked smoothly and handed out the witty lines much as Shaw himself might. To Miss Woolley, however, who carries the part of the dumb, but not-so-dumb-at-that village girl, naturally fell the weight of putting over the piece and her past excellence in Dallas little theatre work continued without waver.

Future Plays

'One Hour,' by Denis Donoghue, to be presented by the Allen Productions, Inc., at Lyric theatre, May 28.

'Dancing Americans,' comedy by Arthur Murray, to be produced by National Institute of Social Dancing. Lawrence Barnett and Charles Colbert to direct.

Battle Looms in Equity Election; Officers Against New Amendments

Equity's annual meeting and election, dated June 1, promises to be one of the most important in the history of the association. Not only will the results of the balloting for new members of the Council proposed by the younger group be watched, but the adoption or rejection of four amendments to the constitution will be decided. It is known that two of the four amendments are objected to by the present staff of officers and the Council.

It is the first time since Equity was formed, in 1914, that amendments are emanating from the body of the organization. Heretofore all changes have been proposed by Equity officers.

Issues will be settled by the votes of 500 members, not more than that number being expected to attend the meeting. Paid up membership is less than 2,400 and, while ballots will be mailed to members out of town, latter will not vote on the amendments. Regulation requires the actual presence of members when amendments are to be considered.

Under Equity rules the officers must give their views pro or con on proposed amendments prior to the balloting. There is no objection by Equity officers and Council to the one providing for four meetings each year. Formerly there were four general sessions annually but meetings were reduced to lessen expenses. There will be no objection voiced, either, to the amendment which would give members the right to amend the by-laws.

However, present Equity leaders are against the amendments which would grant the right to vote to members in arrears of dues and they object to the plan whereby all nine persons on the nominating committee would be named from among the general membership.

They point out that the three named by the Council are in reality acting for members who are out of town and that it would be unfair to that considerable percentage if only New York actors are on the committee. Since the nominations are made by a majority vote in the committee, it is felt that the present rule, whereby six persons are named from the general list should not be disturbed.

There are additional 'reforms' sought by the younger group in Equity, matters which may not be brought forth until after the election.

Shows in Rehearsal

'Caviar' (Pat Leonard) Forrest.

'These Two' Liddle) Miller.

'The Milky Way' (Harmon and Ullman) Cort.

'Invitation to a Murder' (Ben Stein) Majestic.

'Come What May' (Hal Skelly) New Amsterdam roof.

'Bitter Sweet' (revival) (Shuberts) Imperial.

'The Only Girl' (revival) (Shuberts) 44th Street.

Circuit of Old-Time Melodrama, Free Beer Halls for West Coast

Portland, Ore., April 30.

Change in management and personnel, but not in policy, is scheduled for April 30, when Walter Siegfried will take over from the Ned Lynch players the operation of the beer and melodrama resort, the old American. New company will take the boards in 'Murder at the Crossroads.'

Siegfried, well known here in association with dramatic stock companies, lately has been operating a beer-and-melodrama theatre in Seattle and has in prospect similar enterprises in Spokane, Tacoma and Butte, Montana.

New company of players includes G. Richard Frazier, Dorothy Miller, Warren Coffeen, Dick Lackaye, Ada Daniels, Marie West, J. Courtland Lynton and Jack Cassidy. Lynton and Cassidy are retained from the Ned Lynch company.

Siegfried policy includes free beer for the customers and the privilege of hissing the villain (and others, if desired) as loudly as the occasion seems to warrant.

Singing waitresses, a trio and two soloists will replace singing waiters, and incidental entertainment will be provided by five acts of vaudeville between innings.

San Francisco, April 30.

First legit show to begin a run in the dining room of a local hostelry is 'The Drunkard,' which opens May 7 in the grill room of the swank Palace hotel.

It's being brought from Los Angeles by Preston Shobe and O. L. Larson, who staged it at the Theatre Mart there for a long session. Larson is already here in advance, bringing with him a portable stage on which the show will be performed.

In at $1.65 top, with beer and pretzels included, and hotel is thinking of making a bargain for customers who might want to trip the light fantastic after the show.

Another version of 'The Drunkard' was staged in a converted storeroom here some months ago, but no clickie.

DONALD WOODS BACK TO DENVER STOCK CO.

Denver, April 30.

Donald Woods, under contract to Warner Bros., will return again this year to play leads with the stock at the Elitch theatre. Woods will arrive in Denver about June 10 for rehearsals. Season opens June 23 and will run ten weeks.

Woods was given the Warner contract on leaving Elitch's last summer, and the studio recently exercised its option. Past winter he has been in two WB pictures, 'As the Earth Turns' and 'Merry Wives of Reno.'

Addison Pitt will also return as director. No other members of the cast will be picked until Gurtler makes his annual play-selecting trip to New York in May.

2 for Sweden

Elmer ice's 'Counselor-at-Law,' current in London, has been sold for Swedish production. Deal is also on for Swedish rights to the Kern-Hammerstein operetta, 'Three Sisters,' now in London, and which has not yet been shown in New York.

Sanford Greenburgher agented.

Lachman-Proser, Inc.

Marc Lachman, who walked out on Hollywood, and Monte Proser, who resigned from United Artists press department, are a newly formed Broadway press agency.

Duo will handle legit, picture and radio shows and people, also commercial accounts if they can find any.

STEBBINS TO OPERATE AVON; 'BRITCHES' FIRST

Avon Theatre, N. Y., will be operated next season by Rowland Stebbins whose theatrical activities are carried on under the corporate name of Lawrence Rivers. He sponsored 'The Green Pastures' and the current season's presentation of 'The Pursuit of Happiness.'

Avon is owned by M. S. Goldstone, but it is controlled by the Emigrant Savings Bank, which has the first mortgage. Bank is handling the house under a mortgagee in possession arrangement. Stebbins is slated to start next season at the Avon with 'Tight Britches.'

House will play show on percentage, but agreement with Stebbins is that should the theatre share be less than expenses, bank can serve notice of discontinuance of contract which gives the manager first call on booking the Avon.

Emigrant owns the Hudson theatre outright. That theatre is under a year's lease to Columbia Broadcasting System, which uses it for etherizing shows. Theatre is now known as the Columbia Radio Playhouse.

HEISE WINS SUIT, BUT AFTER DEATH

Minneapolis,

Kenneth Heise, Toronto actor who formerly was a juvenile with the Bainbridge dramatic stock company here, won a victory in a supreme court decision against his one-time employer last week, but it came too late to benefit him. He died a short time ago.

In making a six-foot fall at the theatre on Jan. 12, 1932, Heise missed a mattress on which he was to land and was injured. He continued to act for a short time, but finally was forced to quit and undergo an operation. He filed a claim for compensation the following December. Theatre company contested it on the grounds that he had waited too long.

Heise was awarded $90 for doctors' fees and $20 a week compensation for the time he was ill. But the theatre contested the state industrial commission's award and Heise died before the supreme court decided and before he received anything.

'FOLLIES' CAST CUT 10%; WILL STICK

The 'Follies' will be aimed for summer holdover at the Winter Garden, N. Y. Despite reports that it was winding up, another lowering of operating expense is expected to extend the engagement indefinitely. Last week the cast assented to a 10% cut all along the line and, while several principals are listed to leave, Fannie Brice and the Howard brothers are definitely committed to stick until the end of the run.

Recently the operating cost was reduced by ensemble eliminations. At that time principals with run of the play contracts were asked to take a slice but final agreement to the cut were not reached until the gross dropped to around the $20,000 mark. Last week business was somewhat better, nearing an even break.

Effort to hold the show in is based on the belief few summer musicals are in the making, whereas New York is expected to be a mecca for visitors because of the devaluation of American currency. Predicted there will be plenty of visitors from abroad for the first time and for the same reason. Initial cheap dollar excursion from Europe arrived for a five day stay last week.

EQUITY HEARS CHARGES AGAINST DOUG GILMORE

Douglas Gilmore, leading man in Wee & Leventhal's rotary stock company in support of Lenore Ulric, was summarily dismissed after the first performance when the star opened in Philadelphia in 'East of the Sun.' Management filed charges with Equity that the actor was inebriated, and Gilmore has been ordered to make answer.

Not the first time that the player has been alleged to have offended thus. Last season, during the tryout of 'Forsaking All Others,' headed by Tallulah Bankhead, Gilmore was similarly ousted. At the time Arch Selwyn preferred charges, but a doctor's certificate absolved Gilmore when the case came before Equity's council.

Philly papers openly discoursed on the Gilmore incident, one suggesting that audiences coming armed with missiles could do more to correct the evil than Equity. A columnist interviewed the house manager, who declared no actor having over-indulged had appeared on the stage in his theatre for 20 years.

Equity has been severe in disciplining members who made similar breaches. Records show that one player was suspended for six months, while the late Jeanne Eagles was set down for 18 months. Harry Fisher replaced Gilmore in the Ulric show.

Only 35 Theatres Left for Legit; 17 Houses Switched Their Policies During Past Season; Once Were 60

Broadway's it theatre map next season—1934-35—will show an indicated total of 35 houses available for attractions. That is the smallest number of theatres open since before the building boom, which ended with imes Square dotted by more than 60 stages.

Current season started with 52 legit houses in all, but 17 have been temporarily or permanently dropped from the list because of change of policy or undesirable location. Part of that group is committed to pictures and several have gone burlesque, while the recent trend of transforming theatres into night spots with variety shows will absorb at least three more Broadway theatres.

At the 1929 peak it was claimed that Broadway had 68 theatres, but the figure was inaccurate in that some houses (now virtually discarded) outside Times Square were included, as were two roof theatres and little or limited capacity spots. All of the latter are valueless for bookings today. Switch of 42d street's legits to a cheaper type of attraction more firmly establishes 45th street as the principal theatre street of New York, there being a dozen houses on that street, all devoted to legit.

However, the Bijou, one of the 45th street bunch, is being offered for commercial purposes—probably the first instance of a theatre owner attempting to lure coin that way. Bijou is one of the limited capacity (608 seats) houses which have been difficult to operate successfully. House is owned by Walter Reade and is under lease to the Shuberts, both parties participating in the plan to rent the house in whole or part for other than show usage.

Realty Sharps

Realty sharps are waiting for a boom in property values. If and when the boom comes, it will date the rehabilitation of 42d street, gone honky-tonk. At various times options on most of the properties on both sides of the thoroughfare were held for vast realty improvements, but the time is not now considered ripe. Boom, too, will clean up 41st street, west of Seventh ave? nue, mostly occupied by tumbledown buildings and the rears of former legit houses facing 42d street, which are faced with extinction.

Building boom to come will eliminate the National (only house on 41st street except Comedy which is not in use) and would likely also take out the Elliott (39th street). That would leave only the Empire south of 42d street, but, because of its direct Broadway frontage and spotting opposite the Metropolitan, this house will probably remain in the legit ranks.

Northward trend on Broadway never materialized other than the building of five theatres in the 54th street zone. Not one of these houses is likely for legit next season, and three will be night clubs—Casino de Paree (the New Yorker, nee Gallo), Manhattan (Hammerstein's) and the Craig. Of the other pair the Broadway, which has tried several policies, may also turn night club, while the Ziegfeld is slated to continue as a picture house. It, alone of the 54th street group, ever drew real patronage with legit attractions.

52d Street Li

With that quintette out as legit booking possibilities the northern limit for shows will be 52d street, with the Guild and Alvin operating successfully on that street. The Cosmopolitan at Columbus Circle was once bright-lighted with stage shows, but has long been out for legit.

Other houses discarded for legit bookings are: Hudson (radio broadcasting); Casino (Carroll) (vaudfilm); Cohan, Selwyn, Gaiety, Globe, Harris, Times Square, Liberty, Jolson's (all third run pictures); Apollo, Central, Republic, Eltinge (burlesque). Some houses named changed policy some time ago, but most were on the legit map at the start of this (1933-34) season. Such small houses as the Belmont and Hopkins are no longer considered for legit.

Broadway bank-controlled theatres account for the hefty percentage of dark spots, use the banks will not participate in producing. Banks also figure on a realty boom and seem willing to take further losses of approximately $50,000 on each house next season, with the idea of recouping therafter.

Considering the number of producers in sight at present and the amount of money available for production, it seems that next season's 35 legit houses will be ample. However, if the new season tops the current season, more theatres could be devoted to stage shows. None have been razed—that will probably come later.

SKOWHEGAN PLAYHOUSE SET FOR 34TH SEASON

Skowhegan, Me., April 30.

The 34th consecutive season the Lakewood Theatre, will begin June 2, Manager Herbert L. Sweet has announced.

Lakewood is the oldest summer theatre in continuous operation in America. Melville Burke, director, is already here going over plays and players.

Following players have been definitely selected the resident company: Robert Keith, Sam Byrd, Jr., Leona Powers, Harland Tucker, Owen Davis, Jr., J. Hammond Dailey, Leona Maricle, Jessamine Newcombe, Mary Phillips, Helen Claire, Thurston Hall, William David, Harold Gould and Humphrey Bogart.

Edith Barrett, J. C. Nugent, Bainter and Arthur Byron among the guest stars to appear.

Season will run through 16 weeks again this year. Schedule of productions and five tryouts will be presented in the other eight weeks.

Legit Ph.D.

New Haven, April 30.

Yale Drama Department, which now gives a degree of Master of Fine Arts, will offer new degree of Doctor of Philosophy in fields of theatrical history and dramatic criticism starting next Fall.

Purpose behind offering of degree is to assemble historical material at present not properly analyzed and to bring out obscure stage records.

Minturn's Drama Tabs

Chicago, April 30.

Tabloid dramas are getting another try among picture houses in this territory. Harry Minturn, vet stock man, is heading a company playing 'Companionate Marriage.' Headlining in the cast is Joan Peers, Chicago gal who had a try at pictures a couple of years ago.

Tab is playing theatres on guarantee and percentage over certain grosses.

'Romance' for N.Y. Fair

Syracuse, N. Y., April 30.

Presentation of 'Romance of s People' at the forthcoming New York State Fair is a possibility Negotiations were opened last week by the State Fair administration acting at the suggestion of Mayor Rolland B. Marvin, and conferences are scheduled in New York City this week.

Chorus would be recruited locally

Ole Olsen's Girl Ill

Hollywood, April 30.

Moya, 19-year-old daughter o Ole Olsen, of Olsen and Johnson, i recovering at Cedars of Lebanon hospital following an operation Thursday (26) for appendicitis.

Olsen and Johnson are currently at the Paramount here with th F&M unit, 'Take a Chance.'

'Annina,' 'Curtain' Scram Chi; 'Bordeau H.O.'s, $12,000; 'Shining' Slips to $5,000

Chicago, April 30.

Town continues in good legit shape. Ichard of Bordeaux' has clicked under the American Theatre Society banner and, instead of folding after its original fortnight, sticks on a week-to-week basis.

American Theatre Society, however, calls it a season with 'Bordeaux,' which is its fourth play of the year. Has written to all subscribers advising that the season is closed and is offering to refund the coin for the additional two shows. Very for immediate however, the subscribers generally saying a continuation of the subscription to take care of the two plays, if and when. These two plays are slated to be, 'Ah Wilderness' and 'Mary of Scotland,' which are due late in September. American Theatre Society finishes with a season of at least two big winners, 'Bordeaux' and 'Biography,' both of which were forced to hold over to satisfy demands.

'Curtain Rises' flew town after a highly profitable stay of 15 weeks at the Cort and was immediately supplanted last night (28) by 'Big Hearted Herbert.'

tes for Last Week

'Annina,' Grand (M-1,207; $3.85). Closed Saturday (28) after a good three-week engagement. Downstairs didn't do well because of the high take, but on balcony trade show managed to top $12,000 for the last two weeks.

'Affections, Ltd.,' Studebaker (C-1,250; $1.50) (3rd week). Picked up slightly on cut-rates revival. Around $2,000, okay. However, new play slated to come in within the next couple weeks.

'Richard of Bordeaux,' Erlanger (D-1,318; $2.75) (3rd and final week). Excellent trade caused additional time to be added to the original fortnight. Practically selling out nightly, with no shows on Sundays, means $11,000 and better, excellent. Last of the American Theatre Society's plays for the season.

'Shi ing Hour,' Selwyn (D-1,100; $2.20) (5th week). Business getting spotty again. Hitting around $5,000, profitable.

'The Curtain Rises,' Cort (C-1,100; $1.50) (15th and final week). Closed Saturday (28) after excellent run to heavy profits. Ran up as high as $3,500 and rarely dropped below $2,000. Small cast and overhead made sailing easy. 'Big Hearted Herbert' replaced yesterday (29).

Other Attractions

'Girls in Uniform,' Blackstone. In answer to matinee demands ran its first afternoon show yesterday (29). Non-pro cast doubling from regular commercial jobs makes week-day matinees impossible.

Rogers' Big Advance

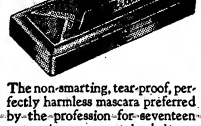
San Francisco, April 30.

Will Rogers in 'Ah, Wilderness' has had the biggest advance sale in history of the Curran for his opening tonight (30). With top raised a dollar from the usual $1.65, reservations have been pouring in for the three-week run.

Henry Duffy warmed up the piece at the Fox Wilson, Fresno, for two nights before bringing it in here, and several of the local daily critics went down to catch it.

Now

IN SMART NEW GARB



The non-smarting, tear-proof, perfectly harmless mascara preferred by the profession for seventeen years, is now contained in an ultra-smart polished gold and scarlet metal case. Black, Brown or Blue . . . still 75c at all leading toilet goods counters.

Maybelline

MASCARA

'SHIM SHAM REVUE' BIG $2,500 IN 3 DAYS, L.A.

Los Angeles, April 30.

'Men in White,' Henry Duffy production, had a clear field between Sunday and Thursday. Although last week has been twice announced, play stays on until May 5. Sixth week, just ended, held strong for close to $4,500, which is very oke.

Two arrivals late in the week were Homer Curran's production of 'She Loves Me Not,' debutting Thursday (26) at the Belasco, and 'Shim Sham Revue,' featuring Jack Osterman, starting Friday night at the Hollywood Music Box. Latter opened very strong, getting $2,500 in its first three days.

Maurice Schwartz opens a six-day stand at the Biltmore tomorrow (1) in 'Yoshe Kalb,' and following Monday Helen Morgan moves in with 'Memory,' her first dramatic characterization.

Le Galliene $3,000 In One Night, Omaha

Omaha, April 30.

Eva Le Galliene and her repertory company, in for one night's presentation of 'The Master Builder,' had the customary success of the road companies here this season. Nearly capacity house at Tech high auditorium, with a gross of about $3,000 at a $2 top.

This attraction, presented by the Omaha Drama League, closes the legit season as far as the road companies are concerned, but several bookings are completed for early fall showing, notably 'Ah, Wilderness.'

Block Booking

(Continued from page 2)

background. Any time, anywhere that a sizable citizens' group wants to spend an evening of block booking, it can now write or wire the Hays organization and, if physically possible, an officer will be on hand to submit to whatever heckling may be turned his way.

Pettijohn is ready to handle the most difficult assignments personally, such as when a club demands a showdown by insisting upon a Haysite meeting with a well-informed exhibitor in debate.

If such is the case, as occurred recently in Massachusetts when a club conscripted a former Harvard professor, the Hays block crusader must build up his regular block routine with some personal knowledge about his opponent. He must, for instance, find out before he entrains the number of pictures the exhibitor enemy canceled, especially whether or not any of these were classics or in that category lauded by church and civic organizations.

Cancellations are regarded by Haysites as the stranglehold in bringing an opponent to the mat before his own public. There is still another hold which the traveling Haysite has in reserve. If the opposing exhib should be able to wriggle out of the cancellations grip he is immediately shifted into a headlock (legal in block wrestling of this kind).

The Haysite makes this pledge to the audience, at the same time demanding it be confirmed by the debating exhibitor:

That if the theatre owner will give up pictures in the 'She Done Him Wrong' category and play only pictures that the good citizens out front—his representative audience—want and officially approve, the Haysite is in a position to guarantee that the 12 leading producers of the film industry will abide by the agreement and that thereafter that particular town, or exhibitor, will never again be troubled by block booking.

And when the exhibitor declines the idea of giving up all the pictures that have box office possibilities, the chairman of the citizens' association, which has heard an evening's pros and cons on block booking, turns to the assemblage with this nightcap: 'May I say to you, these two gentlemen have come here tonight absolutely without any reward except the rising vote of thanks which I trust you will give them at this time?'

Boston Legit

Boston, April 30.

All Shubert spots continue dark. Newcomers are Irene Purcell in 'Biography,' in the Wee-Leventhal series at Hollis, and Molly Picon in Yiddish 'Circus Girl,' at Colonial, latter one week only. Both open tonight.

Walter Hampden follows at the Colonial next Monday for a week, and that looks like finis of the legit season.

Circus opens tomorrow at Boston Garden and seems set to take upwards of $200,000 out of town during its five-day stay.

Shubert's Musical Revival, Maryland' Only 8½G, Yanked

Philadelphia, April 30.

Just when the local rialto (or what's left of it) was beginning to think that the Shuberts had found a winning idea in the operetta revivals at a $1.50 top in the Forrest Theatre, the plan struck a snag.

First show, 'My Maryland,' averaged over $12,000 a week on a fortnight stay, but last week's attraction, 'The Moon Rises' (alias 'Gypsy Love') folded Saturday night (28) when trade didn't warrant holding a second week. Gross only $8,500 and adverse notices indicated no pick-up for second week.

However, the idea hasn't been dropped. Lawrence Shubert Lawrence, running the operetta revival plan for Lee and J. J. here, announces for next show Victor Herbert's 'The Only Girl.' 'Bitter Sweet,' 'Student Prince' and 'Countess Maritza' are listed to follow. 'Only Girl' has an admirable cast, including Bettina Hall, Robert Halliday, Andrew Tombes and Jack Good.

Two Sam Nirdlinger houses, in the meantime, are announcing bookings well ahead. Erlanger, which hasn't been doing as well lately as it did in the beginning with the cut-rate and pass system, has a tryout, 'I, Myself,' this week. This one, directed by Charles Hopkins, and in for only six days, is not on the Wee and Leventhal schedule, although usual scale and system will be used. Following is 'Big-Hearted Herbert,' with Lean and Mayfield,' local favorites, in the leads.

Broad has 'The Second Man' this, with Bert Lytell starred, and 'The Wind and the Rain,' featuring Gigi Hunter, mentioned to follow.

'Pagan Lady,' last week at the Broad, didn't open until Wednesday afternoon, but gave an extra Friday matinee and did a sound $7,500 in seven performances. 'Double Door,' a return, got almost that amount in a single week's stay at the Erlanger.

Estimates for Last Week

'Moon Rises' (Forrest, one week only). Floppo. Closed Saturday after single week with $8,500 gross. House reopens May 7 with 'The Only Girl.'

'Double Door' (Erlanger, one week only). Return engagement got $7,000. 'I, Myself,' try-out, in this week; 'Big-Hearted Herbert' next Monday.

'Pagan Lady' (Broad, one week only). Opened Wednesday, but gave three matinees. Trade okay at $7,500.

S. Carlo Opera $32,000 In 10 Shows, Portland

Portland, Ore., April 30.

San Carlo Opera Co. proved so popular here, it was necessary to hold over a c y longer and present two more performances. Every night and matinee was a complete sellout. Total gross for the ten operas was $22,000.

Ellison-White Bureau of Portland is in charge of the company's tour in the Northwest, which includes Seattle and Vancouver.

Seattle, April 30.

San Carlo Grand Opera Co. biz pepped up during the week at Civic Auditorium. This is Seattle's first taste of dollar opera. Held over for eighth day for $25,000.

Aude apacity ho ever is double that, seating being over 6,000. 'Carmen' sale topped all, 'Il Trovatore' next. 'Aida,' opening night, disappointed with s nt 4,000 attendance.

'Yoshe' $2,000

Seattle, April 30.

'Yoshe Kalb' in Yiddish got around $2,000 here, fair, during mat and night engagement at the Met, last Wednesday (25).

Company jumped from Twin Cities to Seattle 1 go from there to S. F.

NRA 5-Day Week Boosts Biz

(Continued from page 1)

livan revivals are faring well at the Majestic, probably inspiring the other revivals.

'Broadway Interlude' stopped at the Forrest Saturday. 'Late Wisdom,' which opened Monday of last week, folded the following night. Due next week: 'The Milky Way,' Cort; 'I Myself,' Mansfield; 'These Two,' Miller; 'Pirates of Penzance,' Majestic, ' itter Sweet.'

imates for Last Week

'Ah, Wilderness,' Guild (31st week) (CD-914-$3.30). Although going to road in fall, should draw summer visitors; averaging over $10,000 in eighth month.

'All the King's Horses,' Imperial (14th week) (M-1,468-$3.30). Musical also expectant of staying into summer; moderate coin to profit, with last week quoted around $10,000.

'Are You Decent?', Ambassador (3rd week) (C-1,166-$3.30). Gross under $3,000, mostly from cut rates; said to better even break, however.

'As Thousands Cheer,' Music Box (31st week) (R-1,000-$2.75). Again leads the list without contender and should last into new season; $26,500.

'Big Hearted Herbert,' Biltmore (18th week) (C-991-$2.75). Another week to go; moderate money comedy in a two-week cut rate deal; under $5,000.

'Broadway Interlude,' Forrest. Withdrawn Saturday as indicated; week and a half.

'Dodsworth,' Shubert (10th week) (CD-1,397-$3.30). Dramatic leader going strong as ever; average weekly gross over $23,000, which is capacity.

'Follies,' Winter Garden (18th week) (R-1,483-$4.40). Now aimed for summer; with cast taking cut, revue profitable last week at around $23,000.

'Jig Saw,' Barrymore (1st week) (C-1,096-$3.30). Presented by Theatre Guild; written by Dawn Powell; laugh show final production of group's season; opened Monday.

'Late Wisdom,' Mansfield. Withdrawn last Tuesday (24); played two performances; 'I Myself' due next week.

'Love Kills,' Forrest (1st week) (CD-1,057-$2.75). Presented and written by Ida Lubinski Ehrlich; opens tonight (1).

'Mary of Scotland,' Alvin (23rd week) (D-1,387-$3.30). One of season's most consistent big grossers; getting $20,000 but going off June 2; will tour next season.

'Men in White,' Broadhurst (32nd week) (D-1,118-$2.75). Reported winner of Pulitzer prize; business substantial at recent average of $10,000; will play into summer.

'Moor Born,' Playhouse (5th week) (D-896-$3.30). Looks like moderate money stayer; Bronte play drawing class audiences; about $8,000.

'New Faces,' Fulton (8th week) (R-900-$3.30). May stay after this month because of limited summer musicals; business fair but profitable at $9,000.

'No More Ladies,' Morosco (15th week) (C-916-$2.75). Laugh show piling up neat profit; takings averaging $10,000 lately; engagement indefinite.

'Picnic,' National (1st week) (D-1,164-$3.30). Presented by Arthur Beckhard; written by Gretchen Damrosch; opens Wednesday (2).

'Pursuit of Happiness,' Avon (30th week) (C-830-$2.75). Last two weeks; comedy's pace moderate throughout, but generally profitable; $5,000 last week.

'Roberta,' New Amsterdam (24th week) (M-1,717-$3.30). Holding to $22,000 pace in past month or so; making fair profit and should be in summer money.

"Sailor, Beware,' Lyceum (32d week) (C-923-$3.30). Will try summer holdover; business down to around $9,000 lately, with cast taking cut at that level.

'She Loves e Not,' 46th St. (28th week) (C-1,413-$2.75). Picked up somewhat last week; after dipping under $15,000 went back to or bettered that mark last week.

'The Shining Hour,' Booth (12th week) (D-708-$3.30). Some downward revision of lower floor prices this week; last weeks announced, but still profitable; quoted around $8,000.

'The Wind and the Rain,' Ritz (14th week) (C-918-$2.75). Moderate money comedy will play out month; cut rated; some profit around $5,000.

'Tobacco Road,' 48th St. (22d week) (D-969-$3.30). Another likely summer stayer; business average around $9,000, which affords excellent profit.

'Yellow Jack,' Martin Beck (9th week) (D-1,214-$2.75). History drama on medical victory over yellow fever drawing mature audiences; business fairly good, $9,000.

Other Attracti

ilbert and Sullivan revivals, Majestic; **'Iolanthe,' current.**

'The Lady from the Sea,' rivival; opens tonight (1).

'The Chocolate Soldier,' St. James; revival; opens Wednesday (2).

'Stevedore,' Civic Rep theatre; drawing audiences to 14th street.

Grand Opera, Hippodrome; pop prices.

'The Drunkard,' American Music Hall; revival.

'CHILD' GETS GOOD $4,800 IN BALTO.

Baltimore, April 30.

The Charles Emerson Cook Players grossed good $4,800 with 'Wednesday's Child' at 85c. top at Ford's last week. Press paddled play, but fired cannon over trouping of young Frank Thomas, Jr. Prime patronage pried from femmes, men mainly shirking it.

Currently, Margalo Gillmore guest-stars 'The Shining Hour.' Florence Reed is skeded to follow for two-week span, first in Thoroughbred,' in which she appeared earlier in season for same stock outfit up at the Auditorium, and then, subsequently, in 'Her Master's Voice.'

Record Bkptcy.

(Continued from page 5)

rental of $20,187,500 in semi-annual installments of $403,750 on the building up to Jan. 1, 1951, plus all assessments, operating expenses, etc. It is claimed by Yates, in behalf of the Par Broadway Corp., that the prospectus on the $10,000,000 bond issue stressed this 25-year lease of the building to Famous Players Lasky (P-P).

Among the charges of the amended claim is the following paragraph:

'On or about Dec. 26, 1931, Par-amount Broadway Corp. paid to the bankruptcy (PP) $2,000,000 as an alleged dividend. Said payment was unauthorized and unlawful and to the extent thereof said payment depleted funds for Par Broadway available for the principal and/or interest on said bonds. Claimant demands that the bankrupt return said sum of $2,000,000 with interest thereon from Dec. 26, 1931, at 6%, aggregating a total of $2,220,000.

Largest individual item under the Yates-Par Broadway claim is for unaccrued and future rent, amounting to $64,708,923.

Balance of the claim is made up as follows:—

Unconditional amount payable under lease, $20,187,500.

Due on operating and maintenance expenses, other charges, taxes, etc., $31,359,173.

Sinking fund and interest requirements guaranteed by Par, $13,-161,250.

Payment as principal amount of loan guaranteed, $10,000,000.

Annual installments and interest on rent past due, $13,452,847.

MGM STUDIOS
CULVER CITY, CALIF.

I'M NO ANGEL

But

I will invest in a summer theatre near New York City, run by a reputable man of the theatre in need of financing. In return for financial assistance I demand an active interest in the summer season—which means, a vote in choice of plays, casting, director, etc., with a view to presenting plays on Broadway in the fall. Please communicate with my representative

D. ROSS

1 University Plaza, New York City

Second-Hand Airing

Growing business of selling second-hand magazines at cut rates will be completely aired as the result of action taken by the Federal Trade Commission in Washington against Butterick Publishing Co., McFadden Publicatons, Frank Munsey Co., Street & Smith, Pictorial Review, International Circulation Co., S-M News Co. and Midwest Distributors. Eight firms are charged with violating the Federal Trade Commission Act by conspiring to 'destroy the second-hand or used magazine and perodical business.'

First five of the firms are magazine publishers, other three are distributing concerns. They have been ordered to appear in Washington, June 1, to show cause why an order should not be issued against them.

Charge is that the eight concerns obtained agreements from magazine and periodical retailers that they should not sell or deal in second-hand mags. Also charged that the publishers and distribs refused to sell to newsstands or stores that also handled second-hand items.

In New York recently there has been a growth of the cut-rate mag stands, several dozen stores in the mid-town sector selling nothing else than second-hand mags and weeklies for a nickle or less.

Fawcett rops One, ive

Fawcett Publications scrapped one mag, Lovers' Confessions, and united five others into an advertising selling group to be known as the Fawcett Women's Group.

Quintette of mags in the Women's Group comprises True Confessions, Radioland, Screen Play, Screen Book and Hollywood. Claimed by Fawcett that the five combined reach 1,300,000 young women. Love:: Confessions was dropped on the premise the mag only duplicated another Fawcett publication, Romantic Confessions.

Outside of the Women's Group and Romantic Confessions, the Fawcett mags are Romantic Movie Stories, Modern Mechanics and Inventions, and Startling Detective Adventures. Two last-named are published by subsidiary concerns.

Flores Wins Title Race

Race to be the first to put out a mag with the title The Literary World won by Angel Flores and his associates. As a result, Edwin Valentine Mitchell, who had also selected The Literary World as the title for his forthcoming publication, will call his The Literary Observer instead.

The Literary World is a cross between a mag and a newspaper. Format of Mitchell's forthcoming mag understood to be much different.

Want Mae West's 'Sin'

Lee Furman, on the Coast, is negotiating with Mae West for the publication by Macaulay's of her story, 'It Ain't No Sin,' based on the film currently in production at Paramount.

Miss West's latest royalty check from the publishing house shows 'She Done Him Wrong' is near the 1,000,000 mark. This includes the translations into several languages.

Paper-Back Idea

Possible that there will be a flood of paper-backed books put on the market to replace the current heavy cardboard bound opuses. One of the first is 'David and Destiny' (Houghton-Mifflin), published currently.

Idea is that with the rise in production costs the paper covers can keep books down to the present price level. Thus, prices of books to consumers won't have to be raised, and danger of trade falling off because of this alleviated.

Lasky-Preston Tome

Macauley's will publish 'Curtain of Life,' novel by Jesse Lasky, Jr., and Jack Preston, due in the fall. Lee Furman, president of the publishing house, set the deal while in Hollywood.

Young Lasky has had poetry published, but this is his first effort at fiction.

Reuters' Coast

Col. R. A. Duckworth-Ford, retired army officer, has been appointed Hollywood correspondent for Reuters, London. He will do news of English personalities.

Duckworth-Ford, a resident in Hollywood, was appointed by Bernard Rickatson-Hatt, editor-in-chief of Reuters, now on the Coast.

'Nother H'wood Mag

Hollywood Mirror enters the fan magazine field as a monthly at 10c. First issue is dated June, and the sheet gets distribution on a franchise arrangement with representatives in key centers.

Franchisers take contracted number of copies monthly, and stitch in local inserts, carrying advertising of merchants in the particular city, society and club news. Mirror, published in Hollywood, is sent out to franchise representatives uncut and unstitched for the local insert to be bound in the center of the issues. Franchises have been set in Los Angeles, San Diego, Reno, San Francisco and Oakland, and negotiations are now on for cities in the midwest and east.

Mirror will not be sold on newsstands, and local representatives contract for distribution through direct sales to homes and offices.

Magazine is being published by Hollywood Mirror, Inc., which has Jack Grant as editor; Tom Wood, president and general manager; Richard C. Henderson, vice-president; and Hendon J. Norris, secretary and general counsel.

reel Californi idate

Second literary figure to announce his candidacy for the governorship of California is George Creel, w.k. writer and husband of lanche Bates, equally well known as a legit star. Upton Sinclair is the other. A Creel daughter is Blanche Bates Creel, who has already done one show on Broadway.

Creel has been NRA administrator in California since the blue eagle started talking, and has continued penning for Collier's and other mags, but not as much as formerly. He will run on the Democratic ticket, with Governor Jim Rolph on the G.O.P. side.

ily's Fan Section

Washington Times issues as a regular weekly supplement a 'Hollywood on Parade' section.

It is the first attempt of a daily newspaper to cover the field of the fan magazines, hence unique in newspaperdom.

Detroit Free Press issues a weekly 16-page full color section devoted to screen and radio material.

Grace Wilcox Dietz is the Free Press' regular Hollywood correspondent, and Douglas Churchill does a 2,000 word feature every week. Hubbard Keavy and Robbin Coons, A.P., Dan Thomas, NEA, Alison Edwards, UP, and George Shaeffer are other by-line contributors from Hollywood.

Joe Vila

Joe Vila, 67, sports editor and columnist of New York Sun, died April 27, in his home in Brooklyn of a heart attack. Vila was with the Sun for 40 years, half of that time as sports editor. He originated the play by play accounts of sports games and was first reviewer to use typewriter at the ringside.

Among colleagues, Vila was regarded as the last word in sport history, often being turned to as as record book. Survived by widow and a daughter.

John E. Barrett Dies

John E. Barrett, 84, author and editor, died April 27, after a lingering illness of six years, at his home in Scranton, Pa. Was editor of the Scranton Republican.

One of his literary offerings was 'Red Shadow,' story of an Indian massacre in Wyoming.

Charles H. Fentress Dies

Charles H. Fentress, 67, retired publisher, died April 27 at his home in Richmond, Va. Was senior partner of Fentress, Fentress & Marsh, owners of group of newspapers in Texas.

Fentress was also president of Newspaper Publishing Company.

Walter J. Flanigan Dies

Walter J. Flanigan, 74, dramatic and music critic of the Newark Evening News until his retirement last September, died at his home in Bloomfield, N. J., April 25. Was with the Syracuse Post Standard prior to the News, where he served in same capacity. Survived by sister.

Jeremiah Crowley, 59, manager of the art department of The American Weekly, died April 24 of a heart attack in his home in New York.

Edward Goldbeck, 48, writer, died April 25 in the Hotel Somerset, N. Y. Was formerly a columnist on the Chicago Tribune.

Jobless Writers' Dance

Newly organized Writers Union, in which is included the Unemployed Writers Association, has taken headquarters and clubrooms at Sheridan Square, in Greenwich Village, and will meet every Friday night starting May 11.

First official function of the group will be a dance and house warming party on Saturday (5). Fifty cents admission will be charged, except for unemployed scribblers, who will go in at half rate. Money will go for publication of a union bulletin, and part will be devoted toward rent of headquarters. Monthly dues are set down at 25 cents, with only a dime for those out of work.

Project committee of the union is lobbying in Washington, hoping to get a governmental cash grant to help writers exist.

Executive committee of the union consists of Valentine Erskine, Robert Whitcomb, Fanya Foss, John Mitchell, Franklin Folsom, Vivien Bentley, W. H. Nugent, Leon Herald and Margery Mansfield.

Dep't Stores' Reprisal

Hardly likely that the department store book sections, hit by the new price maintenance condition in the book code which prevents price cutting on books until six months after publication, won't do something to make their book counters again the 'sales leaders' they have been for so long. 'Sales leader' is a special offering to bring a customer into the store.

One of the stores, Bloomingdale's, is going after the second important feature of the retail book trade—rentals. Department stores are in a position to cut book-rental rates to a low where other rental libraries can't compete, as was the case with book sales prices.

New price maintenance code doesn't touch book rentals, nor does it affect book clubs, even though the book clubs sell to subscribers below subsequent retail prices set for the same volumes.

It's more likely that the department store book sections may attempt to work out something along book club lines, too. Establishment like Macy's could get an impressive number of advance orders on any book of importance, and sell it to subscribers below list price and without violating the code.

Lew Levinson Clicks

Macauley's will give a fall publication to 'Second Guess,' a novel by Lew Levinson, screen writer currently on the Columbia payroll in Hollywood.

Chatter

Frank Knox to the Riviera.

Jack Conroy at work on a new novel.

James Boyd has finished a new novel.

Jewish Book Week is April 29 to May 5.

'Thin Man,' published in London by Arthur Barker.

John Preston has a new long-term contract with Day.

Sixth edition for President Roosevelt's book, 'Looking Forward.'

Ruth Eleanor McKee, who writes about Hawaii, is a Californian.

Clemence Dane, in her Devonshire home, is writing a novel.

Hungarian rights to Carl Van Vechten's 'Nigger Heaven' sold.

Fulton Oursler finishing a new novel, his first since 'The Great Jasper.'

Alex Woollcott's book, 'While Rome Burns,' has reached the 27,000 mark.

Leonard Hall trying his hand at magazine stuff at a Massachusetts retreat.

Ian Hay's newest novel, 'David and Destiny,' dedicated to P. G. Wodehouse.

George Dyer's new one is 'A Storm Is Rising'—all about an American revolution, maybe.

Advertising biz getting another uppercut in James Rorty's 'Our Master's Voice; Advertising.'

Knopf has the manuscript of Jules Romains' new novel, 'Proud and the Meek,' for fall publication.

Rian James has sent King the first half of 'Young Ladies in White,' his new novel. It'll be out in June.

Myron Brinig almost finished with his new Singermann novel. He's in California knocking off the last pages.

Only one Viking book to be published between now and July. That'll be 'Duel,' Norwegian novel by Ronald Fangen.

George T. Delacorte, Jr., publisher of Ballyhoo, Modern Screen and

(Continued on page 50)

Best Sellers

est Sellers for the week ending April 28,
American News Co., Inc.

Ficti

'Anthony Adverse' ($3.00) ..... By Hervey Allen
'Tender Is the Night' ($2.50) ..... By F. Scott Fitzgerald
'Long Remember' ($2.50) ..... By MacKinley Kantor
'Oppermans, The' ($2.50) ..... By Lion Feuchtwanger
'Seven Gothic Tales' ($2.50) ..... By Isak Dinesen
'Private Worlds' ($2.50) ..... By Phyllis Bottome

'New Dealers, 2.75) ..... By Unofficial Observer
'While Rome Burns' (2.75) ..... By Alexander Woollcott
'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'Native's Return' ($2.75) ..... By Louis Adamic
'Life Begins at Forty' ($1.50) ..... By Walter B. Pitkin
'Nijinsky' ($3.75) ..... By Romola Nijinsky

Book Reviews

Walter Bodin, night city editor of the World-Telegram, and Burnet Hershey, writer on the Warner staff for the past six years, have added to the rapidly growing library of the show world their 'It's a Small World' (Coward-McCann, $3), a treatise on midgets and midgetism that will interest other than show people.

The book is shrewdly plotted, opening with a chapter on a day in the life of a midget to gain interest for the subject, and delves into the gland perversions which result in the production of giants and midgets. There follow chapters on the love and other problems of the little folk, with special chapters on Tom Thumb and the Singer Midgets. There is rather too much stress on the fact that female midgets are forced to resort to the Caesarian operation, but this and other intimate problems are frankly and inoffensively treated. There are two chapters on the historial midgets of the past, which evidences considerable research work.

It is to be regretted that the book was not given a technical revise before being sent to the printers. It would have resulted in the omission of such errors as placing Denman Thompson in 'Way Down East,' and reference to 'Fritz' instead of Adolph Zink. It also would have placed Zink and Franz Ebert with the Rosenfield Brothers' Lilliputians, popular in the late '80s, and far in advance of the Singer outfit. It might also have included Richard Pitrot's Midget Village at Dreamland, Coney Island, in the second season of that park (about 1900), and avoided the inclusion of Paul Remo's midgets in the list of the missing. (They refer to Reme, instead of Remos.)

The Rossow midgets, Franz and Charlie, are meagerly referred to, though they were an outstanding attraction for many years around 1900, and Lucia Zarate and a few others are also slighted.

The errors, however, are those of omission rather than commission.

Faulkner's Briefs

William Faulkner is still among the top rank American writers, but his new book, 'Doctor Martino' (Smith & Haas; $2.50), contains several worrisome items. It's Faulkner's second collection of short stories, and is most notable through being a bad collection in spite of the fact that it contains some of his best work. It is uneven and contains a few stories that don't belong.

'Turnabout,' one of the stories, has already been filmed by Paramount. 'Death Drag' is another that could be filmed, and 'Smoke' is a cinch for picturization. 'Smoke,' however, is merely a clever detective story with an O. Henry twist in no way worthy of the Faulkner pen. 'Wash' is probably the best story in the book, with 'Fox Hunt' not far behind.

izzy Travelling

Newest Simon & Schuster gag-book is another one right down the center of the alley. 'Fun En Route' was collected and assembled by Clay Morgan. It's in the wake of the Frank Scully 'Fun in Bed' books, gotten up in exactly the same format and manner, except that the pages are just a bit smaller.

Subtitled the 'Bon Voyage' book, and tagged at $2, it ought to sell. It contains all the usual gags and time-passers, including cross-word puzzles, acrostics, puzzles, cartoons and humorous items. Not enough for a long journey, maybe, but a pip for short air or train trips.

I' Smoothi romfield

Louis Bromfield is probably entitled to be called an old smoothie to a greater extent than anyone in American literati. His book and stories are all smooth, so much so that they almost annoy.

In his newest book, 'Here Today, Gone Tomorrow' (Harper; $2.50), Bromfield spins four yarns, all novelettes. Novelettes is a fancy word, of course, for overlong short stories. They're all good stories, but all too long and all too easy. In all four of them there is at least one character who's just at the bend, baffled, worried, or faced with a dangerous future. And in all four stories this character, at this point, dies. Perhaps wouldn't be so bad if all the stories were separately published.

That isn't as harsh a criticism as it sounds, however, since Bromfield is nevertheless an important story-teller. He knows women probably better than any other American fictioneer. It's a toss-up whether 'Number 55' or 'Miss Mehafey' is the best story in the book. Latter reminds strongly of Bromfield's best novel, 'The Case of Annie Spragg.' It's a variation of a Chekov story, which doesn't hurt it in the slightest.

issionary Love

Probably 'The Lord's Anointed' (Doubleday-Doran, $2.50) will not make the best seller grade, but it's a book to be recommended for those who take their reading seriously. It's the rather acrid story of Constancy Williams, who marries a young Calvinistic minister and goes with him to Hawaii in the first load of missionaries sent the islands.

Constancy's love of the Lord was largely induced by her love for the handsome Jonathan Williams and the knowledge she could not hope to win him unless she saw the light. She's not blind to the pettiness of the rest of the missioners, and makes a good wife, a good mother and an even better grandmother. It's splendid character drawing.

Done by Ruth Eleanor McKee, who elaborated the time-stained journals of the pioneers now in the Honolulu library.

Speech Economy

Basic English is not an especially new idea, but is gaining some weight and prevalence. It's a scheme for changing the English language by eliminating a lot of unnecessary words, and limiting it to what are considered essential words only.

In 'System of Basic English' (Harcourt Brace; $2.50), C. K. Ogden explains the theory simply and clearly, and gives a lot of examples of its usage. For example, a portion of the scenario for 'Cradle Song' (Par) is used as written, and as it would be in basic. President Roosevelt's first radio talk on the bank situation is similarly translated, as also are some one-act skits.

It sounds very feasible and logical as explained, and might, for theatre purposes (especially in the executive and production ends), be of considerable worth.

ore Dicks

Current season has been responsible for more good detective yarns than has been true in a long time. Latest issue to get a high mark is 'A Drink for Mr. Cherry,' by Dorothy Gardiner (Crime Club; $2). It's human, exciting, well-written and quite baffling. Miss Gardiner has the added and unusual (for detective yarn writers) ability of writing sparkling dialogue.

Could make a good film, too.

Going Places

By Cecelia Ager

Something for the Flaps

Ginger Rogers, '20,000,000 Sweethearts' Cinderella Girl—who sings 'Is Baby Out for No Good'—is able to address a mike without breaking her hips, jiggling her knees, or chirping hot licks. But even so, Miss Rogers is not a complete success on the air in the films. Because sponsors' wives, explains '20,000,000 Sweethearts,' make up radio programs and also choose the talent. Sponsors' wives are plump and sentimental matrons who get dreamy when listening to crooners.

Miss Rogers' characterization then becomes that of a good sport, a self-sacrificing young miss who has a warm heart, a soft head, and several suits with ankle length skirts. Miss Rogers has a fine figure, slim and young and worthy of close fitting, which it gets. It is not accoutred with the chic and dash that dazzles advance style connoiseurs, but rather in the pretty giddy manner that appeals to the high school set. Her black velveteen evening reefer coat, in fact, should create quite a furore among the flaps because it's easy and cheap to copy. It could double for a sports coat. Miss Rogers' hats are a little staid for so swift a back talker adhering to the honest, head-gripping crowns of yesteryear rather than pinning their faith on a bit of elastic, as do the contemporary cock-eyed flighty chapeaux.

School

What goes on in 'Finishing School' won't surprise picture audiences. The fans know what to expect of the upper classes by this time. Frances Dee falls in love with a poor, self-made, and so, a noble man. But that Billie Burke, her mother—well, that's what those society women are like; selfish, vain. Oh, pretty enough—but empty-headed fluffs who dress in maribou and cloth of silver, like Christmas trees or birthday cakes, and who, when tragedy collides with them, won't even cry because they're afraid their mascaro will run.

Miss Dee, who's got the audience pulling for her because she experiences the bourgeois emotions of honesty, fairness, and love for an interne, is a student at Crockett Hall and an excellent model for its uniform, a navy serge dress with bolero jacket, white linen Peter Pan collar, black bow and black patent leather belt. Her roommate, Ginger Rogers, is a good model, too, a little sexier because she flaunts her curves and does her blonde hair in a flamboyant manner that should win her instant entree to a night club floor show when she graduates. Miss Rogers arrives in New York for week-ends in way-off-the-face hats and silver fox hung coats that are a poor advertisement for the gentility that seeps in at Crockett Hall. Miss Dee, in her simple beige caracul swagger coat and little girl caps better represents the ideals for a schoolgirl, but naturally the school, an upper class one, hasn't the sense to appreciate her. The shrieking hypocrisy at Crockett Hall serves as an unescapeable contrast for Miss Dee's—slightly monotonous, it must be confessed—sincerity.

Going Mad Stylishly

In 'Journal of Crime' Ruth Chatterton is supposed to be going mad with a guilty conscience. That's because she's a nice woman and has murdered Claire Dodd. So she forgets to use her lipstick and even neglects calling in her hairdresser, but she is not mad enough to fail to see her dressmaker. The result is that in 'Journal of a Crime' Miss Chatterton looks simply swell, which suggests that the ladies of the cinema, when they're not mad, are really like little girls and can't keep their fingers out of rouge pots nor resist the fascination of marcel waving irons, and, like little girls, they don't know when they've had enough.

In the beginning of the picture, during the carefully coiffed and resoundingly lip-rouged period before her derangement, Miss Chatterton is seen peering sadly into her dressing table mirror and pushing up the corners of her mouth and smoothing away imaginary lines around her eyes in a vain attempt to hold her straying husband, straying toward the younger Miss Dodd. But after Miss Dodd is put out of the picture with a bullet, and Miss Chatterton's mind begins to give way, and she proves it by gradually renouncing the precision in her coiffures and make-up, the years vanish from her face, and lo, her husband returns, loving her again. Thus, amongst the many morals that this film teaches, the ladies would do wisest to heed the one about too much lipstick and remember the tragedies that may follow in its wake.

Miss Chatterton's dinner dress—the one she wears the night of the day she does the murdering—is new in its use of polka dots, gold polka dots on white, and it's finished with that most innocent of necklines, the drop-shoulder bertha. Miss Chatterton's is o' gold lame. She holds with stark all white or all black frocks and negligees for her troublous times, and doesn't break out into the gayety of printed material until all's well.

Much Palace Dancing

Some like it hot and some like it cold, and how do you like your dancing? You don't like it? Well, you'll get it anyway at the Palace, all ways and always.

First you get Ray and Sunshine, a couple of astonishingly limber young ladies in red pyjamas, acrobatic exponents in the challenge tradition, who don't care if the myriad rows of red chiffon ruffies that surround their trousers from top to bottom do make them look kind of expansive cross the derriere—so long as those little ruffies build up the general idea of motion when they awhirling go. And who cares about style anyhow, when an opening act can click. But there are white tops to the red pyjamas, and white puffed little sleeves, and red flowers bordering the necklines, so Ray and Sunshine do too care about style, but not enough.

Now Winona, of Gomez and Winona, cares a lot. And understands a lot. So her costumes are designed to suggest the lovely lines beneath. Their focal point is the waistline, they swirl out in circular movement to the hem, gliding along the outlines of her figure—never confining it—and in the fullness of their sweep add grace, accenting femininity.

Paul Tizen's Orchestra, which accompanies Gomez and Winona, is made up of young women in gypsy costumes who play softly on the strings and create a proper Latin mood, broken for a bit by two exceedingly peppy harmony sisters granted a specialty and determined to make the most of it. When their turn comes, they tear off their gypsy dress and leap about with gestures and hot breaks, in white satin frocks with blue tops, and wide white bows on their slippers. Winona, soon as they're finished, recaptures the mood with her 'Bolero.'

Grace Hayes, so very appreciative of her kind audience, has discovered a new stance before the mike. She stands a little to the side of it, rests one hand gracefully upon it, and makes it part of the picture instead of an alien bit of mechanical necessity. Miss Hayes wears white net over white crepe, white net flounces cascading along her arms into a cape in back, and a train. Miss Hayes is very chic, very smartly groomed, very gracious, and very smiling.

A Long Show

There will be restless souls before the Casino Varieties three-hour show has run its ambling course. They'll find the Watson Sisters to test their endurance, Keller Sisters and Lynch to soothe them with harmonies, Miles and Kover and their five-girl ballet to interest them with their wholly modern style dancing, concerned with proving the laws of kinetics; and the International Mangeans, teeter-board spring-abouters, to demonstrate to them the superior physical strength of Swiss womanhood, for the two ladies in the act move its props and hold them steady whilst the men jump, leap and sommersault. Besides which there is a feature film.

Good natured Fanny Watson thinks it would be fun to burlesque fan dancers, in over-sized and purposely wrinkled pink tights. Kitty Watson busies herself with lending class to the act, achieved by a black net dress with pleated net cape and wide-brimmed black hat tied with yellow ribbon to match her yellow sash and flowers.

Red-headed Miss Lynch wears white satin bound round the neck with brown sequins, and flutters a large brown chiffon handkerchief. Blonde Miss Lynch harmonizes in chartreuse crepe fashioned in princesse lines. The Miles and Kover girls, whose stream-lined, machine-age ballet postures suit pleasingly the modernistic style of the theatre, wear purple leotards with gold gauntlets and helmets first, Roman chariot drivers costumes of white banded in gold, last. The act's premiere danseuse arrives for her big moment cloaked in shimmering black chiffon. There are sequin trunks and bandeau beneath.

Literati

(Continued from page 49)

Radio Stars, and his wife are visiting on the Coast.

'Decline of American Capitalism,' by Lewis Corey, on the Covici-Friede list for April, postponed to the end of August.

Beatrice Tunstall lives in a house that dates back to 1860. She's finishing a new book, 'The Long Day Closes,' for Doubleday-Doran.

Peggy O'Neale's full name was Margaret O'Neale Timberlake Eaton Buckingnani. Houghton Mifflin thinks that deserves mention.

Stephen Vincent Benet says the title of his next book, 'James Shore's Daughter,' comes from an old hobo song, 'James Gould's Daughter.'

'Men of Art,' by Thomas Craven (Simon & Schuster), has been picked by the Book of the Month club as the June, 1934, dividend selection.

Phillip Wylie sitting in an promotion and advertising conferences on his book, 'Finnley Wren.' He used to be ad manager of Cosmopolitan Book Corp.

Day has postponed publication of 'The Handbook of the Soviet Union.' Due in April, but won't be seen until June because of inclusion of last-minute stuff.

Phyllis Bottome has signed with W. Colston Leigh, Inc., for a coast-to-coast lecture tour next fall. Part of her show consists of reading from her own short stories.

Par Suit

(Continued from page 4)

Great States, Morris and CBS. In the Morris agency and CBS deals, under the stock guarantees, Par sold back its interests at considerably less than acquired under the security repurchase deals. CBS deal has been under attack in many actions under the Par bankruptcy, and the trustees prior to asking for permission to file suit have questioned Adolph Zukor, Ralph A. Kohn and John D. Hertz at length on this and other repurchase deals.

Record thus obtained will probably be used if and when the suit is heard.

Possibility of defendants other than those named in the trustee petition grows out of the fact that the Par trustees and counsel are investigating the liability, if any, of any persons from whom Par purchased its own shares, i.e. CBS, Morris and Great States.

The suit, as it now stands, will be brought in varying amounts against the 19 persons so far involved, with the majority to be sued individually for the full amount of $12,237,071. In the event that suit would fail against all but one, or if judgment can not be executed except upon one person, that one person would thus be liable for the full amount.

Or as much as could be realized in reaching the $12,237,071 total.

Proposed Defendants

Persons against whom the trustees want to sue individually for the full amount are Adolph Zukor, Raiph A. Kohn, Frank A. Bailey, Jules Brulatour, William H. English, Felix E. Kahn, Gilbert W. Kahn, Sam Katz, Jesse L. Lasky, Sir William Wiseman and Eugene Zukor, Par directors at time of the three deals.

S. R. Kent, now president of Fox, but a Par director when with that company, gets off easier, $8,040,971. A like amount will be set down against Elek John Ludvigh, former general counsel of Par, now in private practice. John Hertz will be sued for $7,362,071; Daniel Frohman for $4,875,000 and Austin C. Keough, present legal head of Par, for $4,026,140.

Additionally Donald S. Stralem, as executor of the estate of Casimir L. Stralem, of Hallgarten & Co., and Eugene J. Zukor, Melville Shauer and Julia Shauer, as executors jointly of the estate of Emil E. Shauer, former Par foreign head, will each be sued for the full amount, $12,237,071.

Suit for recovery would be on the ground that the capital or capital stock of Paramount was impaired by the stock repurchases and its property wasted to the injury of the rights of the bankrupt and of its creditors, the petition states.

Following private investigation and examination of officers in the Par bankruptcy, the trustees retained three different accountants to check and report on the stock purchases, obtaining permission of the courts in each case to do this.

Barrow, Wade, Guthrie & Co. reported its opinion was that the capital of Par was impaired by purchases of its stock in the aggregate amount of at least $11,335,285. Arthur W. Teele, of Patterson, Teele & Dennis, believed capital impaired only to the extent of at least $3,357,453. Teele regarded certain debit adjustments deemed necessary by Barrow, Wade, Guthrie & Co. against the book surplus of Par as raising questions of a legal nature.

William H. English, among those named for suit, died Sunday (29). He has been a director of Paramount for several years and it is likely papers will name his estate when suit is brought.

Frederick H. Hurdman, of Hurdman & Cranstown, retained to consult with Barrow, Wade, Guthrie & Co. on the matter, did not believe the stock deals had impaired the condition of the company.

Price, Waterhouse & Co. was also retained to certify to annual consolidated reports of Par for several years. This auditing firm indicated that it was not prepared to agree with the conclusions reached by Barrow, Wade, Guthrie & Co., the trustee petition reveals.

In the Federal courts on several occasions in the past it has been both charged and inferred, notably by bondholders, that stock repurchases were made when a surplus did not exist. CBS has been mostly mentioned in this connection and John D. Hertz, when under examination by trustee attorneys, was quizzed on this point, among others.

When the trustees were before Referee Davis last week to ask permission to sue, there was no opposition. The Referee noted this in his order.

In the petition of the trustees to Referee Henry K Davis, it is additionally stated that the trustees' counsel, Root, Clark, Buckner & Ballantyne, advised the trustees to institute a suit on the ground that such repurchase of company stock impaired the capital stock of Par, after the lawyers also had made an investigation of the situation.

Among the Women

By The Skirt

The Best Dressed Woman of the Week:
ETHEL MERMAN
(Paramount)

Well Dressed Paramount

Johnny Green is in the pit with the Paramount orchestra this week. Although the overture is long it is worth while if only for the rendition of 'Body and Soul'.

The Danny Dare Girls do a number called 'Christmas Night in Harlem'. They are beautifully costumed in short coats over bare legs. One side of the coat is silver and the other half blue sequins. Hats and scarfs are red with the feet shod in one silver slipper and one blue. Half sleeves top off these picturesque costumes.

Ethel Merman sings a round of songs in a brown net frock made long and plain with long sleeves. The only ornament is a brilliant buckle at the waist line. The neck is cut square. Altogether a good looking outfit.

Ballet headed by Harriet Hoctor may have been pink but it looked white. The girls look lovely in the full skirts. Hats and gloves are black. Miss Hoctor is in white dotted in silver. House gives 'Eadie Was a Lady' a colorful setting. Miss Merman doing the number in pink satin trimmed with black jet. The girls in this cafe scene are in the early '90 dresses of all colors and styles.

The picture is 'Witching Hour', a well remembered play brought to the screen with no bad effects. With such a cast as Sir Guy Standing, John Halliday and William Frawley picture couldn't go far wrong. Judith Allen and Olive Tell are interesting in the clothes of an early period. Miss Allen is very lovely in a white hooped gown of many flounces.

Another Shipwreck, But OK.

'We're Not Dressing', at the Rivoli, is another of those shipwreck stories. And always in the tropics. Yarn may be thin but the cast is okay. Big Crosby has never sung better, Leon Errol does his well known drunk, Carole Lombard, in spite of an atrocious haircomb, is luscious, and Burns and Allen are as amusing as ever.

Miss Lombard shows but one frock, an evening affair of white satin showing plenty back and plenty front, too. The gown carries a flounce at the hem and there is an odd scarf arrangement across the front of the throat hanging in two ends down the back. For the most part, however, Miss Lombard is in a bathrobe of satin tailored, and finally manages to find a pair of perfectly fitting blue sailor pants and blouse in the jungle.

Ethel Merman, new to the screen, will go far if properly handled. Her evening frock was black with straps over the shoulders fastened to the gown with diamond rings. Gracie Allen, in the jungle for research work, wears a dotted dress with white organdie front. So appropriate.

Incidental Women

Women are incidental in the picture at the Mayfair this week, called 'Beggars in Ermine'.

Story is a hodge podge of steel, finance and poverty. All in all very unpleasant. Astrid Allwyn, in for two brief scenes, wears a negligee with ruchings, and a gown of some neutral shade with the style undeterminable.

Betty Furness is the love interest and shows several tailored frocks of tweeds and plaids and one velveteen coat. Two hats are beret style.

Long But Entertaining

The stage show at the Roxy, although long this week, is entertaining. Gae Foster girls, using red chairs as props, are in very short brown frocks made with a tiny ruffle at the hip line. Collars and cuffs are white with red ties and hats. For the finale they are in long white satin gowns with cerise feather boas around the hem and hanging in long ends down the back. Black velvet yokes and sleeves are relieved by green sequin headdresses, making a colorful ensemble. Jean Carrol, with Marty May, has chosen a simple frock of chartreuse with sleeves of a red plaid.

A young Mexican miss, assisting a man on the wire, is in a red net dress made long and high in front with a white collar with black tie.

A Bit Like Mary

The picture at the Rialto, called 'She Made Her Bed', carries plenty excitement. Sally Eilers is the lead and resembles Mary Pickford in many shots. As the owner of an auto camp, and behind a lunch counter most of the time, Miss Eilers is in ginghams and frocks of the simple sort. She attends a county fair in a black dress with a white frill at the neck and a large picture hat. A plain satin bath robe with collars and cuffs of a different color is followed by one quilted.

Grace Bradley, too young for the siren role, is seen in several dresses of indifferent style.

California—In the Raw

Realty Salesmen Cash In on State's Balmy Sunshine with Back-to-Nature Yokels

Hollywood,

The nudist colony idea has opened up one of the choicest channels for California estate salesmen they had in years. Potential prospects for a new camp 36 miles north of Hollywood gleaned through the use of the metropolitan dailies.

A salesman calls and quotes his figures and wherewithall. They tell that the prospect has little chance accepted to the club-colony—it's that exclusive. How-, before he gets a chance to get away he's persuaded by every argument in the interest of 'health, longevity and youth retention.'

Nude colony, however, is only partially in the raw. Femmes must wear brassiere and a loin cloth, the promoters say. Males call for a loin cloth. But in advising, the salesmen point out the club owns another spot, 'more rustic and wilder.' A certain prospect, doubtful of such spots, was shown pictures remindful of Parisian haunts.

Latest outfit to put the nudie thing on a realty selling basis is the Loin Cloth Sunshine Club with headquarters in Los Angeles. Club was organized six months ago and has 100 members, but is after 50 more at $35 per.

You can rent a tent for $3 weekly, or sit it out in the altogether in a cabaret where theatrical performers entertain. Dances also are held for the loin-clothers.

MARRIAGES

Dorothy E. Williamson to Judson E. Foster in Burlington, Iowa. Bride a fan dancer and groom a trombonist.

Tom Waller (VARIETY) to Esther Louise Warwick, in Bronxville, N. Y., April 22. Bride is in Universal Film's publicity dept.

Raquel Torres to Stephen Ames, aboard the Lurline liner, San Pedro, Cal., April 21. Bride is in pictures, while groom is a N. Y. broker, and former husband of Adrienne Ames.

Betty Harrison to Gordon Douglas, in Santa Barbara, Cal., April 16. Groom in pictures on the Coast.

Fritz Blocki, playwright and p.a., to Luise Barclay Boldenweck, radio performer, in Chicago, April 28.

Diane to John G. Dewey, Jr., March 31. Bride is of the ballroom team of Dario and Diane; groom manages Nautilius Club, Long Beach, N. Y.

New York Theatres

RKO THEATRES
86TH ST. AT LEXINGTON — Wed. to Fri. May 2 to 4 "BOTTOMS UP" with John Boles and "ONE IS GUILTY" with Ralph Bellamy
81ST ST. ON BROADWAY

LOEW'S STATE — 25 MON. to FRI. 10 A.M. to NOON — In Person JOE PENNER — Screen—"CATHERINE THE GREAT" Fairbanks, Jr. - Elisabeth Bergner Fri.: B. Stanwyck, 'Gambling Lady'

Second Week! "Tarzan AND HIS MATE" with Johnny WEISSMULLER — B'WAY at 51ST ST. CAPITOL — N. B. C. Radio Stage Show Starts Fri.: CLARK GABLE and William Powell in "Manhattan Melodrama"

SEASON OF MUSICAL COMEDIES
CHARLES BERNICE DONALD
PURCELL CLAIRE BRIAN
THE CHOCOLATE SOLDIER
ST. JAMES THEA., W. 44 St. LAc. 4-4664
PRICES: Evenings, 50c to $2.00. Matinees, Wednesday and Saturday, 50c to $1.50

Radio Reports

(Continued from page 34)

nolly' became 'Carolina', due to the fact the latter fitted Janet Gaynor's type.

Miss Kelly said that about 4,500 titles were submitted in 1933, although the number of features made was only between 600 and 700. Bureau operates under a gentlemen's agreement, but a title 'if subject to public misinterpretation' can be banned under the Producers' Code. Speaker touched lightly on this phase, perhaps because it contains dynamite.

Miss Kelly has pleasing voice, contralto in tone, and a clear delivery. *Jaco.*

HORTON'S VARIETIES OF 1934
Slim Timbli, Vee Lawnhurst, Green Bros., Warren Hull
Comedy, Songs, Band
30 Mins.
COMMERCIAL
WOR, Newark

Musically this Friday evening package, supported by Horton's ice cream, manages to pass muster. Surrounded by a small combo, the Green Bros., experts on the xylophone, make a melodious time of it. Vee Lawnhurst has been around NBC long enough to know how to feed it to 'em from the ivories, while Warren Hull, baritone, shows an aptitude for giving a pop tune the right romantic flavor. But as for the program's attempt at comedy its wear and tear upon the listener's good nature is too much.

Those responsible for the production have slugged Slim Timblin's possibilities at the mike from the start. They've loaded him with material that's not only unfunny, but annoying. The Slim Timblin of radio, as things are framed for him here, is not the Slim Timblin of vaude's standard act repute. It's just any blackface dialect hitched to a mess of futile and pointless gag fodder. Timblin also does a comedy verse. The one allotted him for last week's (27) program couldn't have tickled many funnybones.

Program's producers could do both Timblin and the commercial a favor by refraining from trying to inject comedy into the plug. Timblin's maladroit interruptions and frequent interpolations of 'That's right' to the announcer's recital of the product's virtues do anything but sugarcoat the copy delivery. *Odec.*

JACKIE MERKLE
Mentalist
45 Minutes
COMMERCIAL
KFOR, Lincoln

Puretone Tonic is using this 10-year old mentalist here over KFOR three times a day for a week and present plan is to take the lad east on the same deal. Always in vaude heretofore, Jackie blossomed overnight into a capable ether performer and is drawing turnaway crowds to the audition rooms.

Moving to the Lincoln hotel ballroom to house the people, Jackie works with his father stooging for him in the audience. The kid, being so small and with every appearance of being an ordinary lad, wins the older people over completely and they're the kind that usually need the tonic.

Jackie mouths words that baffles the audience and which he probably doesn't understand himself, but confines himself mostly to names and addresses. The kid is an especial sock for those stations whose wattage confines them to a limited trade area and allows listeners to participate bodily in the program. Manny Rose is the manager of the act. *Barney.*

WOR PROGRAM
Natalie Alt, Laurence Salerno, orchestra
30 Mins.
COMMERCIAL
WGN, Chicago

This is one of the exchange programs between WOR in Newark and the Chicago Tribune station. No coin is passed, the deal being on a straight even exchange basis. Understood that WOR has the same type of deal with the John Shepard outlets in New England. It makes the similarity between newspapers and radio increasingly evident in the advertising of one publication in a similar medium.

WGN has developed a class program for WOR, the type of show that should click with the money people who can afford to back radio advertising. Concert style entertainment throughout and the kind of entertainment that will make the potential WOR customer lean back in his chair and puff contentedly on his cheroot. Natalie Alt as soprano and Laurence Salerno as baritone handle the vocal assignments well. Miss Alt particularly surprises as a soprano who can satisfy completely over the loudspeaker without getting that shrill quality in her voice that most sopranos have. In Alt and Salerno WGN has the makings of an excellent commercial couple.

WOR gets straight-forward commercial copy as the leading independent station of the New York city area, though interspersed are several institutional plugs for radio in general.

Bill Rambeau, the WOR local rep, gets a heavy spiel. They even spell out his name and list his address. It's tough that announcer Pierre Andre couldn't also mention that he wears a carnation occasionally and is a good guy. *Gold.*

Clean Pics

(Continued from 5)

the offenses, a drive which would involve 26,000,000 citizens. It will be pointed out to the Catholic Church between now and May 15, when that church's crusade is slated to get under way, just what the majors have been doing in a clean-up way. It will also be suggested that the Church recommend its millions of parishioners they patronize films recommended by the Church and, if they so desire, stay away from the others.

The key to the Catholic situation which majors are largely relying upon, in addition to their own house-cleaning, personally supervised by Will Hays, is that the Church set up its own pre-viewing board of governors in Hollywood and from there disseminates the names of pictures against which there are no black marks.

Such machinery is partially set up in the International Federation of Catholic Alumnae, majors believe. If the Church finds continuance of this group, augmented or altered, film leaders are hopeful that the industry generally will escape the branding iron. On an average year the Alumnae recommends 75% of the major output, New York records show.

Film leaders, however, see no abrupt ending of the morals war. They expect repercussions admittedly from some spicy dialog. Main hope now is that the moral tide against the major screen industry can be stemmed.

Wide publicity given filmdom's promises to be good have doubtless given many fans the impression that Hollywood is in for a brand-new regime and that all pictures will be denatured. This now is as of much concern to industry observers as the moral crusades, since attendances can be made to suffer either way.

As the result, new adjectives are being dug up for pictures. In official sources more frequent use of such bromides as 'grand' and 'swell' are being advocated for advertising copy during the new season.

Union of Allied Exhibitors' Ass'n with the M. P. Research Council, headed by Mrs. August Belmont, against screen immorality and block booking is analyzed by one of the most prominent majors as follows:

'The Council a disinterested group. It now apparently is aligned with an organization in the film business which has itself on the records as having endeavored to put over the greatest long-term method of block booking ever attempted in the industry.

'So, the more any outside group learns of the film business, the better it will be for the better elements in the film business.'

Hollywood, April, 30.

In line with the policy of the Committee of Motion Pictures of the National Catholic Welfare Conference, the conferees of the Catholic church leaders and Governmental officials now in session here will hear a resolution to that effect at tomorrow's (Tuesday) session.

Resolution is expected to concern itself with the moral aspect of pictures by which the conference is preparing to force an issue through the exhibition end of the picture biz.

Conference opened Sunday (29).

New Haven, April 30.

A new headache for local exhibs has cropped up here with the organization of a Better Films Council. Members include branches of civic, religious, patriotic and educational groups which range from the Y.M.C.A. to the D.A.R.

In addition to general plugging for better films, organization is sponsoring family programs of its own selection.

Hash and Rehash

By Joe Bigelow

Gag writer comes home unexpectedly from out of town. inds wife in a compromising position.

'Boy, oh, boy,' he exclaims. 'What an idea that gives me for a blackout.'

Just in Time

Lucky for Jessel and Norma Talmadge that they decided to get married last week.

This week Jessel went back to the four-a-day at the Paramount and wouldn't have had time.

Pagli

'America is now the undisputed musical center of the world'—VARIETY news cable from Paris.

With a veste la juba and a hot-

Poetry What Ai

Cooed the announcer
Into the microphone:
'Use Chapiro's Mouthwash
And take your
Personality off
The shelf.'

II

Said the microphone
To the announcer:
'Why don't you
Use it
Yourself?'

Actor's Encyclopedi

Following listing, entitled 'Actor's Likes and Dislikes', were found inscribed on the back of an old Shubert contract unearthed by a chambermaid who happened to be doing a little archaeological work (dusting under a bed) in the N. Y. A. Club:

Best friend: His agent.

Worst enemy: His agent.

Fav booker: He's dead.

Fav exercise: tealing bows.

Fav joke: Anybody's.

Doesn't like: ig salary, applause, return engagements, picture in the paper.

Pet peeve: 'There's a conspiracy against me in the booking office.'

Fav bit: Extra encore.

Fav music: Soft at the finish so applause can be heard (if no applause, play loud).

Fav billing: Small type on the bottom.

Fav actor: Guess.

Bad Report

'Vaudeville shows will be given here for good will purposes, instead of the usual cigars, during the coming political campaign'.—News item from Kenton, O.

Sympathetic friend: 'Accept my condolences, Senator. Too bad you lost the election.'

Ex-Senator: 'Yeah, but I would've walked in if the booking office didn't send down such lousy shows.'

Evolution

(IN 1924)

1st Curbstoner: , Fred, who would you rate as the greatest showman of our time?'

2d Curbstoner: 'Why, David Belasco, of course.'

(IN 1934)

1st Curbstoner: 'Say, Fred, who would you rate as the greatest showman of our time?'

2d Curbstoner: 'Why, Chase & Sanborn, of course.'

Smoke Gets In a Press Agent's Eyes

'How and why Richard Arlen went into pictures, as explained by a Paramount press sheet:

'When I (Arlen) returned to school from the war I had contracted the habit of smoking cigarets. As a special concession to a returned veteran, I was permitted to sit in the back row in lectures and smoke. Being the only smoker made me so self-conscious and so aroused the envy of some of my classmates, that I withdrew from school and set out to discover a career for myself.'

Short Story

Mr. and Mrs. Exhib had turned out the lights and were talking, preparatory to going to sleep.

'Business was big today, mama,' says Mr. Exhib. 'Standees all day, and a lot of people made it tough by staying over for two shows. But we got rid of most of them by telling 'em a phone call just came in that their house was on fire.'

'A mean trick,' says Mrs. Exhib. 'What'd you do a thing like that for?'

'Turnover,' replies Mr. Exhib.

'Nuthin' doin',' pipes Mrs. Exhib. 'You know darn well I sleep better on my left side.'

Overheard on Delancey street: 'Sure, I know it, Moe—but some of my best friends are Nazis.'

BIRTHS

Mr. and Mrs. Harry Berry, son, in Paducah, Ky., April 22. Father is proprietor of Berry's Sunkist Vanities. Mother is Theo Keith, of that unit. Their second son.

Mr. and Mrs. Wells Root, son, in Los Angeles, April 21.

Lina Basquette and Teddy Hayes, son, in Altadena, Cal., April 7.

Mr. and Mrs. R. E. Archibald, daughter, in Coronado, Cal., April 17. Father is part owner of the Coronado (pix) in the Southern California town.

RINGLING, INCOGNITO, RUNS INTO SUBPOENAS

John Ringling arrived in New York from Sarasota, Fla., late last week. While veteran circus man's trip was supposed to be under cover, he was met at the station by several process servers.

One of the suits is said to have Mrs. Ringling as the complainant. Recently he started a second divorce action in Florida, with wife's action believed to be a counter-suit for support.

East

Shipwreck Kelly recognized by police on George Washington Bridge and prevented from making bridge leap. He carried a greased cable which he planned to slide down and drop off at end for 82-foot drop to water.

Figures presented Wednesday (25) in the 21st annual report of the Bureau of Advertising to the American Newspaper Publishers' Association show that advertising has increased in daily newspapers and decreased in magazines and radio. Disclosed figures were $145,000,000 for newspaper space, $94,000,000 for magazines and $31,000,000 for radio broadcasts.

Fire destroyed the New Jersey Conservatory of Music at Passaic, N. J., Tuesday (24).

Leasing of Ocean Park for a dog racing track authorized by the City Commission at Long Branch, N. J.

Engagement of Basil Dean, producer, to Victoria Hopper reported broken, by mutual consent, from London.

George Jessel and Norma Talmadge married in Atlantic City, April 23. Couple to honeymoon in Florida.

A 17-foot illuminated thermometer erected on B'way and 46th street for advertising.

Gloria Swanson announces having instructed her lawyer in California to file divorce proceedings against her husband, Michael Farmer.

Revival of 'The Chocolate Soldier' being prepared by Charles Purcell, to open at the St. James theatre. Mr. Purcell has organized the Knickerbocker Light Opera Company to present series of nine musical revivals.

Proposed presentation by Walter Hartwig of 'Trio' has been postponed until next season.

Richard A. Rowland, former vice-president of Fox Films, made defendant in suit brought against him in N. Y. Supreme Court, Monday (23), by Florence Strauss, editor of fan mags. Miss Strauss seeks $50,000 damages for injuries suffered when dog owned by Rowland knocked her down.

Roxy theatre celebrated its seventh anniversary last week.

Nantucket theatre will open its third summer season in the Nantucket Yacht Club, July 19. Maurice Wells, Betty Upthegrove and William Miles to direct. To present seven plays during summer.

Our Playhouse Group will present summer season at Peterboro, N. H., under direction of Emile Beliveau and Alfred Kreymborg. Company planning to move to Broadway in the fall.

'She Loves Me Not' awarded Roi Cooper Megrue prize for best comedy produced this season. Prize goes to Howard Lindsay, author of play.

Police assigned Tuesday (24) to guard Minsky's Brooklyn and Oxford theatres to prevent recurrence of attacks with nuisance bombs.

Clement M. Williams to design settings for 'Come What May,' Hal Skelly production, to open at Jackson Heights, May 7.

At annual convention of motion picture engineers at Atlantic City, officials of the RCA-Victor said, 'amateur picture photographers will have sound and color equipment for 16m. film in near future.' Two systems of color photography will be commercially practicable within next two months.

Morningside Players have started two-weeks' engagement of 'Beggar's Opera' at Earl Hall, Columbia University.

Josephine Harmon underwent operation at Jewish hospital, Philadelphia, April 19.

Fred McMurray, member of California Collegians band, flew to Coast Wednesday (25) to appear in pictures for Paramount.

Roulette wheel seized at Harvard on tip-off of a student who lost $25.

Eclipse of deluxe film houses by smaller theatres was predicted by Benjamin Schlanger at convention of Motion Picture Engineers at Atlantic City.

Walter Hampden will make his only New York appearance at Brooklyn Academy of Music during half week's engagement, starting May 21. Plays to be presented are 'Richelieu,' 'Macbeth' and 'Hamlet.'

'These Two' opens at Henry Miller's theatre, May 7, with no preliminary try.

Sidney Kingsley, author of 'Men in White,' awarded medal by The Theatre Club for their selection of best play of the year.

Bobby Sanford, impresario of Hudson River Showboats, announced plans for a revue aboard the Buccaneer. Meyer Davis to supply music. Hudson River Day Line to operate, starting in June.

Clifford Brooke engaged to direct 'Caviar.'

Mitzi Mayfair sailed from London, Wednesday (25), to appear here in George White's 'Scandals.'

Directors of Associated Press held annual elections at Astor Hotel, April (24).

Julian Nathanson starred in 'The Organ Grinder,' Yiddish musical, which opened at McKinley Square theatre, Bronx, Wednesday (25).

Florence Reed and Ian Keith engaged by Robert Henderson to play in his Ann Arbor Dramatic Festival.

Albert Johnson will do settings for forthcoming 'Romeo and Juliet' with Negro cast.

First group of European tourists, numbering 122 people, taking advantage of 'low dollar,' arrived in New York, Tuesday (24). Round trip, including hotel and meals, costs $144. This shipload is advance guard of 30,000 expected to visit the U. S. this summer.

Ned Wayburn celebrated the 29th anniversary of his dancing school Friday (27).

John Hoseman staging 'Lady from the Sea' for Nathan Zatkin.

Vinton Freedley sailing for London May 4 to confer with Guy Bolton and P. G. Wodehouse on musical they are writing for the fall. Cole Porter to do score and lyrics.

'The Milky Way' playing benefit previews May 5 and 17 in advance of opening May 8.

Clarence Derwent sailing today (Tuesday) for Egypt. From there will proceed to London to resume his original role in 'The Late Christopher Bean' for Gilbert Miller.

Edwin T. Emery, p.a.'ing New York Hippodrome.

John V. Mara, son of Tim Mara, promoter, will be married May 5 to Helen I. Phelan.

Princess Irena Youssoupoff, recently awarded $125,000 in London courts for alleged damage done her character in 'Rasputin' (M-G), being sued in New York Supreme Court by Serge Ury Shishkin for $10,000 damages. Suit against the princess and her attorney, Fannie E. Holtzman, charges they prevented him carrying out an agreement with the princess to aid her in her suit against M-G-M and for which he was to receive half of the moneys collected.

Helen of Moda Douglas, actress, who died in 1924, have been located by National City Bank. Bank finally located two sisters after opening safe deposit boxes and finding cash and bank books totaling $80,000.

Mrs. Elena Bardu Mariani, wife of NBC conductor Hugo Mariani, won $25 a week temporary alimony in Supreme Court Wednesday (25), pending her divorce action.

Sale or possession of slot machines becomes a misdemeanor punishable by $500 fine, or six months in jail, in provisions of a new bill passed by State Assembly. Bill sent to Governor Lehman Wednesday (25).

Gertrude Muster, 19-year-old Flushing girl who is regaining her sight after blindness of 15 years, engaged by RKO to sing at Keith's Flushing theatre. She started Saturday (28) for week's engagement. Girl previously on radio and in concert.

Suit for $15,000,000 filed against A. T. & T., Western Electric and ERPI under provisions of Sherman and Clayton anti-trust laws by Biophone Corp. Plaintiff charges loss of $5,000,000 and asks for triple damages. Suit filed in United States District Court Wednesday (25).

Police have apprehended Hugo Willgerod, accused of robbing $2,000,000 worth of gems from theatrical celebrities as well as socially prominent people. Implicated in the robbery of Lucrezia Bori, Marjorie Ardell and the late Gertrude Williams, though indicted only on two counts.

Lew Price, agent, petitioned Referee Thomas Crain to set aside an alimony order to provide $16 a week for his wife for his son's maintenance. Price declared his earnings have dwindled to $20 a week, while his son has become a leading juvenile on stage and screen.

Commerce Department reports that United States has spent $22,000,000 for foreign liquor since repeal last December.

Local Retail Code Authority has adopted a resolution urging a code amendment to forbid use of barkers or pullers by stores.

Reginald Goode players will open their new summer theatre at Clinton Hollow, N. Y., June 11.

Jenny Dolly, of Dolly Sisters, appeared in Correctional Court, Paris, Wednesday (25) to answer charges of evading luxury tax law. Suit brought against her for dodging tax of $33,000 on a diamond ring bought at Cannes.

Theatre at roadway and Canal street leased to F. R. C. Theatre Corp. by Charles F. Noyes Co. for Joseph P. Day.

Winifred Stark, aetress, returned from Europe Thursday (26).

Metro has purchased rights to 'Wind and the Rain,' play by Merton Hodge.

Carveth Wells granted application in Supreme Court to reduce his alimony to his first wife from $50 to $25 a week. Court denied a motion by Well's first wife to punish him for contempt on grounds of owing $1,500 back alimony.

Henry Fink returned to Broadway Friday (27) as m. c. at the new Theatre Cafe. Charlie Strickland engaged by same club to supply music.

Boston Symphony Orchestra announced having received a donation of $102,741, sufficient to meet deficit for the year. Donor not disclosed.

Certificate of incorporation granted the New York Newspaper Men's Club.

Columbia Opera Company inaugurating a series of weekly performances to be presented every Wednesday at the Venice theatre. Company has heretofore devoted its activities to the road.

Elihu Yale Players will begin New York season at Venice theatre June 11. First offering to be 'Ten Nights in a Bar Room.' Company staying for two weeks before starting transcontinental tour.

Meeting of employed and unemployed CWA actors was held Friday (27) in Union Church.

Revival of Victor Herbert's 'Only Girl' to be offered in Philadelphia by the Shuberts week of May 7.

Sixth Avenue Association unanimously endorsed the Hippodrome Opera.

Cosmopolitan Corporation granted a summary judgment of $135,250 against Vincent Youmans and Youman's company in Supreme court. Suit was for unpaid rent in the Cosmopolitan theatre, which, according to complaint, was leased to Youmans in 1928 for three years at rental of $75,000 a year.

Chester Hale, signed by Metro, leaving Capitol theatre for Hollywood May 1.

Declaring Ethel Barrymore is evading service in suit brought against her by Hill Brothers, London, Justice Close, of White Plains Supreme court, granted Darling & Daley, plaintiff's lawyers, permission to mail one summons and nail another on door of her home in Mamaroneck.

Georges Metaxa left hospital in Miami, Fri., Friday (27), where he has been since accident March 25, in which his wife was killed.

Speeding east with luggage for her honeymoon, Norma Talmadge's chauffeur was arrested Thursday (26) at Erie, Pa., for reckless driving. Pleaded guilty of breaking up funeral procession, paid $10 fine, and scrammed.

Old Shubert warehouse in 47th street between 11th and 12th avenues, which has been vacant for last five years, leased to West 47th Street Corporation for Ernest Flagg by O'Gara & Co., Inc.

Mayor LaGuardia's lottery bill defeated Friday (27) for second time in Senate. Measure, designed to raise funds for relief, was defeated by a vote of 32 to 5.

Government exhibit at Chicago World's Fair will be enlarged. Statement issued by House Rules Committee after sending a special rule to Senate for consideration of $405,000 appropriation to remodel government building on Fair grounds.

J. E. Witterled, living in Paris, has sent a protest to the director of the NRA, Washington, against entry into U. S. of a troupe of French dancing girls. Company scheduled to sail from France May 5. Protest based on action of French government in refusing permit to late Texas Guinan and her troupe to enter France.

Ganna Walska sailing for France May 5 to take up duties as directress of her Le Theatre des Champs Elysee in Paris.

William Danforth celebrated his 3,000th performance in 'The Mikado' at Majestic theatre, Friday night (27).

'Dancing Americans,' comedy by Arthur Murray, will go into early production as group endeavor of National Institute of Social Dancing. To be directed by Lawrence Barnett and Charles Colbert.

Mrs. Robert Hague, formerly Mary Lewis, opera singer, arrived in New York from Europe Friday (27).

Broadway Theatre at Camden, N. J. badly damaged by fire Sunday (29). Fire started in scenery and quickly spread to ceiling which caved in. Damage estimated at $200,000.

As contribution to National Youth Week, station WINS turned it's operation over to 11 boys and girls yesterday (Monday).

Cardini has received an offer to appear at the command performance next month at London Palladium.

New NRA code insignia inaugurated yesterday (Monday). New design embodying registration numbers will supersede ones now in use. Will also denote name of code under which industry is operating, in place of words, 'We Do Our Part.'

Grace Le Cassio, 9-year-old girl taken out of Roosevelt cabaret in Grant City, Staten Island Sunday (29) where she was singing at 2:15 a. m. Removed to Staten Island Children's Society pending investigation.

Federal taxes lost through bootlegging and smuggling amount to $400,000,000. Estimation made by Seton Porter, president of National Distillers Products Corp.

Laurence Rivers, Inc., has taken long-term lease on Avon theatre. Will use house for rehearsals of 'Tight Britches,' scheduled for tryout in Atlantic City July (9).

City has accepted Mrs. Daniel Guggenheim's offer of another two months summer season of free band concerts in city parks.

Ivan E. Cedar to operate John H. Hessel Memorial Hall in Woodmere, L. I., this summer. Season will open June (25) and six new plays will be presented with four already played on Broadway.

Johnny Hyde to be tendered a dinner by Marcus Loew artists Representatives Association tomorrow (Wednesday) at Cavanagh's.

Award of the Dramatists Guild Medal for best comedy of 1934 to 'She Loves Me Not' assailed by Anita Block, playreader of Theatre Guild.

Cast for London production of 'The Pursuit of Happiness' will sail for London May 16.

Max Gordon has arranged for an English production of 'The Shining Hour.' Same company playing at the Booth will e employed.

Leopold Stokowski has agreed to renew his contract as conductor of Philadelphia Orchestra. Based his decision on verdict of audience, which applauded vigorously when asked if they wanted him.

Metropolitan Opera Association is assured of sufficient money for season of 1935. Announcement made by Lucrezia Bori at second Opera Ball in Metropolitan Opera House Friday (27). Proceeds from the dance rounded out fund required, said Miss Bori, but she presented no figures.

Legislature sent to Governor Lehman for approval a permanent liquor control bill, continuing present setup as is, but permitting drinking at bars. Plan becomes effective July 1, replacing temporary law.

McClelland Barclay suing Pictorial Review to recover $13,000. Mr. Barclay said he was wrongfully discharged by the Nahtel Corporation, owners of Review, before fulfilling a contract to do a series of illustrations at a stipulated amount.

William Brady to bring two plays to New York from London next season. First to be 'While Parents Sleep,' by Anthony Kimmins, the other, 'Libel,' by Ward Dorane. In addition, will also present an unnamed comedy in which he will star his wife, Grace George.

Willard C. Patterson, recently appointed general manager of United Detroit Theatre Corporation, tendered farewell luncheon at Motion Picture Club. Patterson left Sunday (29) for Detroit to assume new duties.

Lenore Ulric petitioned Friday (27) for a redetermination of a 1931 income tax claim of $4,306. She charges erroneous disallowance of deductions for entertainment, legal fees, transportation, etc.

George Arliss arrived in London Friday (27) from New York. Will start immediately to make his first British film, probably on life of William Pitt.

John Beal, currently with 'She Loves Me Not,' left New York for Coast Sunday (29). Going into pix for RKO.

Private car has been contributed by Pennsylvania R. R. for use of actors going to Washington to appear in Actors Fund benefit there, May 6.

Film theatre at 1494 Madison avenue leased to Lorac Theatres Corp. for ten years. Yearly rental of $3,800 for first two, $4,200 for next three, and $4,800 for last five years.

Internal Revenue Bureau reports one year of legal beer has netted the government over $145,000,000; from April 1, 1933, to March 31, 1934.

German board of film censors confirmed the ban on all pix featuring Max Baer.

Monte Carlo Ballet Russe sailed for Europe Saturday (28) from New York. After completing engagements abroad, will return here in Fall for trans-continental tour of six months.

Allegedly lewd film, under guise of lodge installation, was cause of arrest of 400 men at 109 Houston street, premises of old Winter Garden, Friday night (27). One hour later 300 men and four women were arrested in hall in West 93d street for conducting stag at which girls were dancing nude. Police were kept busy hauling prisoners around to different police stations in Bronx and Brooklyn, because local jails were s.r.o.

Laurence Schwab sails today (Tuesday) from Miami, Fla., for New York. Plans to present 'Snatch as Snatch Can' in August.

Jessica Dragonette signed by Paramount. She will leave for Hollywood later in the summer.

American Newspaper Publishers' Association has passed a resolution urging the Treasury Department to mint a three-cent piece. Idea is to simplify the purchase of newspapers.

Claire Phillips, dancer known professionally as Dallas Knight, attempted suicide by poison Saturday (28) in Broadway at 47th street. In Polyclinic Hospital in serious condition.

Engagement of Margaret Lane, British newspaperwoman, to Bryan Wallace, son of late Edgar Wallace, was announced Saturday (28) in London.

Silver Jubilee anniversary of Palisades Park will be celebrated on opening day, May 19. Reception to be given in evening for Nicholas M. and Joseph M. Schenck, founders of park.

Jewelry and cash valued at $6,000 was stolen from several women during final dress rehearsal of the Opera Ball, at Metropolitan Opera House, Friday (27).

Ben Marden opening his Riviera May 15. Marden is installing three new bars to take care of anticipated crowds.

Stella Mayhew removed from Flushing hospital, Queens, to French hospital, N. Y. Reported to be in critical condition.

Hotel men planning to rip out the fancy buffets and restore the old mahogany now that erect drinking has been legalized.

Thamara Swirskaya obtains release of Frederick G. Fischer, her elderly fiance, from Bloomingdale. Claims family put him in the asylum to block his marriage to the dancer.

Unlimited importation extended to Aug. 31.

Peggy Hopkins Joyce and Constance Talmadge Netcher to appear in court this week to testify at trial of Joseph W. Harriman, of the Harriman bank. They were depositors.

Edward La Flamme, former nite club entertainer and now owner of a White Plains liquor store, arrested on statutory charge by father of 14-year-old Florence Krischer. He is estranged from his wife, a showgirl.

Dennis King likes acting-management and plans to produce 'Lafayette' next season. Described as an American 'Cavalcade.'

Theatre Guild passes up Shaw's 'On the Rocks.' Considers Helen Jerome's dramatization of Jane Austen's 'Pride And Prejudice,' also the new Eugene O'Neill drama, 'Bessie Bowden.'

William Brown, of Brooklyn, held for the grand jury for alleged theft of $10,000 worth of music plates, sold to a junk dealer for $23 as old metal. Morris Katz, the junkman, in $1,000 bail. To be heard today (Tuesday). Complaint made by Guiseppe Interrante, trade manager for G. Ricordi. Brown was a porter in the Ricordi establishment.

Metropolitan announces a 14-week season for '34-'35. Subscriptions opened, now that the guarantee fund assures performances.

Bowery Associates, headed by Donald Gilpatrick, to revive 'The Black Crook' at Miner's Bowery theatre. Tony Sarg and Cleon Throckmorton will design the production and Harry Wagstaff Gribble will be manager. Opens May 29.

George M. Cohan will produce his 'He Won't Want You To' between now and August.

Wee & Leventhal get 'Wind And the Rain' for the road. Also book road rights for 'Big Hearted Herbert.'

Bijou theatre, N. Y., has a for rent sign with an offer to alter for commercial purposes.

Nathan Zatkin offering ducats for 'Lady From the Sea' to school children one-third off. Sale direct in the schools.

Talk of bringing 'Stevedore' uptown from the 14th Street.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

Coast

Hearing on the Los Angeles injunction suit brought by Samuel Goldwyn, Inc., against Warners involving services of Busby Berkeley has been postponed until May 1.

The $125,000 home occupied by Mr. and Mrs. Otto Langhanke, parents of Mary Astor, who recently sued their daughter for non-support, has been sold at auction for $21,500.

An order restraining further showing of 'Lady Killer' has been asked in an injunction suit against Warners by Frank and Alice Mandell in Los Angeles. They claim they wrote a play under the same name in 1923.

Wally Wales, actor, wounded by a blank cartridge in a scuffle with Noah Beery while on a picture.

Home of Gloria Stuart in Santa Monica, Cal., robbed of $2,000 in jewelry by an armed burglar who forced a housekeeper to guide him through the house.

Natalie Talmadge Keaton, former wife of Buster Keaton, appointed guardian of her two sons as a step

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CHATTER

Broadway

E. Ray Comstock sailing for Coast next week.

Benedict Ginsberg's office moved to 24 West 40th St.

Arthur Levy down on the farm in Maryland until August.

John Dorman is back in New York, angling an ad spot.

George and Ben Leffler on eight weeks' Mediterraneaan cruise.

Bad weather keeping Max Tishman's striped pants in the closet.

Marc Lachmann signatured for a publicity office in the Brill Bldg.

Billy LaHiff, okay after that stomach op, recuping at Medical Arts.

The Bill Millers moved from 46th to 57th so their Lucky can be near a park.

Jack Joyce, monopede dancer, has a 'Sir' now prefixing his billing at the Village Grove Nut Club.

Abe Abrahamson reopening his Jack and Jill's eatery May 15, with Robert Godfrey as a partner.

Francis A. Mangan suddenly to Hollywood for a quickie, and then to Paris on that film theatre deal.

Tom Waller, VARIETY mugg, kept his marriage secret so long another paper scooped his own sheet on the event.

Ben Sonnenberg has taken over the swank residence at 19 Gramercy Park South from the Stuyvesant Fish people.

New pitch on the Times Square sidewalks is rubber money. Boys say, 'Pay your income tax with it' in the spiel.

Pete Mack, after giving away all that ribbing for 25 years, is finally capitalizing on it. Playing dinner parties and clubs.

Thomas Meighan thinks Charlie Chaplin will outlast 'em all as a screen name, incuding the young 'uns now around.

Charlie Morrison made the return trip from London with a pooch for his daughter, Marilyn, a gift from Mr. and Mrs. Jimmy Walker.

Ruby Zwerling this week celebrating his seventh anniversary as leader in the Loew's State pit, ight of his original crew still with im.

Richard Arlen and family sail from Marseilles tomorrow (Wednesday) for Hollywood, Par studio wanting him back on the Coast by May 15.

Al Trahan made last week's broadcast breathing hard and with only four minutes to spare, because that police escort didn't show up at the Valencia.

Beth Challis works at the Town Casino club at cocktail time in a riding habit, and switches to a dinner gown for her night sessions at the Petit Palais.

Basement restaurant in the Bond Bldg. making another try as the Theatre Cafe under Lou Brooks' direction, with Henry Fink m.c.'ing floor show and Charles Strickland orchestra.

Paris

By Bob Stern

Arch Selwyn due here.

Emma Dunn arriving.

Frisco's nitery reopened.

Alma Gluck back from America.

Monty Banks in from New York.

William L. Lipscombe here from New York.

Lucienne Boyer reopening 'Chez Elle,' nite spot, Friday (20).

Pitoeff reviving Ibsen's 'Wild Duck' at Vieux Colombier.

Jeff Dickson supping at Chez Florence. Bob Ritchie also.

Hildegarde and Georges Seversky now playing at Almack, nitery.

Circo's closed for season as Ambassadeurs, same management, opens.

Martin Beck and Gertrude Hoffman in conversation at Ambassadeurs.

Claire Alcee singing at Women's Club under sponsorship of Emma Calve.

Gerald Sanger, editor of British Movietone News, in Paris for a few days.

Marcel Herbier finished shooting film version of Henri Bernstein's 'Scandale.'

Fox European heads holding two-week conference here under Clayton Sheehan.

Chambermaid of Emile Isola, legit producer, winning $6,000 in national lottery.

Organizers of Kindness Week making special plea to aid out-of-work performers.

Paul Colin, poster artist, giving annual ball, with his pupils, at Tabarin Tuesday (17).

Gilbert Miller and Alec Waugh arriving on same boat. Francine Larrimore also on board.

Sessue Hayakawa's Japanese film, 'Nanko,' being shown before local debating society, La Tribune Libre.

'Little Women' being shown May 3 at Edouard VII in benefit of Junior Guild of American Cathedral.

Dick de Rochemont planting veetables at his country place. Fighting the high cost of living, he says.

Georges Thill, tenor of Paris Opera, filming 'Songs of Paris' at Epinay, megged by Jacques de Baroncelli.

Colette Andris, stripper, signed with Henri Varna for second version, long awaited, of Casino de Paris show.

Dinah, negro crooner at Pigall's, admitting she's never been in the U. S. All her yearning for Dixie is from hearsay.

Alfred Savoir's 'Pretty World' booked to follow Passeur's 'Bete Noire' at the Ambassadeurs, with Rozenberg in lead.

Comedie Francaise announcing Shakespeare series April 25-29. 'Hamlet,' 'Taming of Shrew' and 'Coriolanus' billed.

Marie Bell, of Comedie Francaise and films, thrown from horse in Bois de Boulogne. Face cut and bruised as she hit tree.

James M. Minifee, Lee Stowe's assistant in the Herald Tribune bureau here, and Mrs. Minifee have a new son, James, Jr.

'Fritz-Frantz Neumann,' play by Rene Benjamin, will follow 'Indian Flie' at the Athenee. Arquilliere of the Odeon will star.

Mauricet, music hall singer who has been away from Paris for a year, coming back at A.B.C., former Pavillon, which is reopening as a vaude house.

Rosa Raisa, Iacomo Rimini, Giordano Patriniri, Tullio Serafin, Vincent Belleza, Nathan Milstein and Edgo Edwards in musical group returning here on Ile de France.

Paul Swan says his Saturday afternoon dance recitals in his Rue Campagne Premiere studio have been going so well he's going to give a big gala in a downtown theatre soon.

Violetta Fratellini, daughter of Paolo Fratellini, of the famous clown family, is engaged to the clown Carletto, son of the clown Cairoli. Violetta is a tumbler and does a little trapeze work.

Panama

By Bea Drew

Leslie Russel back working at the Molino Rojo, Colon.

Lorroine Smart, ex-dancer at the Happyland, going to the States.

A fortune teller in Panama City has cards reading Miss Helen Morgan.

Vera Darling, dancer at the Molino Rojo, Colon, tried to commit suicide by poison.

Second edition of 'Bananas' has as guest star Ruth Florence, radio singer from California.

Local papers announced that cabaret girls would hold a nudist parade, but the girls didn't show up.

J. R. Mendoza, Panamanian tenor, gave a concert of Spanish and English songs at the Balboa Y. M. C. A.

"That Girl" will be filmed by Fox in Panama. Thirty players and a cameraman here to do it. Spencer Tracy to star.

Colon peeved because the fleet will spend most of the time in Panama.

Paquita Garcia, dancer, arrived from Spain for the Atlantic.

Ruth Channing, Mr. and Mrs. Sol Wurtzel and Hamilton McFadden passed through on their way to the Fox studios in Hollywood.

John Dowse, pianist; Otto Moore, baritone; Davis Molovinsky, sax, and Herbert Craddock, all local entertainers, went on the air from the S. S. Columbia.

Ray Rogers Emery has been ordered by his doctor to leave Panama. Her health has been poor for some time. She came to Panama for the old Metropole over 18 years ago and has lived here ever since.

Entertainers must now present cards from the foreign office showing they entered the country legally before they can obtain artists' cards. Cards now in use will be taken up and new ones given out, signed by four members of the cabaret censor board. Board has also ordered medical examination for all cabaret entertainers.

Mexico City

. L. Grahame

Very hot.

Alexander Brailowsky piano recital series concert smash.

Theatres adopting electrics for marquees in endeavor to coax customers.

Easier to get along the main stems. Special cops enforcing the keep to the right rule.

Local paper running feature series on Princess Youssoupoff's suit against Metro in London.

Mexican picture producers showing tendency away from sugary themes to robust and realistic plots.

Talk of engaging American symphony orchestra conductors and musicians to participate in music festival, to inaugurate the National theatre this spring.

Jim Browning-Strangler Lewis tussle cost promoters $28,000, of which champ got $7,000 and challenger $5,000. Promoters are said to have garnered neat profit.

London

Francine Larrimore in London.

Arthur Loew flying back to Paris.

Unseasonable heatwave affecting box office.

Barbette said to be stranded in Tunis, Algiers.

Son born to A. S. M. Hutchinson, novelist, April 18.

Nina Mae McKinney returning under the Foster banner.

Harry Roy practically set to do a film for British International.

Peggy Worth injured in car smash, Marquis fiance uninjured.

Helen Gilliland, musical star, awarded divorce decree, April 17.

Richard Tauber entertaining at a special 'do' at the Austrian Embassy.

Hannen Swaffer complaining his flat was burgled and many stage souvenirs stolen.

Lucienne Boyer due to open at the Monseigneur restaurant in a couple of weeks.

Desmond Hurst off to Ireland to try find new leading man for his picture on Irish life.

Sophie Tucker flooding London with cards from U. S. announcing her return to Palladium.

Orchid Henson, New York girl, in current Dorchester hotel show, in hospital with paralysis.

'Double Door' moving into Strand, where 'The Bride' closed April 14, after less than three weeks.

Wendy Barrie, youthful candidate for British film stardom, made a personal appearance at Cardiff.

'Shorty' Striebel, former manager of Cosmo club, back after many years, and looking for hook-up.

Gilbert Miller producing 'She Loves Me Not' at the Adelphi, April 30, with Anglo-British cast.

Charles B. Cochran elected a governor of the Shakespeare Memorial theatre, Stratford-on-Avon.

All eyes on Wimbledon, to see whether tennis shorts for women will be permitted in championships.

Sir John Martin Harvey postponing the performance of 'Beyond' at Bournemouth due to sudden illness.

Cranie Ediss worth only $1,500 at death. Bequeathed it to a widowed sister.

'Cavalcade' suit between Parnell & Zeitlin, Charles Cochran and Drury Lane theatre due for hearing any day now.

Mae Falls (Falls, Reading and Boyce) off the Palladium bill due to tonsilitis, with team doing a twosome.

Forsythe, Seamon and Farrell meeting Georges Carpentier and reminding him about their New Orleans date.

J. T. Grein, dramatic critic of Sunday Times, en route to Ottawa to act as one of judges at Dramatic Convention.

Jack Clowes to do four quota pictures with Metro-Goldwyn's in view. Ted Slaughter, provincial actor, to star.

Another one of the Southern circuit ludicrous billings is to describe Russell, Marconi and Jerry as 'musical acrobats.'

'The Winding Journey,' which costars Gertrude Lawrence and Doug Fairbanks, Jr., breaks in at Manchester, May 7.

'First Episode' closed 10 weeks' run at Comedy, succeeded by short season of Shan-Kar and company of Hindu dancers.

Gracie Fields to star in film written for her by J. B. Priestley, with Blackpool as locale, titled 'Sing As We Go.'

Yvonne Printemps and Tallulah Bankhead Cochran's guests at opening of his new cabaret, 'Jollity,' at Trocadero, April 16.

Eric Wollheim and Harry Foster rushing to Paris in time for the opening of the new cabaret at Ambassadeurs restaurant.

Oscar Hammerstein and Jerome Kern trying to find local talent for the New York production of their musical 'Three Sisters.'

Billy Caryll has provincial rights of Rita John's 'Yours Sincerely,' recent flop revue at Daly's, for himself and wife, Hilda Mundy.

Apollo likely to be dark another fortnight pending Elisabeth Bergner's recovery from collapse during performance of 'Escape Me Never.'

Fanny Holtzmann laughing at suggestion she is dodging reporters anxious to question her on the 'Rasputin' case. She's flying to Paris.

Oxford University Dramatic Society to perform in Salzburg Festival this summer; first time an English company has appeared there.

Mrs. Roy Fox making speedy recovery from appendicitis operation, and off on Mediterranean cruise instead of America, as originally planned.

Bob Murphy's English has improved so much since he has been here that he starts his cross-word puzzles in ink. Only starts that way, though.

Scheduled to open at the Cafe de Paris, Jack Harris and band out at last minute, due to Jack Upson refusing to release Harris from the Monseigneur restaurant.

Henry Hall and his British Broadcasting Orchestra make their debut at the Palladium July 30. Getting $5,000 per, which is biggest yet money paid for British band maestro.

Hollywood

Pert Kelton planed in from East.

Henry O'Neill away for a N. Y. siesta.

King Charney picking oranges on his rancho.

Metro is making short on pigeon flying.

Nat Goldstone looking for a home in Bev Hills.

Gordon Westcott limping from polo practice.

Hy Glick in town from the N. Y. Mascot office.

Felix Feist, Jr., promoted to writing staff at Metro.

Madeleine Carroll is returning to England for a visit.

Charles Ruggles after a week in New York.

Jean Harlow developing a limp from stepping on a tack.

Herman Wobber in from 'Frisco to confab with Sid Kent.

Metro's 'Jungle Red Man' company finally reached Para.

Edwin Burge leaves soon to take in the Baer-Carnera fisticuffs.

Charlie Feldman home from the hospital, also Ricardo Cortez.

Mervyn LeRoy and Doris Warner in on the Empress of Britain.

Shirley Ross going to West Point in June to see her b.f. graduate.

Orry Kelly leaving for N. Y., May 16, for a looksee of fashions.

Dean Jaggers newest Broadway actor to get pacted by Paramount.

Mr. and Mrs. Douglas MacLean back after three weeks in Honolulu.

Bud Loller making a tour of the northwest on tax matters for F-WC.

After finishing 'Thin Man' at MG, Myrna Loy goes on a Mexican vacash.

Harry Rackin, resigning from his golf club, says he's going to freelance.

Walter Futter tossed a party for the William Koenigs in his penthouse.

Clare Kummer is off Par's writing staff on completion of 'Her Master's Voice.'

Bruce Cabot celebrated his birthday by taking Adrienne Ames to the fights.

Warren William and the missus shooting wild boar on Santa Cruz Island.

Hugh Herbert and Guy Kibbee threatening to go fishing in the Sierras.

Ed Hammeras in Sweden filming process stuff for Fox's 'Servants' Entrance.'

C. Roy Hunter, boss of the U lab, in New York looking over new equipment.

Pearl Eaton directing the beef trust chorus for Mae West's 'It Ain't No Sin.'

Alan Dinehart has traded his mother's Connecticut farm for a California rancho.

Solly Violinsky and a couple of friends are promoting the Players Clubs for laughs.

Paramount publicity department moves into swank new headquarters around May 10.

Ruth Renick, wife of Jim Lee, Examiner reporter, plays a sobbie in Metro's 'Thin Man.'

Ted Lewis aiding George Hamilton open summer season at Casino Gardens in Ocean Park.

Picture-goer, British fan mag, awarded medal to Norma Shearer for 'Smiling Through.'

Jean Harlow to be maid of honor at marriage of Carmelita Geraghty to Carey Wilson, May 6.

Henry Myers and Jack Jevne off the Paramount writing staff after completing their assignments.

Lyle Talbot and Margaret Lindsay personaled at the Frisco Shrine shindig on the Tanforan track.

May Robson guest of honor at a luncheon of National Federation of Business and Professional Women.

Julia Lang, in charge of fan mag contacts for Par for 10 years, has resigned to write for similar mags.

Hector Pasmezoglu has booked 60 prints of 'Mother Melodies,' single reeler, for simultaneous showing here on Mother's Day (13).

'Man of Ideas,' play by Dore Schary, local scenarist, will hit the boards of the Hollytown (Little) theatre.

Lee Tracy and Paramount finally signed that contract, which had been in the pro and con state for a month.

Jack Warner hosting officials of Pan-American Airways in celebration of scheduled routing between Mexico City and Los Angeles.

Vienna

By Eric Glass

Composer Julius Bittner is 60.

runo Walter batoning 'Tristan.'

Eva Hadrabova recovering from pneumonia.

Mme. Jeritza to appear second week of June.

Actor Hans Homma elected president of new local artists' union.

Alfred Piccaver not to appear in Lehar's 'Guiditta' before Fall.

Star plays for Dolly Haas and Georg Alexander forthcoming at the Scala.

Tokatyan, Volpi and Gigli to provide b.o. pulls for the States Opera House in June.

Chaliapin too busy for a Vienna appearance; in lieu of him Mme. Rethberg got the contract.

Anna Kallina getting professorship after being member of Burg Theatre ensemble for fifty years.

Josephstadt Theatre arranging 'Columbus,' based on Jacob Wassermann's novel, for fall season.

Michele Fleta, whose career started in Vienna, to concert shortly in the large Konzerthaus-hall.

Essad Bey's voluminous biography of Lenin is to appear in Italian prior to publication in original German.

Screen and stage star Wolff Albach Retty facing death after operation on appendix, with his mother called to Berlin hospital.

Hans Marr making Salzburg exteriors for 'Holy Night, Beautiful Night,' Alfred Lampl's story of how Christmas carols were composed.

Burg rehearsing Shakespeare's 'Richard III' with Werner Kraus in title part, Hedwig Bleibtreau as Margaret, and Nora Gregor as Queen Ann.

Hansi Niese, 50, died suddenly. She was best-loved Austrian vernacular comedienne. Buried in Municipal Honor Tomb, beside her husband, Josef Jarno, late actor-manager.

Werner Kraus and the Burg ensemble invited to play in Mussolini-Forzano's 'Campo di Maggio,' at Teatro Argentino in Rome some time in May or June. Also Italian talker of the play to be made at same time.

The Hague

By M. W. Etty-Leal

From Vienna singing here: Weiner Saengerknaben, doing well.

Amusement tax returns in The Hague indicate that business is getting better.

Hubermann concerting gratis at performance for benefit of escaped Jews from Naziland, who are in bad way in Holland.

Mrs. Mann Bouwmeester, Holland's Nestorian actress, celebrated her 84th birthday in good health, though off stage. Jacob Blazer, vaudeville artist, only known to earlier generations, celebrated his 75th birthday.

New scheme to save Amsterdam Concertgebouw and Residente orchestra at The Hague, which are both facing ruin, is to arrange a combined concert by both these orchestras in open air in Olympic Stadion, Amsterdam.

Impresario Dr. Krauss responsible for the biggest opera company which ever entered Holland. Frankfort Municipal Opera company, just arrived here, consists of 220 artists, 90 of whom are in the orchestra. Will stage celebration of Richard Strauss' 70th birthday, a performance of his 'Rosenkavalier.'

Toronto

Cartoonist Lou Skuce is a daddy.

John Heron new city editor of 'Star.'

Molly Picon in Yiddish rep due at the Standard.

Few know it, but Charlie Duff, ether organist, is blind.

After that stiff hospital bout, Mike (UA) Wilkes back but shaky.

George Olsen telling the boys that jazz is dead and slow music returning.

Tivoli ousts gal ushers after a five-year policy and the bald-heads are peevish.

Lucy Doyle managing Cissie Loftus in a short Canadian tour in imitations.

Loew's may go temporarily off the all-grind policy for a Joe Penner enregement.

Walter Huston's sister (Mrs. Robert Edmond Jones) visiting the home-town relatives.

Canon Pilcher wins centennial theme-song contest with 'The Dominion Thanks Toronto.'

Scottish Tom Hamilton will be band-leader and m.c. on the Aurania's Montreal-Glasgow runs.

Rumors that stage presentations are going into the Uptown are strenuously denied by Tom Daley.

Margaret Anglin in town and smiling admitting that her silhouette is gone so that she can handle her favorite roles, Joan of Arc and Rosalind.

Union demands for five stage hands and seven pit men upsets New Century's plans for a stock

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CHATTER

(Continued from page 53)

stand headed by Vaughan Glasser, and house will go pix.

Frank (Daily Star) Chamberlain tosses radio editorship for feature writing, with Jimmy Annan carrying on the 'Are You Listening?' column which Chamberlain created.

Jack (Imperial) Arthur is spending all his spare time trying to place the pit boys FP-Canadian ousted and may clinch a deal for a trans-Canada tour of the 26 musicians with specialty acts.

Jean Kurtz and Dewey loom, Canadian manager for Gaumont-British, will wed May 3 and honeymoon in Europe, but he will mix business with pleasure at the G. B. studios before leaving for Paris.

Montreal

Jim Parsons star-reporting on Herald.

Loew's vaude closes for summer May 12.

Dave Trottier marries Kathleen Simpson.

Chas. Summers opens new nitery, 'The Genova.'

Rex Sherridan, m-c-ing new Villa Maurice show.

Brian Meredith issues dates for Seignlory events,

Villa Maurice new show Monday (23) gets big hand.

Stan Eld from 'Star' Quebec Telegraph-Chronicle.

Gene Curtis getting heap big fan mail for CFCF chat.

George Shefler put over dance revue at His Majesty's Friday (27).

Montreal-Quebec road open and campaign on to attract U. S. tourists.

Walter Downes with Radio advertising agency flirting on early marriage.

Midnite show with reserved seats for 'Rothschild' Friday (27) at Princess sell-out.

Myrtle Cook-McGowan new president Canadian Women's Amateur Hockey Association.

Adolf Ginsburg orch given Windsor Hotel audition with Maurice Meerte leaving June 1.

Howard Angus Kennedy and Chas Tung, Buddhist abbot, team together in Service Club address.

Moving Day, May 1, annual residence change turmoil, has three days of grace, hitting films all current week.

Louis Bourdon impresarioing Ballet Russe at Forum Tuesday (24), hit $12,000 gross on $3.00 top. One of the biggest nites in years.

All amateur theatrical Canada represented at Ottawa, where 22 competing teams face the footlights for the Governor-General's trophy.

Gossip says Charlie Dornberger, Montreal's airman-orch leader, leaving for U. S. shortly and Luigi Romanelli coming to Mount Royal Hotel from Toronto,

Cuba

Si, we still have bombs.

President Mendieta a great cock-fight fan.

Newspaper war still going on, and stronger.

Phone strike here had the city almost phoneless.

Johnny McKnight of the A. P. bureau to Shanghai.

Auditorium, Guild's theatre, being wired for talkies.

Arturo Hernandez came in ahead in a contest for the most popular radio singer.

Zuffoli, Spanish actress with a stock company at the Principal theatre, doing well.

Everybody kicking about the new Tourist Commish, headed by Alberto Cruseilas.

Reporters' Club burning over the scandal raised in Miami by alleged Cuban newsmen in the Beauty Contest.

Fernando Lopez Porta, . a. for Pan American Airways, named president of the commission to install bull fights here. This fight been going on for years.

Prague

By Edward Heyn

Elysium, oldest picture theatre in Czechoslovakia, celebrated its 25th anniversary.

Jan Klepura, Polish film and concert singer, is engaged to marry Martha Eggerth, Viennese film actress.

Erwin Piscator, who at one time was a prominent theatrical director in Berlin, but recently has been active in Soviet Russia filmdom, is in Prague on a vacation trip.

'Fate,' a play based on a scientific study of graphology, written by Dr. Robert Saudek, correspondent of a Prague newspaper in London and noted graphologist, had its first performance in Prague at the Kleine Buehne of the New German Theatre. Already has been given in Manchester and London.

Express train from Carlsbad arrived in Brno Moravia, and Walter Strauss, seriously ill, had to be carried off and to a city hospital. Strauss, film director, residing in Paris, is a son of the Viennese operetta composer, Oscar Straus. He became ill on the journey and took an over-heavy dose of veronal.

Minneapolis

By Les Rees

Tri-State circuit managers in town for meeting.

Billy Sunday drew packed houses at one-day appearance here.

Claude Dickinson, Universal booker, on jury for two weeks.

Eddie Bonns, Universal short sales manager from New York, a visitor.

Donn Woods, of Paramount sales staff, back from Kansas City business trip.

Only seven attractions at Metropolitan, legit road-show house, all season, a record low.

Dust storms, due to drought, coupled with unseasonably cold weather hurt show biz.

City council revising hours for sale of 3.2 beer to make them conform to those of hard liquor.

Joel Lebedoff quit as RKO salesman to devote himself entirely to his Homewood theatre, local neighborhood house.

Illness of A. G. Bainbridge, showman mayor, prevented his presence at baseball season's opening game to toss first ball.

W. A. Steffes has bought 'Catherine the Great' from U. A. for a minimum eight-weeks' run at his sure-seat World theatre here.

Ellzabeth Hartzell, Minneapolitan, who conducted a children's playhouse here, now connected with theatrical work in Palo Alto, Cal.

Out-of-town visitors to Film Row included Lyle Webster, Rice Lake, Wis.; Jack Heywood, New Richmond, Wis., and Everett Dilley, Northfield, Minn.

Local department store offering performances of 'Little Women' dramatization in establishment's auditorium gratis and broadcasting them over KSTP.

Tom Burke, former U. A. exchange manager and lately Fox manager in Omaha, replaces his brother Ed as local National Screen Service manager, latter continuing with office as salesman.

Denver

Gene Moehring here on way west.

Harry Marcus spending a few days in Salt Lake City.

J. R. Keitz back from New Mexico trip. Covered whole state.

W. B. Cook will manage the Vlda theatre, to open at Cripple Creek about May 3.

C. W. Kelly and Wm. Menagh, Greeley, Colo., exhibs, and families California bound.

Art Bluck goes to Fort Morgan, Colo., to handle publicity for the Cower and U. S. A. theatres.

John Frey resigned as United Artist salesman after one trip in territory and returns to L. A.

Exchange bookers' work easing up. Only six disc accounts in territory and managers are replacing with sound on film as fast as they can raise money.

The followlng exhibs were seen on film row: Ross Labart, Glenrock, Wyo.; W. B. Cook, Cripple Creek, Colo.; C. W. Graves, Boulder, Colo.; Clarence Chidley and Ed Schulte, Casper, Wyo.; M. P. Foster, Monte Vista, Colo., and John Greve, Oak Creek, Colo.

Pittsburgh

By Hal Cohen

Duke Barnett, ribber deluxe, now 'head-waltering' at the Commodore.

Bill Barron god-fathered a litter of kittens in his office at the Kenyon.

Frank Damis planed it in from Newark to see old gang at Warner office.

Oliver K. Eaton, attorney, made an associate member of Variety Club.

Mabel Kroman, ex-stock fav here, ticketed by Guild for role in 'Jig Saw.'

Senator Frank J. Harris recuperating in Atlantic City from recent illness.

Joe Cappos (Frances Knight) back to New York after 21-week run at Plaza cafe.

Pittsburgh Civic Playhouse to function for the summer at Arnold School auditorium.

Reggie White will become Mrs. Mace Sickle, of Washington, D. C., around the first of June.

Reggie White, Abe Sher, Joe De Rita and Al Golden to Gay Paree nite club with closing of Variety.

Music festival, featuring works of Harvey Gaul, Post-Gazette music and drama crick, slated for Carnegie hall May 4.

Charlie Rich, WB exchange manager, named to succeed Ben Kalmenson on grievance board of code committee.

San Francisco

By Harold Bock

Walter Donaldson in town for few days.

Don Lee employees are planning a picnic at Paradise Cove May 13.

Jack Spriggs's band set for weekends at Hotel Senator, Sacramento.

Jack Souder and band into the Golden Gate this week, while Heidt takes seven days off.

O. L. Larson in advance of 'Drunkard,' which opens May 7 in Palace Hotel grill room.

Peter de Lima hurried up from Los Angeles to o. o. the Thomas Lee Artists' bureau here.

Velva Dickinson back to KGW, Portland, after her May's Garden period here goes off the air.

Lloyd Pantages' Hollywood column moved from Call-Bulletin to Examiner, and Jimmy Starr's pillar, into the former.

Dorothy Coombs, sec'y radio department of Call-Bulletin, badly shaken up in an auto spill and off work for a week.

Lloyd Yoder is inviting all his pals down to his country place, where they're pressed into service as road-diggers and carpenters.

Charlie Wuers went to Sacramento to identify the body of one of the bandits who stuck up the Orph for $2,900 fortnight ago, and was later killed by his pal.

Washington

By Don Craig

Carter Barron proudest papa in town.

Rodney Collier down with tonsilitis.

Doc Shyne elected osteopathic society chief.

Johnny Payette and Mrs. jaunt to N. Y. for sixth anniversary.

Eddie Perkins, Fox usher-tenor, gets sustaining spot on WJSV.

John H. Harris in from Pittsburgh to coach local Variety Club organizers.

Phil Lampkin making speeches to schoolgals' clubs between batoning at Fox.

National theatre stock players arriving with usual get-acquainted blowouts for press.

Stoddard Taylor making weekly rounds of drama desks for first time in two years now that W. & L. have reopened Belasco.

Walker—Actor

(Continued from page 1)

behalf of two picture companies, a theatre circuit and a radio advertiser. Deals would give Walker $150,000 for a picture, $240,000 for 20 stage weeks at $12,000 per, and $65,000 for 13 broadcasts at $5,000 each.

It is the former mayor's reported viewpoint that he could best present his case to the U. S. by personal contact via stage, screen and the air. The goodwill angle is said to figure very importantly with Jimmy Walker.

Understanding is that Walker prefers to make the picture on the other side for American release over here, then follow up with personals in theatres. There is also the chance he may appear on one of the two international commercial programs contemplated by U. S. advertisers with talent from London and the Continent.

OBITUARIES

FRANÇOIS DE MIOLLIS

Count Francois De Miollis, 60, French novelist and scenarist, dropped dead of heart failure while walking near his home in Hollywood April 26.

A novelist in Paris, he wrote under several names, one being Frederic Mauzens. He was brought to Hollywood three years ago to write French versions for Metro-Goldwyn-Mayer. He is survived by his wife.

OSCAR HERSHBERG

Oscar Hershberg, , a theatre musician here, ended his life in Pittsburgh last week. Believed he was despondent over financial troubles and unemployment.

He last worked as pianist at Nixon, legit house, and lately had been playing a few jobs with CWA band locally.

HARRY MORTON

Harry Morton, 55, former operator of Ontario Lake , Oswego amusement resort, and associated with interests in the erection of the Capitol and Strand theatres, Oswego, died recently at Rye, according to word received in Syracuse, where he was formerly engaged in operating amusement and dancing pavilions in association with Homer Morton, a brother.

. HOUTS

Lieutenant Frank E. Houts, 63, best known as an organizer of postal employees' bands, died in Brooklyn April 27. He gained his military title during the war as organizer of regimental bands. Survived by his widow, a son and three grandchildren.

HERMAN EINHORN

Herman Elnhorn, 64, retired film executive, died at Memorial Hospital, New York, April 23, after an illness of several months. He was associated with his brother-in-law, Ivan Abramson in the Graph Film Corp. He is survived by two sisters and two brothers.

IRWIN THOMAS

Irwin Thomas, 67, for many years a widely known newspaperman, died suddenly Monday (23) at an hotel in Albany, N. Y. He was a brother of Augustus Thomas. At one time Thomas was associated with his brother and Daniel Frohman in traveling theatrical enterprises. His widow, a son and a daughter survive.

EMILE CHAUTARD

Emile Chautard, 69, since 1907 a director and actor in pictures on the Coast, died in Westwood, Cal., April 24, from organic trouble.

Survived by a widow and stepson, George Archainbaud, director RKO studios.

WILLIAM E. SMITH

William E. Smith, 54, professionally known in the carnival field as 'Smithy, the High Diver' and 'The Human Torch,' died April 23 at Ogdensburg, N. Y., following a two years' illness.

WALTER J. FLANIGAN

Walter . Flanigan, 74, years drama and music critic of the Newark News, who retired last September, died in his sleep last Tuesday at his home in Bloomfield, N. J. Survived only by his sister, Anna Jean Flanigan.

MRS. SOPHIA CHADWICK

Mrs. Sophia Chadwick, 88, died at her home in Utica, N. Y., April 27. She was one of the first women pianists to play with the New York Symphony Orchestra.

CHARLES H. BAYER

Charles H. Bayer, 40, vicepresident and manager of the Bayer Theatre Co., operator of a theatre at Lehighton, Pa., died after a long illness.

JAMES A. BEAL

James A. Beal, 67, actor and producer of operettas, died April 22 at Lanesboro, Mass. He was born at Montgomery, Ala.

Two nephews in New York City survive.

WILLIAM F. RYAN

William F. Ryan, for more than 10 years doorman at the Griswold theatre, Troy, N. Y., died April 23.

Mother 68, of Frank Murphy, of Warners Burbank studio, died April 25 in Los Angeles. Two other sons survive.

Herbert Van Dyke, , second cameraman for several studios in Hollywood, died April 24. Survived by his widow.

Father, 94, of Jim Furman, advertising director for Loew's in New Jersey, died April 19 at his home, Greenville, S. C.

Dill Probe

(Continued from page 4)

type and telephoto service, broadcasting, motion picture distribution, and equipment manufacture.

Methods of competition, control of patents, prices, alleged monopolistic control, and 'particularly the relationship of the company with Electrical Research Products, Inc., and its relation to independent motion picture organizations.'

Extent which phone users have borne cost of research developments in sound film, radio and other fields.

Relations with employees, maintenance of big salaries for high officials and continuous high dividends.

Propagan' activities, control of elections, and political activities.

Possibility that company and network of related firms have evaded tax liability or governmental regulation.

Dill resolution is directly related to refusal of President Walter Gifford of A.T.&T. to answer various questions while attacking Dill's communication-control bill a few weeks ago, and Gifford's opposition to the idea of giving Federal communications commission authority to supervise and regulate intercompany affairs.

Major objective is to curb asserted monopoly and bring about reductions in service charges for virtually all types of service. Dill feels local phone rates should be chopped drastically and that rental charges for various kinds of equipment are outrageous.

Committee discoveries could serve as a basis for legislation to prevent public utilities from entering other fields in competition with independent enterprises, action which has been demanded for many years by makers of sound film and radio equipment who have charged that patent control situation makes it impossible to compete.

ERPI relations are particularly prominent to Senate committee members since independent manufacturers have loosed their attack on telephone company's film interests. Probable that the committee will turn its guns on extent of company's financing of film producers, relationship to exhibition chains, and similar matters related to rental of both recording and reproducing apparatus.

Proposing to spend most of the summer and fall on the inquiry, and to submit a report when Congress convenes next January, Dill said information to be obtained will be useful whether communication-control bill becomes law this session or is delayed.

'If Congress fails to pass the communications bill, this investigation will furnish necessary facts upon which to base legislation with broader powers next session,' the committee head explained. 'If Congress does pass the bill, we should make the investigation furnish Congress with further information which the commissi will not have time to secure and which is needed for additional legislation.'

LETTERS

When Sending for Mail to VARIETY Address Mail Clerk.

POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED

LETTERS ADVERTISED IN ONE ISSUE ONLY

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DOROTHEA ANTEL
226 W. 72d St., New York City
My New Assortment of GREETING CARDS is Now Ready 21 Beautiful CARDS and FOLDERS. Boxed. Postpaid. for
One Dollar

I. MILLER
INSTITUTION de INTERNATIONALE
Shoes for the Stage and Street
SHOWFOLK'S SHOESHOP—1552 BROADWAY

Hagenbeck-Wallace

Chicago, April 27.

With everything in the country coming out of the depression maybe this is a circus year.

Hagenbeck-Wallace thinks so. They even had a street parade this year, on Friday (20) the night before the opening. Circled the loop streets and brought some 10,000 people downtown. One certain result of the parade was that it meant some $5,000 additional coin for the loop picture houses, particularly the low-scaled ones where father and mother and kids could all ride in for a buck.

As run off on the opening Saturday night the circus ran smooth as a picture cathedral stage show with a comparable amount of smart lighting, fast pacing and shrewd routining of the acts.

Only one thing lacking in the circus biz. And that's the lack of a sufficient novelty. They repeat year in and year out the same style of acts. Names are few, only Clyde Beatty in recent years coming to the forefront as a billable attraction. Beatty joins the Hagenbeck show here next week, and continues with this trick through the season.

Two other names being billed on this show are importations, the Great Cristiani troupe, and the aerialist, Cyse Odell. The Cristianis are a riding family, and their act is held toward the end of the evening, and listed under Display No. 16. Entire number of events is 22.

No question about the Cristiani troupe for performance. They rank with the Polish and American Army groups in international exhibitions, having often taker the honors back to Italy with them. But the American public is a metropolitan one and little acustomed to horsemanship. It can hardly tell good riding from bad. The Cristiani family overcomes this fact to a great degree by inserting plenty of dare-devil and flash stunts, that even a guy who has never been on a horse must recognize as a bit of neat horse trickmanship. Seven in this family, five men and two femmes. They do a 10-minute act that has everything but comedy. Cristianis work in the center ring, and do leaping of every conceivable type. Particularly impressive in the back somersaulting from one horse to another just behind, especially one of the boy's full twist somersault from one horse to another while they trot around the ring.

In Display No. 10 Cyse Odell has the famous Leitzel aerial routine. After working on the rings for some graceful maneuvers, she gets into the wrist-lock for the Leitzel stunt. On the show caught Miss Odell clicked off 70 complete revolutions of her body. She makes a neat appearance in the air on her petite size and skilful costuming. With a certain amount of publicity plugging she is likely to mean money for the circus.

That the circus has learned plenty of the picture house presentations is demonstrated in the opening spec by Rex de Rosselli. Labeled 'Persia,' it's practically the same type of femme dancing routines as seen in the theatres, except that here they work on sawdust. They were lighted well, which in itself is still a novelty in the circus biz. Two dance routines, one to the Oriental tune of 'Persian Market Place,' the other to the modern tempo of 'Arlene.' Finishes in a burst of Roman candles and American flags. It gave the show a colorful start.

Second display brought the comedy dogs, mules and ponies working on revolving, tables with the three rings directed by Joyce, Rudynoff and Gordon Orton. Display No. 3 had Miss LaRue working excellently with a couple of camels and a pony in the center ring, while Miss Penn and Miss Butler drilled the ponies in military formations on the two ends. Around the hippodrome track for the No. 4 display came the 'Human Pendulum,' a man allowing himself to be carried by his head in the mouth of an elephant. This act has been with the show for a couple of years. Also stunting for a repeat season with the Hagenbeck show is Eddie Reece, who, in slot No. 14, is allowing a Pontiac auto to be driven over his body. Too much free plugging in the radio spiel manner for the auto is giving the act a bad psychological start.

For displays No. 5 and 6 the circus gals were upon the rings for some gymnastic work, led by the Misses Margaret and Pauline working on the high rings for the finale. Display No. 7 is weak and a letdown in pace. Three Hardings working in the center ring as hat jugglers fail to hold attention, and the two acrobatic turns, Jung Trio and the Neopolitan troupe, on the two end rings have an equally tough time of it.

Show perks up with the next act, Buck Owens and his troupe of wild west riders. Excellent riding throughout this display with plenty of excitement in the rodeo manner. Owens, billed as of pictures, finishes the display with a short re-enactment of a sequence from a motion picture in which his horse 'Goldie' helps the wounded Owens to get up on his back. It's a clever insertion on sentiment and the universal force of a story. Another break in the show follows in display No. 9 with some weak horsemanship inside the rings as led by Machaquita, Sandrina and Cossette. Meaningless act. Around the hippodrome track at this point comes the Giraffe Neck woman for a good freak display.

Following Miss Odell, the aerialist, came the sea lions under the direction of Roland Hebeler. Seals are still sureefire performers, whether on the stage or in the circus. Animals as well trained here and picked the show along in good fashion.

For display No. 12 the Great Neiss Troupe delivered a circusy trampoline turn in the center ring. This troupe brings in some new ideas in trampoline construction and stunting. They manage gasp stuff throughout without trying for comedy at any point. One or two laughs inserted into their routine would make them easily available for vaude time this winter. Acrobats worked the end rings, the Four Marvels and the Emellos on one side and the Angelo troupe on the other.

Cheerful Gardner continues as the outstanding elephant trainer in the country as demonstrated by his socko act. It is the outstanding animal turn of the circus. They work in all three rings for the fastest, ablest, trickiest elephant stunts seen anywhere. For a smash finish Gardner fills the hippodrome track with the longest line of elephants seen, and makes the whole line of 35 go through roll-overs, rearing and general formation work. By the very bulk of the job accomplished this turn is tops in the circus biz.

The iron-jaw girls were in for their butterfly business, and listed in the program as the Edward Sisters, Cronin Sisters and Mayfield Sisters, routines of circus calibre.

Then the Cristianis, and followed by Rudy Rudynoff back for dispay No. 17 in all three rings with the liberty horses. Clean and easy style that always makes the liberty horse act a cinch in circuses. Show was building right along and hits a new high with Bombayo, the man on the bounding rope, for display No. 18. This is another holdover turn from last year. His somersaults from straddle to straddle probably can't be copied. It's a cinch sock acrobatic act for any audience.

Dancing and prancing horses in the rings and track next for a colorful display, then back to the rings for perch routines, the Arleys and the Jardys in the two end arenas for acts that holdover from last year. The Four Polls work on the high perch in the center.

Show closes for straight acrobatics with two flying trapeze acts, Flying Codonas and the Famous Hills. Both troupes a pleasure to watch for thrills and grace in mid-air. Show finished with the usual races.

All in all a good circus that's ready to go, and with Beatty added should make money with half a break. Show sticks in Chi at the Coliseum until May 6, then goes to Kokohom for a one-day stand to open under canvas and followed by a five-day stand in St. Louis on May 8.

Plenty of clowns here—Billy Rice, Al Neyman, Dick Pinckney, Jean Baptiste, Joe Lewis, Arthur Borella, Jimmy Davison, Paul Gerome, Horace Laird, Louis Plamandon, Fred Delmont, Otto Griebling, Paul Jung, Jim White, Abe Rodemaker, Allan Huller, Grimaldi Stevens, Silvers Patterson, Buster March, Bert Wilson, Lucia Sparta, Johnny August and Joe Marino, but not a laugh in the whole list of them. Outside of the comedy flivver bit, and that's 20 years old.

Show has Joe Donohue as general agent again this year. Ore Parks comes in as p.a. for another year in the outdoors. Circus is being carried on 46 cars. Will run at $1.50 top, and again this year wisely play up that 25c for kids on matinees angle. For without the kids there's no business and no circus. *Gold.*

GRUBERG TAKES TO ROAD

Montgomery, Ala., April 30.

Rubin Gruberg, carnival promoter who recently threw his show connections into bankruptcy, got another start here today when he opened the 1934 season at a local fair grounds. Calls the new outfit 'The New Deal Carnival.' After a week's stand here, the show moves to Atlanta, and will follow this stay with a trip in the Carolinas.

Walter Neiland joined Gruberg's show today and will serve as press agent for the season.

NILE TEMPLE'S SHOW

Tacoma, April 30.

Shrine circus with plenty of ballyhoo opened today in Auditorium to big crowds. Plenty of show and a circle of wheels and booths

First indoor circus in this city in 10 year., and looks like it might click.

MIDGET IN HOSPITAL

Medicos Interested in Rare Gland Disease Due to Malfunctioning

Albany, April

Vernon Sweet, 37, midget formerly with circuses and billed as the 'Goblin of the Catskills,' is in a Catskill hospital, recovering from an infection of one hip.

Sweet has been a sufferer since birth from a rare case of malformation, the cause of his diminutive size. He is afflicted with calcium deposits in his skin and muscles because of the condition of his glands. His skull instead of being in one piece is in two, and they overlap.

Sweet was taken to Albany Hospital for a clinic and was X-rayed and photographed several times. A substantial sum was collected and given to him,

News of the Dailies

(Continued from page 52)

toward supervision of a $40,000 insurance policy provided by Keaton for the children.

Larry Ceballos has filed suit for $100,000 damages against Warners and Busby Berkeley in Los Angeles, charging the defendants usurped his idea of a mirror dance in 'Wonder Bar.' Plaintiff asserts he entered into contract with Warners to do dances for 'Footlight Parade,' with Berkeley supervising, but that he should receive credit for such ideas as he originated.

Any romance between Ernst Lubitsch and Greta Koerner, of Vienna, has been settled 'amicably,' according to attorneys in Los Angeles. Miss Koerner came from Vienna recently and was seen frequently in Lubitsch's company. No figures were released on the settlement.

Ken Murray divorced in Los Angeles from Charlotte LaRose, vaude.

Isabell Ott, picture actress, received $350 damages as a result of an auto accident in Los Angeles. Sustained injuries about the head and body.

June Grabiner, daughter of Harry Grabiner, owner of the Chicago White Sox, turned down a Paramount picture contract.

Los Angeles city council is considering an ordinance to prohibit the holding of walkathons. Result of a shooting affray.

Cobina Wright, singer, sued for divorce by William May Wright, N. Y. broker at Toas, N. M.

Earl Malloy and Dorothy Rogers arrested in Los Angeles for staging an alleged indecent show.

Mrs. Love D. Weber, widow of Bernard Weber, seeking to collect $5,000 alleged to be due on a life insurance policy in Los Angeles. Weber was killed in Washington last year.

Marty Martyn has filed an amended complaint in his Los Angeles suits against Jack Oakie seeking $190,000 on charges the actor called him slanderous names. His original suit asked for $125,000.

Sidney Fox divorced from Charles Beahan in Los Angeles.

Katherine DeMille, adopted daughter of Cecil B. DeMille, has thought herself an American citizen for 14 years, but learned when she applied for a passport that she must wait three more years before she can be accorded papers. She was born in Canada.

Betty Blythe sat on a leaky hose in the Pasadena Community playhouse while a friend put out a fire. Pressure burst a hole in the hose.

Roscoe Ates ordered to pay $250 a month to his wife pending trial of the separate maintenance suit in Los Angeles.

ANOTHER STRAW

Maquoketa, Ia., April 30.

Indicative of better agricultural and business conditions is the announcement that the Jackson county fair, folded for several years, is to be revived on Aug. 7 to 10, inclusive.

ANOTHER STARTED

irmingham, April 30.

Haag Shows, wintering at Marianna, Fla., opened the season there last week.

GETS ROBINSON BAND

Portland, Ore., April 30.

Jantzen Beach will open Saturday, May 5. Johnny Robinson and his orchestra will provide music in the ballroom.

Circuses

Week of April 30

Al. G. Barnes Circus
San Jose, Cal., 30; Palo Alta, May 1; San Mateo, 2; San Francisco, 3-6.

Hagenbeck-Wallace
Chicago, 30-May 8.

Ringling-Barnum & Bailey
Boston, May 1-5.

Ringling Show Ends N. Y. Run; Sees Road Prospects as Brightest in Years

Completing a full month's date at Madison Square Garden, N. Y., Sunday (29), the Ringling Bros.-Barnum & Bailey circus started on

Feeling around the show is quite different than last season's start, when there was an air of uncertainty as to whether the big top would make a season of it. Only six weeks out of the Garden were sure booking but the show stuck it out and ended the season out of the red.

70%

Improved business for three shows under Ringling management is the basis of expectations of an unusual season. The Barnes outfit now on the Coast has made the best showing to date, grosses being 70% over those of early dates last year.

Hagenbeck-Wallace outfit is quoted being 40% better, and the Ringling show itself ran 30% ahead of last season in New York, that percentage holding for the final week, according to show officials.

Samuel Gumpertz, general manager of the Ringling show properties, stated that not only has business been markedly improved, but that the contact men in advance of the shows report promising conditions in many spots which last year were smitten by bank closings and industrial shut-downs.

Ringling show moved on to the Boston Garden. It opens under canvas next week in Brooklyn.

Clown Can Handle Cats, But Can't Manage Wife

Milwaukee, April 30.

Wagner, clown with the Barnum & Bailey-Ringling Brothers show, told a divorce judge here he has, on occasions, handled the "big cats" in the circus but isn't able to handle his wife, Alma.

The wife, 37, sued Wagner, 55, on charges of cruelty and won the decree after Wagner told the court he refused to fight.

Wagner told the court has $10,000 in $3,000 in government bonds, and owns a $15,000 home here. The wife said all she owned was $1,000 in building and loan stock. Wagner was ordered to pay his wife $3,500; give her the furniture and pay $350 in attorney's fees. There will be no alimony.

PARK-CARNEY PACTS READY; CIRCUS LAGS

Washington, April 30.

Codes for all outdoor amusement trades were in final stages of examination today and more or less ready for submission to Recovery Administrator Hugh S. Johnson. Hope was expressed by Deputy William P. Farnsworth that the park and carney pacts might reach the front office for the general's signature before the end of the week, but the circus agreement is several steps behind this pair.

Generally satisfactory compromises have been engineered to iron out differences over key points of the park-pool-pier-beach agreement, and presentation of the code and reports to Gen. Johnson is being retarded only until operators have signified formal approval. Carney pact is in same boat, with okay from managers the only thing needed.

Scrap over trade practice provisions of circus code remains to be settled as soon as John Kelly and Farnsworth can get together. Issue involves tug-of-war between rail and motor shows, with former faction opposing everything except hours and wages, and latter crowd insisting on list of do's and don'ts on methods of competition.

Delay in straightening out this matter has caused considerable local speculation in view of previous insistence of big circuses on speedy disposition of code matters. Observers are wondering if major interests were waiting for opening of Madison Square Garden season before sitting down to attempt an agreement. Signs point to imposed code if delay continues much longer. Otherwise circus pact is all set for general's examination.

Questions of overtime and part-time pay in park code were solved last week when labor agreed to concede certain minor points which ended deadlock. Final version calls for six-day week instead of unlimited time as originally proposed. Compromises provide for 30c scale for part-time employees up to 30 hours, weekly wage over 30 hours, time and one-third for overtime up to Aug. 1 and time and one-half remainder of season.

PONY EXPRESS RACES

Douglas G. Hertz, promoter of pony express racing, brings his company of rough riders to the Auditorium, Atlantic City, May 29, for a five day meet, before beginning a tour of the Eastern states.

Some of the ponies are the same that were ridden by Willie Tevis, holder of the world's record for endurance riding, made in the pony express meet held last year in San Francisco.

Roustabout's Valuable Voice

Galveston, April 30.

Oscar Palmer, 23-year-old circus hand of Call, Texas, awarded $45,000 by district court at Beaumont in suit for $45,225 damages from Ringling Bros.-Barnum & Bailey circus. Palmer claimed he had lost his voice at result of injuries sustained when a seat support inside "big top" fell, striking him on throat and chest, while working for circus at Fort Worth, Sept. 13, 1932.

BAR—BUT AN OUT

Lynchburg, April 30.

City officials have cooked up a new law frankly designed to scare away carnivals. Idea is to slap a $15 a week tax on every concession in outfit. Edict was laid down last week, and a show which had been dickering for a lot immediately decided to pass up Lynchburg.

Small carneys, however, will probably continue to show across the river in the unincorporated suburban town of Madison Heights. Although less than a mile from downtown Lynchburg, the show lot is in another county and therefore not affected by municipal bans.

TOO MUCH TORSO

San Diego, April 30.

A muscle dance with some expert stomach wriggling and hip hoisting neatly done by one Flossie Winters, 23-year-old delineator of ancient Egyptian dances, so shocked two Puritan-minded cops here Saturday (28) that they took the young lady to the clink.

Flossie was charged with indecent exposure, later fined $50 and 30 days in county jail. George Dixon, her manager, got a similar fine and sentence.

It all happened at a carnival playing at the foot of B street. Time sentences were suspended and the fines were paid.

REAL '49'ERS

Tacoma, April 30.

Big Sourdough convention for three days now scheduled for May. Will pull crowds from every Western state and big programs are being arranged by Chambers of Commerce in Seattle, Tacoma, Spokane, Portland, San Francisco and Los Angeles, who will send delegates. Expect to make this real 49'er, cut loose convention with estimated 5,000 here for the affair. Plenty of money being spent by old timers of Alaska in making this one bi event.

MORE COIN FOR FAIRS

Albany, April 30.

Both the Senate and Assembly have passed the bill which enables the State Fair to receive Federal PWA fund grants and other aid for the creation of the Industrial Exhibit Authority.

The bill means that more Federal funds are assured for the enhancement of the State Fair.

Revival in 'Bama'

Birmingham, April 30.

A movement is under way for revival of the Alabama State Fair at Montgomery which has been dead for two or three years. With the Chamber of Commerce backing the drive it is planned to build a new fence and repair buildings.

What They Say

ABOUT

GEORGE OLSEN

AND

HIS MUSIC WITH

ETHEL SHUTTA

NOW MAKING FIRST THEATRE TOUR

CHICAGO THEATRE

"The Greatest Musical Presentation I have ever seen or we have ever played."

Louis Lipstone
Chicago Theatre, Chicago

MICHIGAN THEATRE DETROIT

"Old depression chaser and gang wonderful! Two-year week-end record shot completely to Hell. Everything hotcha at Michigan theatre box office this week."

Jack Frost
United Detroit Theatres

NEXT WEEK (MAY 4)
STATE, MINNEAPOLIS

WEEK OF MAY 11
ORPHEUM, OMAHA

WEEK OF MAY 18
MAINSTREET, KANSAS CITY

SHEA'S BUFFALO THEATRE

"Olsen and Shutta played very satisfactory engagement at Buffalo theatre. Band and Miss Shutta most outstanding attraction of its kind ever played in Shea's Buffalo theatre."

Vincent McFaul
Managing Director

"Olsen and Shutta one of best we have ever played. Gave us record week."

J. Shea

"Geo. Olsen and Ethel Shutta best band show played Toronto in many seasons. Capacity every performance."

J. J. Fitzgerald
Director of Theatres, Toronto Famous Players

SHEA'S ST. CATHARINES TORONTO

MANAGEMENT
MUSIC CORPORATION OF AMERICA
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IN AFFILIATION WITH
WM. MORRIS AGENCY
Mayfair Theatre Bldg.
NEW YORK

RADIO SCREEN STAGE

VARIETY

PRICE 15¢

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Vol. 114 No. 8 NEW YORK, TUESDAY, MAY 8, 1934 64 PAGES

PUBLIC DEFENDS AIR NEWS

B'way Niteries Praying for Good Ol' Prohi Days; Ain't No Drinkin'

Folks around Broadway ain't drinking like they used to. Likker wholesalers aver that repeal bids fair to make America far more temperate a nation than ever in the era of Volsteadism's 13 years. It may not be as temperate as before the Prohibition Act, but drinking is decidedly falling off as a fashionable indoor sport.

Ask the Broadway nitery entrepreneurs. The only break they get is that the smart spots still can get $10 a quart for vintage champagne with dinner extra—but then the vintage must be the mccoy and the brand the ultimate in quality.

The likker wholesalers have been widely advertising their brands of late. It's now reached the stage of quality and selectivity of choice. The retailers know that from the lethargic pace of the movement of their wet stocks.

Bargain hunters are pushovers for the department stores principally. The big stores buy up carloads of California vintage prod-

(Continued on page 59)

'Show's a Flop, but Bar's A Hit,' Forrest's Dilemma

Most unusual booking proposals have been made concerning the Forrest, only legit house on Broadway with a bar directly connected with the foyer. Doorway leads from the rear of the orchestra floor to the booze emporium which is part of the Forrest hotel in the same building.

Number of managers have offered to spot shows in the Forrest, provided the attraction gets the same percentage of bar receipts as its share of the box office gross. House and hotel have turned down all such proffers.

'Show is a flop but the bar's a it,' was the comment on several recent premieres at the Forrest.

Applications for licenses to sell liquor in New York theatres have been rejected by the State Alcoholic Beverage Control Board, with the exception of the Metropolitan opera house. No explanation for that grant has been given.

3,000,000 Advance Sale Of Tickets for Fair

Chicago, May 7.

Chi is rubbing its palms with boom-town glee in anticipation of the World's Fair reopening.

To date 3,000,000 tickets at 50c (no reduction from last year as was expected) have been sold in advance, against the opening stanza's 1,500,000 ducats at this time last year. Ditto hotel demands are much better booked up.

Nite life in the Loop looks to benefit especially.

Deluxe Propaganda

Minneapolis, May 7.

Central Labor Union here staged 'Precedent,' a play dealing with the Mooney-Billings bombing case, at the Shubert theatre in an effort to induce the local city council to adopt a resolution asking the governor of California to pardon the two men.

Aldermen were present as the union's guests.

FIVE 15c DUAL GRINDERS ON 42D ST.

There are now five 15c double feature film grinds in the one block on 42d street, west of Broadway, New York. Six more are one block away, making 11 inkpots right at the crossroads to battle it out with the regular Broadway first-run houses. Also in the one 42d street block are two burlesque houses, a third is to open shortly, and a vaudefilm policy is also being set for another house.

Selwyn and Times Square went pictures last week as the latest additions. Lyric is being assembled for a grind vaudfilm, legit stock, while a stock burlesk troupe is going into the Apollo. Other film houses using double feature pictures are the Wallack, Harris and Liberty, while burlesque occupies the Eltinge and Republic.

Only house retaining its original legit policy on what was once the most famous show block in the world is the New Amsterdam.

Knighthood for Arliss?

London, May 7.

Intimated by those who should know that in the next honors list George Arliss will be knighted.

RE: BOULDER DAM

Hollywood, May

First of the Boulder Dam stories likely to get into picture form is Warners 'The Cinch.' Over a year ago, studios were all steamed up over Boulder Dam plots and every lot had one in preparation. Then interest dropped, and most of them were shelved.

James Cagney stars in 'The Cinch.' Story is by Dan Templin, and Sy Bartlett adapts.

YANKEE NETWORK SOLICITS FAN AID

Goes Direct to Public as Newspapers Bar Radio Reporters from Official News Sources — Hearing Draws Crowds

BLIND TESTIFY

Boston, May 7.

In a dramatic counter-attack against the newspaper fraternity of Boston, which has fought, blocked, hoaxed, and embarrassed the Yankee Network in its efforts to gather news for broadcast purposes the general public has been asked to defend the regional network's efforts to give them information on current events. And the public has responded in numbers and with enthusiasm. So much so that the precedent may have influence far beyond the purely local issue involved.

It tends to establish the fact that when enemies of radio put broadcasting in a spot stations and webs can call upon their fans to participate in mass meeting protests that

(Continued on page 45)

HOLLYWOOD SOS FOR MALE LEADS

Hollywood is still short of leading men, ith practically all companies frantically hunting all possible males.

Paramount, Metro and Radio have sent definite instructions to all foreign offices to keep a sharp eye especially for men and to stop worrying about women, for the screen, for the time being.

It's a Gift

Buffalo, May 7.

WGR and WKBW recently conducted a talent hunt in connection with the Scripps-Howard paper.

Topping the amateurs participating in the radio audition was a mother and son team. Son played the piano. Mother chatters her teeth before the microphone in musical rhythm. Ma claims her chattering sounds like tap dancing to radio listeners.

Mexican Stage Actors Get an Idea; Want to Ban Pix, Radio After 8 P.M.

Mexico City, May 7.

After several days of verbal run-around, convention of Mexican actors and allied unions, in session here to seek means for reviving the stage's past glory and prosperity, concluded that pictures and radio are the theatre's two greatest foes.

Convention adopted resolutions urging President Rodriguez to prohibit cinemas from functioning after 8 p.m. and to otherwise regulate their operation 'so that they will not interfere with national culture, which is expounded by the theatre.'

President is also asked to prevent two more old guard stage houses here, the Iris and the Politeama, from going cinema, advising him that since 1923 most houses that were built primarily for stage shows have been converted into film cathedrals.

Committees have been appointed to figure out the best means for curbing activities of the radio and sporting exhibitions, such as prize and bull fights. Favors urging government regulation prohibiting ether studios to function after 9 p.m. daily.

Conclave also has under consideration a proposition to force theatre owners to reduce rentals and cut sharing terms contending that these levies are so high companies only geat meager picking of the gate. Said that some shows here gross but $15 a night, but have to pay $30 rent and give house 10% of box office receipts besides.

Better Be Good

Clause in the radio contract Max Baer has with Goodrich tire, script serial he's doing on NBC, protects the account in the event the California jad makes a poor showing against Primo Carnera.

If the Baer end of the ring proceedings does him no credit the commercial can cancel therewith. Otherwise, script show continues for seven weeks beyond the fistic event.

20 EX-CONS IN 'BIG HOUSE' UNIT

Omaha, May 7.

Wiley Langford, chief auditor of the Nebraska state penitentiary, is playing the patron saint for troupe of 20 former inmates of various prisons who left Omaha last week as a regulation vaude unit on a tour which is planned to stop at the Century of Progress.

First stop will be Aurora, Ill., and the second Waukegan. Bookings are through William Morris office, and biz end is in the hands of Joe Marion, former musical comedy player here. Polishing and routining of the act were supervised by Eddie Perrigo, Omaha maestro, and m.c. and leader's job is taken by Jack Scott.

All but three of the troupe have 'done time,' and one has been with 'Pretty Boy' Floyd. Attention of prison reformists and sociologists is centered on the experiment, as the whole enterprise was engineered as an opportunity for the boys to make good on their own, with Langford as backer.

Act is known as 'The Convict Band and Big House Follies,' and carries an instrumentation of three saxes, three brasses, fiddle, guitar, bass, drums and piano.

Robt. E. Lee Forgiven

Washington, May 7.

CBS is sending out announcements of airing of shindig on May 18 in U. S. Capital at which Virginia will present to the nation statues of George Washington and Robert E. Lee. No mention is made, however, of fact that both busts have been in Statuary Hall for 20 years.

Reason for delayed acceptance of marbles lay in fact that some Congressmen were sore at the Confederacy and Washington couldn't be accepted without Lee.

MILLIONAIRE LAD'S YEN TO ANNOUNCE STYMIES

Philadelphia May 7.

That even millionaires want to be radio announcers was proven at WCAU, when Blayne Scott, heir to the Scott-Powell milk fortune, made a try.

P. S.—He didn't get the job!

KNOW NO VAUDE

Says M-G As Studio Changes Stage Background for Film

Hollywood, May 7.

Present generation of film audiences don't know anything about vaudeville, thinks Metro. This was explanation given for changing the vaude background of 'Excess Baggage' to a radio background. Studio is remaking the stage hit, which was based on lives of a couple of smalltime players.

Radio, sez studio, is better known to audiences, while vaude is an alien subject. John Larkin is adapting the Jack McGowan play.

Writers Who Juggle the Classic Usually Miss the Ball, Says Cukor on Adapting

By CECELIA AGER

'When adaptations of first rate literature fail as pictures,' said George Cukor, before his departure last week for England to search for actors who conjure up precisely the immortal characters in 'David Copperfield,' and to steep himself in the atmosphere of the book, 'it's because they've tried to improve upon the original text. They fail because they are re-writing rather than what they should be doing—a strict adaptation of the thing for the picture medium.

'Nothing you can invent is as good as the text, when you're working on a text that has proven its worth with time or acclaim. If you do an important thing, do it as it is. Stick with its weaknesses of story as well as its strength. Look into the thing, you're doing, find your dialog there, your structure. Abide by its plot, imbue yourself with its meaning, be guided by its intent. Thus can you transfer it to the screen and capture the mood, the importance of the original. Thus your adaptation will resent the power of the origi

(Continued on page 23)

Stymied

Hollywood, May 7.

Ben Bernie claims that Chico Marx on a golf course roars like a lion and shoots like a mouse.

Earl Carroll's Ballyhoo Trip With a 'Murder' Print, but No Gals

Hollywood, May 7.

Earl Carroll will hit 10 cities in a whirlwind plane tour to campaign 'Murder at the Vanities' (Par). He will leave here Sunday (13) for San Francisco, going from there to Salt Lake City, Denver, midwest points and the east. He will carry a print of 'Murder' and be accompanied by his manager, Tom Rooney, and Teet Carle, Paramount publicity man.

Each stop calls for a private preview of the picture for newspaper men, along with a breakfast, luncheon, dinner or midnight supper, according to the time of arrival. He is due to arrive in New York Thursday (17).

This stunt replaces the original idea of having Carroll and the girls make eight weeks of personal appearances in key cities.

Carroll gang will show 'Murder' at a midnight supper Sunday (13) in San Francisco; Salt Lake, noon, 14; Denver, dinner, 14; Kansas City, lunch, 15; St. Louis, dinner, 15; Chicago, midnight supper, 15; Detroit, breakfast, 16; Cleveland, lunch, 16; Pittsburgh, dinner, 16, and either New York or Boston, midnight, 16.

Bill Pine of Par is also joining the party.

MARY PICKFORD GIVEN 2 MORE PUBLIX WKS.

Sam Dembow, Jr., has closed a deal with Mary Pickford for two more weeks in Par-Publix theatres. Star goes into the Imperial, Toronto, Friday (11). That is her home town.

The middle of June Miss Pickford plays the Minnesota, Minneapolis, during the Shrine convention out there.

Salary is reported to be $10,000.

Cantor's European Idea After His Next Picture

Hollywood, May 7.

When Eddie Cantor completes 'Treasure Hunt' for Sam Goldwyn this summer he and Mrs. Cantor are going to Europe for several months. Intent is to visit England, France and Russia.

Cantor has an offer for personal appearances in London which he has turned down. However, instead he will appear at two benefit performances there with the proceeds of one going to the Duke of York hospital and the other to Jewish charity organization.

Del Ruth Directs Next Eddie Cantor on Coast

Hollywood, May 7.

Roy Del Ruth has been signed by Samuel Goldwyn to direct the Eddie Cantor picture, as yet untitled, and slated to start production June 1.

Nunnally Johnson, scripter, who worked with Del Ruth on 'Drummond,' is also working with Arthur Sheekman and Nat Perrin on the Cantor screen play.

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GUY ROBERTSON SET TO DO 6 FOR MONO

Hollywood, May 7.

Leonard Fields has been assigned by Monogram to direct 'King Kelly of the U. S. A.,' which George Berthelon is producing.

Star of the filmusical will be Guy Robertson, who will come on from New York to get the picture under way by June 1. Robertson is signed with Monogram for six pictures.

'King Kelly' is being scripted by Fields and David Silverstain, pair who wrote 'Manhattan Love Song,' which gave Fields his first directorial job.

JEAN HARLOW-ROSSON DIVORCE NO SURPRISE

Hollywood, May 7.

Separation and intent of Jean Harlow to sue her husband, Harold G. Rosson, for divorce, was no surprise to Hollywood. iscord started about six weeks after marriage due to family dissension with breach growing to the extent of separation taking place last week.

Crawford-Gable Spotted In MGM's 'Profane Love'

Hollywood, May 7.

Clarence Brown has been assigned by Metro to direct Joan Crawford and Clark Gable in the Edgar Selwyn original, 'Sacred and Profane Love.' Metro originally sold the title for a Crawford picture for the 1933-34 program, but when the play version of that moniker was discarded, title was shifted onto the Selwyn yarn, which first was named 'Chained.'

John L. Mahin is writing the screen play for the picture. Hunt Stromberg will produce.

STURGES GOES U

Hollywood, May 7.

Preston Sturges goes to Universal on contract as a writer-producer, following sale of his original, 'Cup of Coffee,' to that company.

Writer will adapt the yarn, and is slated to direct the picture, with Henry Henigson set as producer.

WILL MAHONEY

'The Boston Traveler said: "Heading the stage revue Will Mahoney, the one and only. It makes no difference how often you see Mahoney, he is always a refreshing treat, and he gets this column's vote any time as one of the very funniest comedians on the stage."

Direction
WM. MORRIS AGENCY
Mayfair Theatre Building
New York City

P.A.'S NIX FAN MAG AID FOR LIQUOR ADS

Hollywood, May 7.

Publicity directors' committee of the Hays producers voted no cooperation to fan magazines which are seeking to get film celeb endorsements for liquor advertising.

Recently the fannies have been hounding the press departments for help in getting boosts for various booze firms, which promised to take fan mag ads if the deal could be put over.

WORLD-PREMIERING DIETRICH IN LONDON

London, May 7.

Marlene Dietrich's new picture, 'Scarlet Empress', gets its world premiere at the Carlton, Par-operated house, Wednesday (9). It's in for a run.

Par is rushing the film into London for prestige purposes plus the desire to have it ready for next season's release in Britain, impossible if holding it up for U. S. release.

Tie Stu Erwin's Coin

Los Angeles, May 7.

Application of Attorneys Loeb, Walker & Loeb to have released the remaining 50% of Stuart Erwin's salary at Metro, tied up through attachment in the action for unpaid commissions brought by the Harry Wurtzel agency, was denied by Superior Court Judge Charles L. Bogue.

Court ruled that a contract between an agent and a client represents a personal service and is therefore valid and binding. Suit seeks to recover $8,250 in unpaid commissions from Erwin, and grows out of a reputed breach of contract.

Pacts Nunnally Johnson

Hollywood, May 7.

Darryl Zanuck has signed Nunnally Johnson to a one-year writing contract at 20th Century. Johnson wrote the screen play and dialog for 'Bulldog Drummond Strikes Back,' which resulted in Zanuck ticketing the writer.

Negotiations for Johnson were handled by the William Morris office.

WB TIES BARTLETT

Burbank, May 7.

Warners is holding Cy Bartlett over to do the screen play on a Boulder Dam story in which James Cagney will be starred.

Bartlett just finished a two picture scripting contract.

Warners Starting Eight in Six Weeks, With 1,600 on Pay List

Hollywood, May 7.

Warners has eight productions going in during the next six weeks with Jack L. Warner functioning as studio head. Around 1,600 will be on the payroll, with more to be added as the schedule increases.

'Kansas City Princess,' William Keighley directing, went into production today (Monday). Cast includes Joan Blondell, Robert Armstrong and Glenda Farrell. ragon Murder Case' also started today with 'I'm a Thief' getting away Wednesday (9). Plant aims to start a duo weekly from then on.

With Roy Mack back in Brooklyn, Ralph Staub is handling his five shorts here. First, 'What, No Man?' started last week with El Brendel and Phillip Regan heading the cast. Bobby Connolly directs dances for this one.

Personnel slash at this time includes 10 writers who have finished their jobs and others who have vacations under their covenants.

Gettin' Even

Hollywood, May 7.

Studio p.a., author of pulp mag detective stories on the side, having a private chuckle at expense of execs he doesn't like by using their names for his villains.

He also names streets, towns and hangouts after personages in the studio, while his detectives are called after studio cops. He just twists them slightly.

Nobody on the lot reads the pulp mags, so to date he's had the last and only laugh.

FOX'S 25 NOVITIATES STAY ANOTHER 3 MOS.

Hollywood, May 7.

Twenty-five youngsters who have spent three months in the Fox studio dramatic school were reoptioned today (Monday), for a further quarter-year.

The group is young mixed talent that was used in the line in 'Stand Up and Cheer.'

JOE PENNER AMONG AIR NAMES IN PAR'S SEQUEL

Paramount will spot Joe Penner as one of the radio names in 'Big Broadcast of 1934,' sequel to 'Big Broadcast' made by Par a couple of years ago with Kate Smith heading the air talent. Proposal is to cut in the air names in the east, producing balance of picture on Coast.

Jessica Dragonette also signed for it.

Louise Brooks as Femme Half of Ballroom Team

Louise Brooks, silent screen star, joins Dario as ballroom dance partner as soon as Dario and Diane (Ritz) complete their current engagement at Place Piqualle, swank N.Y. nitery, which has several weeks to go.

D-D splitup comes through Diane's recent marriage to John J. Dewey, manager of the Nautilus Beach Club, L. I.

Alienation Suit 16 Years After Filed on Coast

Los Angeles, May 7.

Charging that the defendant induced her husband, Joe Cooke, screen director, to leave her in 1918, and that since then defendant has been living with the husband in Hollywood as his wife, Helen Cooke has filed an alienation of affection suit in Superior court against DeEtta deGoff, also known as DeEtta Cooke, asking $100,000 damages.

Complaint alleges the Cookes were married in May, 1913, and that there is a daughter as issue. In February, 1918, complainant charges, defendant induced Cooke to leave New York State and come to California with her, where it is charged they have since resided.

Cooke is employed at Metro studio as an assistant director.

WB's Many Writers

Burbank, May 7.

Adding five writers last week, Warners now has 40 yarnists tickling the typewriters at the studio. It's biggest number studio has ever had, and only Metro and Paramount have more.

New names on the payroll are Roland Pertwee, dialoging 'British Agent'; Mary McCall, adapting her original, 'A Lady Surrenders' for Jean Muir; Malcolm Stuart Boylan, writing 'Test Pilot'; Delmar Daves, 'Big Hearted Herbert'; Wilson Collison, 'Traveling Saleslady.'

FOX SETS RENE HUBERT

Hollywood, May 7.

Rene Hubert, former style creator at the Folies Begere and Moulin Rouge, Paris, is here under contract to Fox.

His first work will be on 'Marie Gallante.'

ROGERS SET TO START ON IRVIN COBB STORY

Hollywood, May

Will Rogers' next at Fox, 'Band Plays Dixie,' a 'Judge Priest' tale by Irvin S. Cobb, starts May 28 as the first of the studio's new season's products. Cobb, now on the Coast, conferred last week with Rogers, John Ford, director, and Sol M. Wurtzel on the Dudley Nichols and Lamar Trotti screen play.

Stepin Fetchit also in it.

HEPBURN'S 'DIANA' BY LUDWIG—MAYBE

Radio is dickering with Viking Press for screen rights to 'Diana,' two-volume novel by Emil Ludwig.

Want it for Katharine Hepburn, who told the studio she'd like to do it.

No Jolson-Keeler

Hollywood, May 7.

Al Jolson and Ruby Keeler will keep their careers separate. Press agents at Warner studio were instructed not to use both names in the same publicity story, if it's the usual production blurb.

That also goes for fan mag and other press stuff. Only in exceptional cases will players be linked in a departmental yarn. Jolson has said he will never play in the same film with his wife.

Warners have started story preparation on Jolson's next picture, although it's not to be made until fall. Studio wants to talk it over with him prior to his leaving for England. Earl Baldwin is doing the original and Sam Bischoff supervises.

Ruth Etting Shorts

Hollywood, May 7.

Ruth Etting is due in Hollywood next week to start work on four shorts for RKO.

Stories for the quartet are practically ready now and the pictures will be rushed through.

SAILINGS

May 29 (New York to London) William Randolph Hearst, Harry Croker (Rex).

May 12 (New York to London), Gene Markey and Joan Bennett (wife) (Conte de Savoia).

May 5 (New York to London), Arturo Toscanini, George Raft, Ganna Walska, William Koenig, Monte Banks, William Hewitt, G. N. Charington, A. A. Zanchino, Col. Leslie R. Naftzger, Jans and Whalen, Norman McLeod, Mrs. Cole Porter (Ile de France).

May 9 (Los Angeles to Tahiti), Norman Foster (Maunganui).

May 5 (New York to London), Charles Farrell, Myron and Dave Selznick, Madeline Carroll (Majestic).

May 2 (Seattle to Shanghai), Fay Courtney, Roy MacMicol, Harlan and Janet Milner (Hlyi Maru).

April 28 (Los Angeles to New York), Irene Lee (Santa Paula).

35 NEW STARS IN 1933-34

Par's Eastern Prod. Is on a Rental From Erpi to Help Pay Off $1,900,000

Paramount's eastern production plans are more a method of painless payments on its $1,900,000 debt to the Erpi than any harbinger of real production impetus for New York. At the same time credence was given this belief in electric circles.

The Ben Hecht-Charles MacArthur production deal, whereby four pictures produced at Astoria will be distributed by Paramount, is reported in Par headquarters to have some unique twists. Usually when Erpi, known in production by the corporate title of Eastern Service Studios, finances pictures made in the Astoria plant the electric advances 50% of the budget and charges 6% interest for the money. With Hecht-MacArthur and Paramount it is reported that the electric will also probably be cut in for a percentage of the net profits on all of these pictures and that the same will go toward reducing the big Par equipment debt with Erpi.

Paramountites make no effort to disguise relations with the electric as being essentially with the debt in mind. The same is true in a more evasive manner in electric fields. Before the year is out Par may have totaled a production out-

(Continued on page 56)

Mae Murray Settled, But She Thinks She Should Be Paid More

John P. O'Brien, former New York Mayor, will represent Mae Murray in a New York supreme court action against Tiffany Pictures. Miss Murray is asking for $300,000 in the New York suit, and $1,000,000 in a similar action filed in California.

Suit arises out of an old contract Miss Murray had with Tiffany about 10 years ago when she made a few pictures for them on a percentage basis. In 1924 the company settled with her paying her $12,500 and Robert Z. Leonard, director, $12,500 more. She then signed an unconditional release absolving the picture company of any future claims.

Miss Murray now contends she should have received considerable more money at the time and that her release was signed under duress.

Tiffany has since gone out of business.

Mascot's Wampas Pic

Hollywood, May 7.

Mascot has made a deal with the Wampas to use this year's 13 baby stars in 'Young and Beautiful,' to be directed by Joseph Santley.

Girls will get $125 a week on a two week's guarantee, with the Wampas waiving any right to that coin.

Mascot picture cannot be released until after Aug. 1 as B. P. Schulberg's 'Kiss and Make Up,' in which the girls were previously spotted is not slated for release until July 1.

Brock Buys Story

Hollywood, May 7.

Lou Brock has bought 'Johnny Loves Mary,' the Gregory Wortsen mag story, and has announced option on two more stories by the same author.

Brock's contract at RKO doesn't expire until June 1 and then he intends to tour Europe.

ROACH'S VIENNESE IMPORT

Latest film producer to import talent is Hal Roach. He's signed a Viennese dancer, Lilian Ellis, and is bringing her over pronto.

Miss Ellis has a healthy European show background, having worked with both Reinhardt and Pavlowa over there.

U and 'Love'

Universal City, May 7.

Last month Carl Laemmle, Jr., issued a ukase at Universal no more titles should have the word 'Love' in them. Young Laemmle thought the word had been overdone in film handles.

This week on the U schedule are 'The Love Captive,' 'Funny Thing Called Love' and 'I Give My Love.'

COAST AGENTS PACT OKAYED

Los Angeles, May 7.

While the State Labor Commission is sitting tight on its decision not to relinquish any of its recently adopted agency regulations, Deputy Commissioner Thomas Barker has authorized inclusion of an additional clause providing that the bureau may be named by the courts as an arbitration commissioner in dealing with agent-artist controversies.

With such a provision written into contracts, either the agent or the actor may initiate arbitration action through Superior Court, and finding of facts by the Labor Bureau would then become final, subject only to the court's formal okay or review on legal points.

Amended contract provision would also enable agents to retain their rights of filing attachments in court against recalcitrant clients —a procedure the agents regarded as dubious under the original regulation setup requiring all controversies to go directly to the Labor Commission. It was to retain this right of attachment that the agents contended most hotly with the state department in the formulation of the new contract rules.

Arbitration amendment proposal came from Attorneys David Tannenbaum and Samuel S. Zagon and Harold E. Aaron, representing together a dozen agencies.

Additional clause in no wise minimizes the regulatory powers of the state or takes from it the fundamental authority to deal with controversies as the primary agency under the Private Employment Agency Act by which agents are licensed, Attorney Charles F. Lowy of the Labor Commission emphasizes.

Daniels-Lyon Cancel Par Date on Account Mumps

A bad case of mumps contracted by the femme star last week brought about mutual cancellation of the Paramount, N. Y., stage engagement of Bebe Daniels and Ben Lyon. They were to have opened Friday (4).

If Miss Daniels recovers in time, the team may play the Met, Boston, Friday (11), but no arrangements have been made for a later date at the B'way Par.

Team's salary is $5,500.

Cagney's Western

Hollywood, May 7.

'The Cinch,' an original written around the wide open days of Las Vegas, has been sold to Warners by Dan Pemplin, newspaper man and recently co-publisher of the Las Vegas Desert Sun.

Pemplin joins the Warner writing staff to prepare the screen play of the yarn, which is slated as a starrer for James Cagney. Sam Bischoff will produce.

22 IN PICTURES; AIR, 10; LEGIT, 3

Films Grooming 60 Others for Future Stardom— H'wood Five More Than Season Before — Vaudeville Contributed Nothing

28 FALLEN STARS

Thirty-five players, comprising 19 men and 16 women, reached stardom in the various branches of show business during the 1933-34 season, just ending. There were 22 new ones in pictures, 10 in radio and three in legit.

Number is about average for a theatrical year in those combined fields. But vaudeville, formerly the most fertile of star spawning grounds, was completely sterile as a star producer. Ditto burlesque.

Stardom as credited in this annual tabulation is gained when the player rates personal billing over the title of his or her picture, program or show. Majority on the '33-'34 new star list had previously rated as names in one or more show branches, but had not attained stardom before. Also included are those who starred previously in other theatrical fields and repeated in a new (for them) field. In the latter class falls George M. Cohan, a star of the theatre for three decades, who became a new star for radio during the season.

In contrast to the 22 new planets in the Hollywood firmament, 28 oldsters became fallen stars during the

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RUBY KEELER'S NEW WB CONTRACT, PAY RISE

Hollywood, May 7.

Ruby Keeler had her contract with Warners, set for another two years, destroyed and was given a new ticket for three years with a large increase for each of the two pictures a year she makes during that time. She also has the right to option for another picture each year if she likes the story material studio has.

She was to have left May 18 for New York with Al Jolson via the canal but a last minute assignment will keep her here.

A Lil Bar Shall Lead Them

With a cocktail shaker the reorganized Motion Picture Club is looking up. The bar set up in the club is showing a profit and offsetting the usual dining room loss.

With dues trimmed to $75 annually, membership has shot up from under 100 to 230. A total of 300 is looked for.

A new president has not yet been elected, but Louis Nizer and Tom Wiley are running things meantime.

Harold Lloyd Ends

Hollywood, May 7.

Harold Lloyd finished shooting the fadeout scene in 'Cat's Paw' yesterday (Sunday) after cameras had been idle for two weeks.

Finale was written after rest of picture was in the can.

LOUELLA PARSONS EAST

Hollywood, May 7.

Louella Parsons goes east on her annual vacation which will run about six weeks from June 1. At that time Jerry Hoffman will take over her Universal service daily chatter column.

For the past few years her daughter Harriett has had the task but now, being employed at Columbia, will not have the time to handle it.

Radio Station Helps Crystallize Sentiment for Sunday Films

Charlotte, N. C., May 7.

WBT took the initiative here in crystallizing sentiment in the Sunday films controversy and the city council took a special poll that the station made as indicative of the wishes of the citizens. Final action has not been taken on the ordinance.

In a special 'Man on the Street' broadcast, Grady Cole asked citizens if they were for or against Sunday films. The majority registered as favoring Sunday shows. In order that no stooges might be planted by either side in the municipal dispute, the station merely announced a special broadcast and no one, not even Mr. Cole, knew what question he would ask passerby until he was given a memorandum by Manager W. A. Schudt, Jr. as he went to the street for the spot.

When the matter went before the council the station was given permission to install a wire and broadcast the entire discussion from the council chamber, the first time such a broadcast has been made in Charlotte. Mayor Arthur H. Wearn gave the station public recognition for its service.

Dictaphone records were made of 'Man on the Street' program and these were played before the council.

Throughout, the station made it plain that it was taking no sides in the matter.

Cavalcade Hunch

Hollywood, May 7.

Frank Lloyd cleaned up heavily on the Kentuck Derby, backing his hunch, Cavalcade, to win. Lloyd, who directed picture of the same name, placed bets starting with the winter book at 20-1 and kept backing his choice till odds hit 6-1.

Many Fox employes also cleaned up on the hunch bet.

HITLER DOESN'T ENTERTAIN 'EM

Theatres are beginning to cut Hitler matter out of newsreel issues to avoid audience disturbances. Contention is that much of the Hitler stuff picked up by the news cameramen isn't so hot anyway.

Rialto is one Broadway house scissoring everything about Hitler.

DESYLVA ASKS PLENTY FROM M-G, DEAL HOT

Buddy DeSylva and Metro are huddling a picture deal whereby the former Fox associate producer shifts over to the MGM lot in Culver City in charge of all musical production.

Deal is not yet set but may be closed this week.

Hollywood, May 7.

Buddy DeSylva's terms and conditions are deemed too high at Metro although negotiations are still hot.

Arliss' G-B Picture Probably Historical

London, April 28.

No story has yet been selected for George Arliss' Gaumont-British picture, but immediately on Arliss' arrival several ideas will be submitted to him for approval. At present G-G wants it to be a British biographical story, founded on the life of some English historical personage, such as Joseph Chamberlain or William Pitt.

A British director will be chosen, probably Victor Saville.

Sen. Eddie Dowling?

Providence, May 7.

Eddie Dowling is a candidate for the Democratic nomination for the United States Senate. Announcement was first made through Dowling's brother, U. S. Marshal William F. Goucher, and verification was received later from Dowling.

The actor-producer is a native of Cumberland, R. I. His real name is Nelson Goucher. Though Dowling has been away from this State for about 20 years, it became known last week that he registered from his home town last October, apparently with the view of establishing legal residence in Rhode Island.

Dowling is banking upon his personal friendship with President Roosevelt to further his political ambitions. It is understood here that a syndicate of New York friends is raising a campaign fund.

HARRY JOLSON—AGENT

Hollywood, May 7.

Harry Jolson, brother of Al, has joined the William Morris Agency as an associate.

Jeannette MacDonald Cancels Concert Tour To Make Metro Films

Hollywood, May 7.

Proposed concert tour of Jeannette MacDonald to South America and Europe this fall has been cancelled, and the player remains here to make 'Duchess of Delmonico's' and 'Naughty Marietta' after finishing current work in 'Merry Widow' at Metro.

Company also expects her to make another picture, final on her deal, before she gets away for a concert tour. Robert Ritchie, personal manager for Miss MacDonald, who has been abroad for the past three months, leaves Europe for Hollywood May 11.

METRO SIGNS BRIAN AHERNE AFTER G-B PIC

Metro outbid several major companies for Brian Aherne, British leading man, at a reported $3,000 a week on a one-year paper plus options.

Aherne was Katharine Cornell's lead in 'Barretts of Wimpole Street' and made one picture for Paramount with Marlene Dietrich.

Back to London for 'Constant Nymph' (Gaumont-British), that film renewed interest in Aherne.

Radio Would Take Bette Davis from WB

Hollywood, May 7.

Radio is so impressed with the work of Bette Davis in 'Of Human Bondage,' believed that that studio is trying to buy the actress' contract from Warners.

Episode marks the first time Miss Davis has been on the Radio lot professionally and there's the chance she may stay there.

JOHN FORD'S BRITISHER

Hollywood, May 7.

John Ford wants RKO to permit him to do a picture for a British company in London.

Director is handling Will Rogers' next at Fox, and has a commitment for one to follow at RKO.

Congressional Changes in Bankruptcy Laws Expected to Aid Film Industry In Debt Matters and Fixed Charges

Washington, May 7.

Sweeping changes in the nation's bankruptcy laws to simplify and facilitate reorganization and avoid receiverships for corporations were virtually agreed upon in Congress last week. Final action on the measure, passed by the House last session, is expected before adjournment.

While the statute revision comes too late to be of benefit to concerns in the film business, there is general expectation various picture companies will take advantage of provisions intended to permit scaling down of corporate indebtedness and lowering of other fixed charges. The bill in these respects is almost identical with legislation approved more than a year ago to relieve railroads, farmers and individuals.

An early end to the alleged 'receivership racket' in Manhattan is one of the novel objectives of the measure. With Congressional sentiment strongly against the practice of appointing Irving Trust as receiver for all bankruptcy proceedings in the southern district of New York, sponsors of the bill intend to write into the law requirements that appointments as trustees and receivers shall be equitably distrib-

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'Blue Angel' O.K.'d By Pennsy Censors After Three Years

ittsburgh, May 7.

After holding up 'Blue Angel,' German-made picture with Emil Jannings and Marlene Dietrich, for more than three years, Pennsylvania censors have finally okayed it with certain eliminations, and film will probably be booked into several spots in this territory.

When submitted originally to censors, 'Blue Angel' was so badly mutilated by the scissors fraternity that Paramount refused to put it on the market.

With Dietrich now established on this side of the pond, sales angle is figured doubled.

'Angel' was made in 1929 and released by Par originally for the U. S. late in 1930.

FOX AND PAR, B'KLYN, SHUTTING FOR SUMMER

On top of giving Alex Oumansky, the stager, his notice, the Fox, Brooklyn, decided to call it quits and has posted notice to close for the summer on May 17. That's the same date the Par, rooklyn, goes dark.

This leaves the downtown picture and stage show situation between Loew's Met and RKO Albee, neither of which have ever shuttered for the hot weather.

After posting notice to close the Brooklyn Par efforts were made to make a summer deal on rent but it went floppo, so darkening stands.

Involved 'Miracle'

Warners is still interested in 'The Miracle,' although there must be cleared the involved legal rights through the manifold international angles. Several German producers retained financial interests in it before Morris Gest brought it over.

The Warner idea is for an international cast, mentioning Lady Diana Manners (English), Rosamond Pinchot (U. S.), Werner Krauss (for Central Europe featuring), etc.

Irv Cobb, Actor

Hollywood, May 7.

Irvin S. Cobb turns film actor this week, appearing in a Hal Roach comedy.

HISTORICAL DRAMA

Selznick to Finance It irst as a Play Prod.

Hollywood, May 7.

Phillip Dunne is doing research in the Congressional Library at Washington on an unnamed historical drama in which David O. Selznick is interested. Dunne has been on the background of the play for six months.

Selznick wants a complete story outline ready on his return from England and will finance the play production for a Coast break-in.

Old Pathe-Lloyd Comedy Reissues In Court Tangle

Stuart Webb, president of Pathe, will appear in N. Y. Supreme Court today (Tuesday) in a legal action involving the rights to synchronization of the old Pathe-Harold Lloyd films.

Trouble started after Pathe had entered into a contract with Embassy Pictures, whereby the latter was to get about 40 of the old Lloyd shorts and features. Embassy wanted to dialog or sound them for reissue, guaranteeing to take at least 10 of the 40. After having finished two of the pictures and started work on a third the Harold Lloyd Corp. wrote Pathe informing them that Pathe had distribution rights to the films, but not reissue rights. Nathan Burkan, attorney for Lloyd, wrote all companies and people involved cautioning them to lay off.

Although Webb for Pathe insisted that the Lloyd company was mistaken and he and Embassy felt that they could go ahead on their deal, Pathe later changed its mind just to play safe and issued a replevin against Embassy on the pictures already completed.

Embassy, through its attorneys, Fitelson & Mayers, is now asking for a mandatory injunction against Pathe restricting them from interference in the distribution of the pictures. Examination before trial of Webb is scheduled for today.

Faster R.R. to Coast

Hollywood, May 7.

Santa Fe r. r. has a new schedule for the Chief, effective May 20, making trip from Chicago to here in 53 hours and eastbound to Chi in 54 hours and five minutes. Train leaves here at 11:45 instead of 10:30 at night, with westbound due here at three instead 5 p.m.

California Limited on that line also cut its schedule east two hours and 15 minutes, leaving at 8:15 instead of six in the evening. Road installs all air-cooled cars on the Chief June 8.

PAR'S 25 IN NEXT 3 MONS.—COHEN

Hollywood, May 7.

Paramount will make 25 productions during the next three months, with all of the features slated for release on the 1934-35 season's program. This statement was made by Emanuel Cohen on his return from New York. Only four pictures remain to be made for the 1933-34 program, Cohen stated, and they will be started within the next two weeks.

Cohen said production peak would be reached during June and July, when heavy schedule is outlined.

PATHE REPORTED AS FINANCING SERIAL

Hollywood, May 7.

Pathe has actually entered the production field here again as financer of a Boy Scout serial being made by Harry Hoyt at Mack Sennett studio.

Laboratory work is being done by Davidge, the plant which was linked with reports that Pathe would come into the lab business in Hollywood in connection with picture production.

A new bankrolling group, called Cinema Finance Co., has recently been organized with Sam Wolf, attorney, as head, and is reported to be tied in with Pathe. Directors and officers of the company have not been announced.

Will Hays East

Hollywood, May 7.

Will Hays left here Friday night (4) for New York after being on the Coast three weeks.

Accompanying him back were Mrs. Hays, Earl Bright, his assistant, and Mr. and Mrs. O. O. McIntyre, who came out with him.

GTE Reorg. Looks to Go Thru Despite Revival of Old Wm. Fox-Chase Feud

Wilmington, May

trong Fox opposition to the Hastings plan for reorganizing General Theatres Equipment on a basis of Chase participation developed when the plan came up for hearing in Chancery Court, but it boils down to a pretty definite conclusion here now that the plan will go through.

Debenture holders and representatives of All-Continent, Inc., the William Fox holding corporation, minority creditors of GTE, were the only ones in opposition, and legalers, while not anticipating the court's decision, do not feel it necessary to toss coins as to the outcome.

All-Continent is a GTE creditor for about $2,000,000 whereas Chase National Bank has a $20,000,000 claim. The feature and issue in the Hastings plan is that Chase National will reduce its claims by $5,000,000, with GTE agreeing to allow the remainder and to drop any claims it may have against Chase National and affiliates.

Specifically what these GTE claims against Chase may be was not brought out at the hearing, but the minority creditors, including All-Continent, contended the claims represent potential assets which

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KEOUGH'S O.O.

Huddling on Erpi and With Zukor and Trustee Leake

Austin Keough, general Paramount attorney, is on the Coast and will likely stay for a month or more, chiefly studying the Par studio's end of the Erpi claim against the Par company, amounting roughly to $1,900,000.

Figured this will take Keough three weeks and another week will be spent discussing general home office policies with Adolph Zukor, when latter hits the Coast this week. Additionally Eugene W. Leake, one of the Par trustees, presently on the way to California, will also consume part of Keough's time.

Col's Same 36 for '35

Columbia, a little late in lining up its 1934-35 program, will probably repeat on last year's schedule, which was 36 features, plus 12 actions. Final decision will be reached before Harry Cohn returns to the Coast in about a week.

Convention date and spot not set, but it may be Atlantic City.

Ouster Proceedings Against Par Trustees Taken to U.S. Supreme Ct.

ZIRN'S APPEALS

After U.S. Supreme Court Writ, N.Y. Appeal Up Also

Provided permission is given to argue an appeal before U. S. Supreme Court on a petition to oust the three trustees in Paramount on grounds of disqualification and an improper election, case of Sam Zirn will not come up for argument until October or later. Expectations are that this decision will be made by June 4 before the court recesses for the summer.

Another appeal by Zirn through the State courts, will come up for consideration May 21 when the Albany Court of Appeals reconvenes after a brief adjournment. Decision is expected 10 days later.

In this case Zirn is attempting to overrule points of law and technicalities which brought an adverse decision in the Appellate Division and Supreme Court recently. This is whether or not a non-judgment creditor such as a bondholder has the right to bring suit which would hold directors of Paramount responsible for the bank-film-hocking deal, among others.

Coast Labor Asks Par, Col. Boycott On Building Act.

Los Angeles, May 7.

Nationwide labor boycott against Paramount and Columbia pictures threatens as the result of action by the Los Angeles Building Trades Council in placing both studios on the official unfair list, for alleged underpayment of laborers employed by contractors on building work now in progress on the two lots.

Final decision rests with the Central Labor Council, which has designated its chairman, Harry Sherman, and its secretary, J. W. Buzzell, a committee to confer with studio execs before promulgating the boycott.

Labor council charges that contractors employed by both Paramount and Columbia to erect structures on the lots were forced to pay their workers an extremely low wage rate, because studios awarded contracts on open bidding that permitted alleged irresponsible bidders to compete.

No wage specifications were included in any of the bids, with the exception that the Paramount jobs specified that the two crafts who are parties to the basic studio agreement—carpenters and electricians—must receive the prescribed pay for their work.

Plasterers employed on the several jobs are said to have received wages considerably below the pay provided for in the new code, which became operative March 22. Contract for the plastering work was signed three days prior.

Building Trades Council, after its unanimous action in declaring both studios unfair to organized labor, referred the matter to the parent body, the Central Labor Council, which has final jurisdiction.

Shorts' Producer Hopes For and Sees Duals' K.O.

Hollywood, May 7.

Returning Saturday (5) from a two-week trip to New York, Henry Ginsberg, v.p. and general manager of Hal Roach Studios, stated he was optimistic on outlook of the shorts market outlook for the coming year.

Ginsberg predicted the entire abolishment of dual features throughout the country within the next six months. He claimed his jaunt East was for preliminary discussions with Metro sales execs on the Roach comedy program for the coming year.

Hal Roach studios reopened today (Monday) after several weeks' layoff.

Studio put a Thelma Todd-Patsy Kelly two reeler before cameras and another by the same pair will wash up the current year's schedule.

Washington, May 7.

Efforts to oust the Paramount trustees were carried to the U. S. Supreme Court last week following failures in the lower Federal Courts to have Charles D. Hilles, Eugene W. Leake and Charles E. Richardson removed.

Petition for review of the lower court proceedings was filed by Norman E. Bensinger and Rose Friedman, creditors. They contend the trio were disqualified from acting as trustees because of other business connections. Petition pointed out that Hilles is a director of the Bankers Trust Co., which handled financial biz for Par; that Leake is connected with Chase National, which controls Fox; and that Richardson was an official of Fox.

Par's Politics

Paramount affairs have become politically acrobatic the last few weeks, as trustees and creditors are known to be at least privately to be looking in opposite directions. One of the trustees may depart from the fold, voluntarily, according to current Wall Street talk. This will not affect the company's proposed reorganization plans now in swing. That goes on regardless.

Whether the suit which the Paramount trustees announced they would institute against certain directors of Paramount will be eventually prosecuted is one of those things. Idea looks to be that the trustees' action is mostly a technical one. It had been figured that if the trustees didn't cite their

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Catholic Church Extends Campaign For Clean Films

Albany, May 7.

The campaign of the Catholic church against improper motion pictures is branching out. After announcement of this drive came word that Catholics had been urged to appeal to the Federal Radio Commission, urging more time for religious broadcasts.

Now the attack is directed against bathing beauty contests, allegedly an offshoot of films.

Los Angeles, May 7.

Catholics were called on to boycott pictures which condone sex, scoff at the sanctity of marriage and the home and which glorify crime in a resolution unanimously passed by more than 800 women, delegates to the Catholic Action Week conference held here.

Resolution was presented by Mrs. Thomas Hearn of Beverly Hills, picture chairman of the National Committee of Catholic Women.

Chicago, May 7.

Film row in this territory is beginning to notice a publication called the Michigan Catholic, which is getting a terrific circulation throughout the midwest due to its picture comments. Publication is getting fast reports on pictures and is printing early recommendatfons and non-recommendations for the various parishes. Not only is the paper printing the viewpoints of the International Federation of Catholic Alumnae but also its own reports.

First exchange to step in with a constructive idea towards combatting this attitude towards films is the RKO exchange here. Jack Osserman, manager, has arranged a flock of free showings of 'Little Women' and 'Three Little Pigs' a straight picture show to a number of Catholic schools, to convents and seminaries to demonstrate to these institutions that the film industry produces pictures without anything objectionable.

Fox Convention Switches to Waldorf

Fox has changed its mind about the gesture to the Skourases in picking the St. Moritz hotel for this year's sales convention. Now it the Waldorf.

Company couldn't get the space it desired at the St. Moritz. Skourases hold a mortgage on the hostelry.

Fox convention will be held three days starting May 30.

H'WOOD'S WORLD GOOD-WILL

Catholic OK on German Films In Austrian Conclave Surprises in View of Nazi Bloc; Pan U. S. Pix

Vienna, April 25.

American pictures took a healthy socking around, and German films 'of the new order' a hearty endorsement at a special meeting here of film committee of the Catholic Church of Austria.

Most important decision reached was that it is necessary to prevent performance in Austria of pictures 'whose characteristics are inner mendacity and falsehood.' Rigid censorship along these lines was requested and the government requested to take a severe attitude against films which might tend to destroy and to imperil belief, morals or love for the home country. Entire attitude was so fascistic and pro-Nazi as to be surprising here in view of the difficulties the Catholic Church is having in Germany at present.

Spirit and tendency of the new German pictures was heartily endorsed and presented as a model of what is needed. American pictures generally panned, especially because of the gangster angle.

It was pointed out that due to the reduction of German production of late American films had gained considerable strength in Austria during the past season and 'this invasion' is now welcome, it was said because the 'greater percentage of American films is antagonistic to the christian moral code and its effects are destructive to the moral principles of the christian view of the world.'

Went on to say that the greater portion of American films choose subjects of morbid, abnormal and criminal character, causing a devastation of the moral code. New German pictures, on the contrary, it was said, has taken the action away from saloons, gangster quarters, hotel rooms and boudoirs and has placed them in the world of 'fresh and youthful optimism and sound moral attitude.'

KENT BACK IN N. Y. FOR FOX SALES CONV.

Hollywood, May 7.

Sidney R. Kent, Fox Film prexy, after three weeks at the studio, returned east to make preparations for the sales convention in New York.

On the new program of 50, Sol Wurtzel will produce 12 pictures. All the other pictures on the program will be made at the Fox Hills studio under the Winnie Sheehan wing by the several producers there.

Kent will return here in about a month, Mrs. Kent remaining here in the meantime.

Hollywood, May 7.

Coast delegation going east for the Fox convention May 22 will include Gabe Yorke and and Jack Dillon, Los Angeles exchange manager.

Expected also that some of the associate producers will attend the get-together.

2 Chi 'Hitler' Pic Suits

Chicago, May 7.

Two suits are the outgrowth of the censorship of the 'Hitler's Reign of Terror' picture here. Sam Cummins has filed suit against the German consul here for $250,000 for damages sustained when the picture was pulled off the screen and sliced up.

That suit and another against Mayor Kelly have been filed through attorney Phil R. Davis. Suit against the mayor is a petition for an injunction restraining the city from censoring the print. Injunction plea is based on a contention of freedom of the press and speech.

JESSE LASKY'S EIGHT

'Proud Princess,' on is Next Year's Program

Hollywood, May 7.

On completion of the current 'Grand Canary,' Jesse Lasky finishes his slate for the present year's Fox schedule. He will make eight for the new program starting with 'Proud Princess,' by Edward Sheldon and Dorothy Donnelly. Charles Boyer will have top male spot in this.

Second on the slate is 'Heldorado,' Arizona ghost town yarn, written by Frank Dazey, which Ernest Pascal will adapt. His on-and-off 'Red Heads on Parade,' will be third on the list; John Galsworthy's Apple Tree,' to be directed by Frank Tuttle, fourth, and 'Casanova, the Immortal Lover,' fifth.

Rockefeller-RKO Deal on R.C. Music Hall to Continue

It's reasonably certai the Rockefellers and RKO will continue their present association on the Radio City Music Hall, and that a new deal will be consummated satisfactorily between the parties at the expiration of the present agreement in September. However, the RKO Center is to be devoted to other things and taken out of pictures very shortly. Centre theatre will probably go legit. Max Gordon or H. B. Franklin are mentioned in this connection.

Loew's had at various times offered to take over operation of the Radio City Music Hall, even offering to operate with RKO in association, but the thing got nowhere.

The Centre eating up so much of the Music Hall's possible weekly surplus, there's a chance also that the Rockefellers may decide, with RKO's consent to lease the smaller theatre to an independent operator.

WB-ERPI'S $5,000,000 BUT STILL NO TAKERS

Western Electric and Erpi officials are still talking turkey to Warner Bros. on that $5,000,000 settlement. This sum is not entirely cash, so far as can be gleaned but a sum total of conditions with cash concessions, all aggregating to this figure. The matter undoubtedly will be concluded within a couple of weeks or more.

It is not likely that rpi will proceed towards a settlement with General Talking Pictures (DeForst) until certain conditions the Warner situation are ironed out. In the meantime, that Warner- rpi settlement talk is holding up the scheduled trial of the monopoly charges against Erpi by Warners, General Talking Pictures (DeForest), and Duovac, in Wilmington.

L. B. Swanks Sultan

Culver City, May 7.

Louis B. Mayer tossed a swanky luncheon today (Monday) in honor of the Sultan and Sultana of Johore in the executive dining room at Metro.

Prominent civil and judicial personages attended besides studio executives from other companies and the Metro line of stars.

CAMPAIGN TO SET U. S. PIX ABROAD

Hays Organization Behind World-Wide Propaganda Movement on Behalf of American Films

INT'L EDUCATION

With world-wide power which the Hays organization is seeking, seeds for which are now being openly sown in Europe, both major Hollywood and sound equipment manufacturers are looking forward next fall to the commencement of a new era for U.S. pictures abroad.

The Hays expansion program is predicated on two premises. The first is the adoption of Hays public relations system, with which the producers' association has been experimenting and building for the past decade, until, according to spokesmen, it believes the time is now ripe for international appraisal and endorsement.

The second is visual education. American producers figure themselves farther advanced in school technique and appreciation, strictly so far as production of classroom subjects is concerned, than any other country.

Out of the international education conference held in Rome from April 19-25 Haysites are hopeful that many things will happen. Primarily, they see the elimination of duty as among the greatest boons to a real school film impetus.

Multi-lingual problems, a serious obstruction to the international picture classroom even a year ago, are now regarded as obviated by the advancement in sound technique. A subject produced anywhere can easily and economically have its sound track changed to accommodate any country in pictures which aim to be as standard as present class textbooks. Were the specialized pictures as transitory and shortlived as entertainment subjects, then the visual field, it is conceded, might become hopelessly involved.

Europe affords a far more fertile field for classroom pictures right

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Zukor to Stay 6-8 Mos. on Coast O.O.'ing Production; Schaefer Gen'l Mgr. East Adds Kohn's Duties

To the Point

When a top executive of a major company resigned, an interested party from a competitor firm phoned to inquire what the resignation made the second man in charge.

'It makes him worried,' said the secretary.

Adolph Zukor goes to the today (Tuesday) and will stay from six to eight months, concentrating on Par production. In the east George J. Schaefer will be in charge over all Par activities as general manager, an office he has held for the better part of a year. This realignment of duties follows the resignation of Ralph Kohn as head of the theatre end.

Manny Cohen continues in charge on the Coast and is to have the full time of Zukor to lean upon for guidance.

Although it is known S. A. Lynch was close to succeeding Kohn, temporarily at least, charge of all Par theatre activity, the post was denied him on Saturday (5) when Schaefer was elected president of Famous Theatres Corp., theatre holding company of Par and Paramount Theatres Service Corp., subsidiary in charge of operation, servicing, etc.

This is the post Kohn held over theatres. Kohn's vacancy on the boards of the two main theatre subsidiaries of Paramount Publix was also filed by spotting Schaefer on both. At the same time Walter B. Cokell, Par treasurer, was named to

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U BUYS MAGYAR TALKER, 100% U. S. REMAKE

Universal has decided to make an American version of 'Czi i,' Hungarian talker which it produced in Budapest last year starring Francisca Gaal. Film will be remade entirely in Hollywood, and the original previously intended for distribution in foreign language houses in the U.S., has been taken off the market.

Undecided who will take Miss Gaal's role in Hollywood. U originally intended bringing her over for it, but thinks she isn't ready yet, and is grooming her abroad for a while longer.

Universal City, May 7.

German-made 'What Women Dream Of' has been bought by Universal and will be re-filmed for the regular program. U did this several times before, making over 'Mystery of the Blue Room,' 'Countess of Monte Cristo,' and 'Little Man, What Now,' among others.

William Hurlburt is writing new story and Ernst L. Frank directs. It's a comedy about a kleptomaniac.

KOHN AND RKO TALKING DEAL

It is quite probable that Ralph A. Kohn, resigned head of the Par theatre sector, may go over to RKO. His capacity in that company in the event of his joining would be financial. The matter is known to be under formal discussion by the firm involved. Such an appointment would be made by M. H. Aylesworth.

Kohn, who has spent 21 years in the film industry and about all of this time with Paramount, had been treasurer of the Par company for many years until that firm's bankruptcy about a year ago. Later he was made head of the Par theatres, from which job he resigned a week ago. He was officially vice-president of the parent company and its subsids.

Kohn was never an operator in the strict sense, nor has he considered himself as such.

He began his film career as a lawyer under Elek John Ludvigh, when the latter represented all or nearly all of the film companies, in the pioneer days of the business. Gradually Kohn moved up in Par affairs until his career was climaxed as theatre operating head.

As treasurer of Par his voice figured largely in all of Par's policies, for several years, and his associations throughout the industry and in the banking world are known to be widespread.

Kohn is understood to have been tendered other propositions, including one from Fox. Sidney R. Kent, a former associate of his in Par, is president of Fox.

McDonough as Center of RKO-Meehan Pout with Zohbel New Theatre Prez

Rift between RKO and the Meehan group appears to center around J. R. McDonough, exec. v.p. McDonough is said to have the intention of giving picture scripts his personal o.o. to strengthen the RKO studio end and is presently on the Coast. With McDonough away, the technical chieftain next in charge is a Meehan man, Malcolm Kingsbury, so far as the KAO branch goes.

It is known that the Meehan group does not like the shifting of McDonough to the Coast, feeling that running the studio and theatres may be too much.

Some confusion was recently added to the situation by mistaking Paul Mazur for Major Thompson. A report was around that Thompson had offered to resign. This is officially denied. Mazur is the Lehman banker who recently tendered his resignation from B. F. Keith, but that board is not inclined to accept and hopes Mazur will stick.

Meehan faction is said to approve the Nate Blumberg and Major Thompson operating team and for the present Bob Sisk will continue to head all advertising and publicity for RKO. The severence or division of his duties, recommended by the Meehan forces, will not transpire for maybe a month. It's

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EDWIN C. HILL WILL TALK HEARST'S REEL

win C. Hill will probably be the talking reporter for W. R. Hearst's own newsreel as soon as it formally breaks from Fox in the fall.

Hearst and Hill have been talking for the past week and papers are scheduled to be signed within the next few days.

Selznick's Quickie

Myron Selznick sailed for London Friday (5) on a last minute decision, joining a party headed by his brother David. He flew in from the coast just in time to catch the boat.

Leland Hayward came east with Selznick, but will return to Hollywood about Thursday (10) to sit in at the helm of the Joyce-Selznick office during the month that Myron is abroad, as Frank Joyce is still east.

Selznick's hurry trek is for the purpose of getting his London office working. He will also handle a Lewis Milestone deal with Alexander Korda for one picture.

MAY PROLONG ROXY RECEIVERSHIP 6 MOS.

Reorganization plan for the Roxy, New York, in which S. L. Rothafel would figure, so far hasn't come through, according to indications. There has been nothing official and the situation remains as was.

Question of continuing the present receivership comes up before Federal Judge Caffey June 15. With no plan so far, it looks assured that the receivership under Howard S. Cullman will be prolonged for another term of six months, anyway.

Earnings Reports Help Film Stocks In Off Week; Par Bond Rise Features

After selling off for 10 successive days, the market rallied feebly Thursday and Friday only to sell off on volume again Saturday. Result was that whole board made a rather sorry picture at close and Dow-Jones industrial averages just above 98-point resistance level. With virtually all issues selling downwards, amusement group did not fare half badly and some stocks even ended the week with small net gains.

With heavy selling yesterday on most active trading since February, amusement shares and bonds suffered setbacks ranging to a high of 2⅞, drop taken by Eastman Kodak. Loew's went off a point and a half. Warner bonds, in which speculation was heavy, fell two points.

Amusement group averages

(Continued on page 21)

Cantor on Stand

Los Angeles, May 7.

After weeks of delays, trial of the Superior court action of Samuel Goldwyn against Warner in his attempt to force the latter studio to release Busby Berkeley, dance director, to work on the new Eddie Cantor picture, started Friday afternoon with Cantor on the stand throughout the session.

Actor testified that he came here on April 18 under instructions from Goldwyn, and pursuant to his contract ready to start work, but that refusal of Warners to release Berkeley has resulted in his marking time ever since.

Cantor testified also as an expert witness as to what constituted rehearsals, and it is expected Goldwyn will introduce other similar testimony when hearing is resumed today (Monday).

N. M.'s Quickie 2%

ilm lobbyists were taken off in New Mexico when the legislature last week suddenly put through a 2% gross tax and immediately adjourned.

As it affects film theatres, every box office in the state will have to turn over 2% of its receipts, regardless of admissions.

Bars Still Up

Washington, May 7.

New efforts to relax restrictions on circulation of films showing prize fights were made in Congress last week, but appear unlikely to get anywhere.

Similar to other bills sponsored in previous Congresses, Senator Barbour of New Jersey authored a measure divesting such pictures of their present interstate character which would allow shipment to states outside that where the fight was staged.

L. A. to N. Y.

Clare Kummer.
Mary Morris.
Will Hays.
Earl Bright.
O. O. McIntyre.
Mary Brian.
Lloyd Bacon.
Larry Weingarten.
Hal Wallis.
Louise Fazenda.
Roy Mack.
Gene Markey.
Joan Bennett.
Carl Dreher.
Ned Sparks.
Roy Mack.
Watterson Rothacker.

N. Y. to L. A.

Brian Aherne.
Liam O'Flaherty.
Archie Mayo.
Leland Hayward.
Eugene W. Leake.
Harry Cohn.
Adolph Zukor.

A PHONEY

Fox Asks N. Y. Police to Arrest 'Don L. Watson'

Fox Films New York police department to est a gent Don L. Watson on charges of falsely representing himself as a Fox talent scout to picture aspirants. The man, it is alleged, has been operating around New York for the past month.

He seems to specialize on vaudeville actors, building them up for a 'screen test'. Bob Hope and Frank Lynch of Kellar Sisters and Lynch were among the victims. Neither was taken for any coin by the impersantor, but said they went for several swell dinners for Mr. Watson, who lets his 'discoveries' pick up the checks.

Q.T. NIX ON SEVERAL N. Y. AMUS. BILLS

Albany, May 7.

The New York State Legislature, winding up a hectic session with battles over liquor control and revenue-raising measures, only raised the curtain an inch on proposed legislation for the amusement industry. In other words, all the bills died in the committees to which they were referred.

Bills which did not pass were:

Repeal film censorship, but retains the tax of $3 per 1,000 feet of film and reduces the fee on duplicates from $2 to $1.50. Introduced by Assemblyman Herbert J. Brownell, Jr., N. Y. Republican.

Repeal censorship of newsreels and the fee imposed on them and educational films and changing regulation of the picture industry from the State Department of Education to the State Department of Audit and Control. Sponsored by Assemblyman Irving D. Neustein, N. Y., Democrat.

A 10% tax on gross receipts of theatres and other amusement enterprises to provide funds for relief purposes. Introduced by Senator John L. Buckley, N. Y., Democrat.

Change in the Wales immoral theatre padlock law to place the responsibility upon the manager or producer instead of the theatre owner. Sponsored by Assemblyman Brownell.

State control of booking agencies with $5,000 bond and $500 yearly license fee required from each agency; ban on splitting commissions; creation of State Bureau of Theatrical Booking Agencies. Sponsored by Senator Albert Wald, N. Y., Democrat.

State control of general employment agencies and explained as incidentally being intended to prevent them from chiseling upon regular theatrical booking agencies by engaging entertainers and then sending them to immoral places or, as it was said, to any places or for any purposes which a regular theatrical agent would not handle. This bill passed the Assembly, but was defeated in the Senate. Sponsored in Assembly by Harold C. Ostertag, and in Senate by Joseph R. Hanley, western New York Republicans.

Yesterday's Prices

Sales.		High.	Low.	Last	Net chge.
400	Col. Pict..	27¼	26½	27¼	— ⅛
100	Con. Film.	4	4	4	
2,100	East. K..	90	87⅝	87⅝	— 2⅜
96,700	Gen. Elec.	21	20⅝	20⅝	— ⅝
22,400	Loew's ..	33⅝	30⅝	31⅛	—1½
16,900	Par cfts..	5	4¼	4⅜	— ½
28,500	R. C. A...	38¼	36	37¼	+ ⅛
5,000	RKO	3¼	3	3	— ⅛
22,700	W. B.....	6⅝	5¾	6	— ½
	BONDS				
$1,000	Loew's ...	100½	100⅛	100⅛	
4,000	P-P-L ..	51⅝	51⅜	51⅝	— ⅜
26,000	Do cfts..	50⅛	49⅝	49⅝	—1⅛
5,000	Par-Pub ..	51	50⅝	50⅝	—1⅛
53,000	Do cfts..	50¼	49⅝	49⅝	—1⅝
105,000	W. B.....	62	59⅝	60	—2
	CURB				
⅝	— ⅞	⅞	⅞	⅞	Trans-T.
⅝	— ⅞	⅞	⅞	.....	Tech.

STIFF UNION PICKETING SETBACK

Milwaukee, May 7.

Theate operator union heads who have been striving for 100% A. F. L. representation in Wisconsin theatres after swinging every Milwaukee house into line received their first serious setback in federal court here. Judge Ferdinand A. Geiger today signed an injunction halting the unions from picketing the Rex theatre, Sheboygan.

Some months ago union officials demanded that they be given the right to organize operators in the Rex, a non-union house. The management permitted the organizers to talk to his operators. The latter refused to join the IATSE. According to the manager of the Rex, the unions then demanded he discharge his operators and replace them with IATSE members. This the theatre owner refused and picketing, with as many as 20 men in line at a time, started.

William B. Rubin, union attorney, demurred when the court asked the union officials to cease picketing by 'gentleman's agreement.' He further argued the court had no jurisdiction in the case.

The court waved Rubin aside and issued the injunction which makes it imperative that picketing stop at once.

Union leaders said they were merely attempting to force the theatre to pay wage scales called for under the NRA. The court held that the wages paid by the theatre met with NRA requirements and that the owners were not obliged to hire union help. He pointed out that if the theatre management discharged its present employees on the mere excuse that they were not IATSE members, the NRA code would be violated.

Rubin said the case would go to the Circuit Court of Appeals. He admitted the order was the "stiffest setback the theatrical crafts of the nation have had."

Murray's Split Deal

Hollywood, May 7.

Ralph Murray has signed a new long term contract whereby he divides his time directing for Charles R. Rogers and Paramount.

U Spots Lois Wilson

Hollywood, May 7.

Lois Wilson set as femme lead opposite Frank Morgan in 'Today We Live' at Universal.

Picture started last week with Edward Sloman directing.

Censor Cuts 30-40% Fewer This Year, Studios Watching Pix at Source

Hollywood, May 7.

Reports from censor boards all over the country relayed to the studios here prove that eliminations from films of dirt and crime material totaled between 30% and 40% fewer cuts for the first four months of 1934 as contrasted with the like period last year.

This is not due to a growing laxity on the part of the censor boards. To the contrary a check-up very conclusively proves that in all sections the boards have grown more severe in their viewing, due to the added pressure applied by religious forces.

Studios are realizing that it is senseless to permit questionable material to slip through in view of the almost certain fact that this will be removed in territories which represent around 75% of the rentals.

Even the 'tough spots,' such as Kansas, Pennsylvania and New York, are making fewer eliminations.

Par Makes a Dollar-for-Dollar Exchange with Par B'way Corp. For $8,875,000 in Defaulted Bonds

Paramount Broadway Corp. has received what looks like a 100% settlement, according to analysis, from the Paramount trustees. There is no indication so far whether the same 100% principle will be followed with other Par creditors' claims. Charles E. Richardson, of Par's three trustees, worked out the Broadway Par Corp. deal.

The settlement made along reorganization lines calls for a dollar-for-dollar exchange of the defaulted bonds amounting to $8,875,000. New bonds to the same amount are to be issued by a reorganized firm. Additionally, Paramount-Publix is under agreement upon its own reorganization to take a 10-year lease on the Paramount Building, owned by the Paramount Broadway Corp.

This building together with the Paramount theatre, in the Times Square area, also owned by the Broadway Paramount Corp., it is understood could have been bought in under settlement for around $4,500,000 cash. This would have been around 50% of the settlement price as affected by the trustees.

The question of settling for such a large amount of cash, however, was one which wasn't considered for long; although under a cash settlement, Paramount could have owned both theatre and building outright.

New Par Co's Guarantee

On the new deal and settlement, the new Paramount-Publix company, upon reorganization of the old one, must guarantee the new bonds through a sinking fund. This is to be done by the new P-P advancing certain payments. Should these guarantees not be forthcoming, as stipulated by such advance payments required, the Broadway Paramount Corp. gets 50% indemnity of the common stock of this latter company, in which all the common stock is presently owned by Paramount-Publix.

Under the deal the Paramount people take an indeterminate lease on the Paramount theatre. This lease expires only after half of the $8,875,000 in new bonds are retired. The first half of this $8,875,000 in new bonds will carry 3½% interest. The second half is at 5½%, same as the old bonds. However, if the money is at hand, the first half later begets additional interest until the 5½%.

Rents which Paramount pays on the building or on the theatre are not given in the announcements of the deal. However, under the deal Paramount and Broadway Paramount Corp. make reciprocal conditions releasing one another from certain claims arising out of the trustees occupying space in the building.

Also, Chemical Bank is released from any claim which may arise out of the bank receiving interest around Jan. 1, 1933, on certain of the bonds in question. This was only around three weeks before the original Par receivership occurred. There had been a question whether such payment of interest to Chemical Bank constituted a preferential payment, under the receivership laws.

Chemical holds around $2,200,000 of the Paramount Broadway Corp. bonds. Chemical Bank also sat prominently in selecting the Par trustees, as a creditor of Par.

Chi Censorship Confab

Chicago, May 7.

C. C. Pettijohn is due in town for a three-way get-together with Mayor Kelly and Henry Herbel, Universal branch manager and Film Board head, about the problem of censorship.

One of the items the trio will talk about will be the possible reduction of censorship reel fees for additional prints. Present scale is one dollar a reel for all additional reels besides the original print. Industry would like to clip this down to 50c a reel.

NW ALLIED'S 45G WAR CHEST TO FIGHT CODE

Minneapolis, May 7.

Raising a 'war' fund of $45,000 to finance a united move during the year against the film code, rentals, percentages, guarantees and other alleged 'evils,' Northwest Allied States has employed F. W. Murphy, prominent attorney and Democrat, on a full-time basis as general counsel.

Approximately 200 Minnesota exhibitors, or about 90% of the state's independent theatre owners, have joined in the present campaign and agreed to an assessment of 1c a seat per week to underwrite the cost. Only a comparative few of the smaller small-town exhibitors balked at the cost of membership and decided to stay out. Murphy's salary and his proposed activities will cost approximately $25,000 for the next 12 months and Steffes declared that almost double this amount was assured by pledged dues.

Borzage's 1st for WB

Hollywood, May 7.

Frank Borzage will direct 'Flirtation Walk' as his first for Warners. Cast is headed by Dick Powell, Ruby Keeler and Pat O'Brien.

Production starts in three weeks which eliminates Miss Keeler's trip east via the Canal.

Brisson Clicks, Sez Par

Hollywood, May 7.

Paramount picked up long-term option on Carl Brisson, importation, after his first opus, 'Murder at the Vanities.'

Extras Even Off

Hollywood, May 7.

Extras had an off week, slipping down to 3,794 placements for the stanza ending Friday night (4).

Best day was Tuesday (1) when Central Casting called 686.

O.K. for Sound

Hollywood, May 7.

Charles Ruggles and Mary Boland, who did a trial broadcast on the 'Hall of Fame' program three weeks ago, were given 13-week contracts for repeats starting July 13.

KOBER KIBITZING

Arthur Kober, Hollywood scripter who went with the honeymooning Jack Kirklands and the S. J. Perelmans on a European jaunt is back in New York.

Lillian Hellman Kober's new play has been placed with Herman Shumlin. Mrs. Kober and the scenarist are divorced, but friends. Kober returns to the Paramount lot next month.

GRAVES SETTLES

Hollywood, May 7.

Suit of Ralph Graves against 20th Century has been settled out of court. Writer had sued for $7,000 for alleged services on 'World's Fair,' original.

Attorneys Sam Zagon and Hal Aaron represented Graves.

Roach Reopens

Culver City, May 7.

After being closed four weeks, Hal Roach studio re-opens today (Monday). A Thelma Todd-Patsy Kelly short is set for production this week.

Next week another Todd-Kelly, plus a Laurel and Hardy.

Gloria Stuart's Unmating

Hollywood, May 7.

Following a trial separation, Gloria Stuart is preparing to file a divorce action against Blair Gordon Newell, sculptor.

Actress separated from her husband eight months ago and announced they would live apart as long as she was in pictures.

NRA FINDS FOX-WC GUILTY

Code Endorsed 90%, Could Be 99%; Dues Coming In; CA Costs Held Low

he film code is scoring a bull's-eye. Non-signers in hundreds are voluntarily mailing in checks although not billed, and ignored as unnaturalized by the Code Authority, hence NRA aides aver that if the Government were to reopen code enlistments fully 2,500 would bring filmdom's endorsement of the Eagle up to 99% instead of around 90%.

That not more than 200 complaints have been filed with grievance boards all over the country is a surprise to high codists. They were certain that all dockets would be full and by this time running into thousands of cases. The Code Authority, as well, expected that this Friday it would have to dedicate its entire session listening to appeals from the field. On Monday, however, only one appeal, the Milwaukee case, was on the C.A. calender.

That exhibs and others in the field may be waiting until the general machinery has proven itself, before submitting their own compaints, and that the deluge is liable to come within the next few weeks, are impressions current in C.A. headquarters.

NRA dues on Monday from theatres totalled approximately $20,000 with another $60,000 to come between now and the deadline on May

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Allied Propagation Chief Topic of Nat'l Board Meet in Chi

Chicago, May 7.

Board of directors of Allied theatres owners will hold an executive session here May 12-13. Meeting will be headed by Abram Myers. Last meeting was held in December.

Allied will attempt to establish a branch in every state. It now has affiliate associations in some 26 states. Exec meeting will name a chairman in each state not now a member of Allied with the chairman given full power to organize an Allied group.

Possibility of Allied once more making a tie-up with a producing outfit is up again, similar to the abortive attempt of the organization to work with the now defunct Tiffany production outfit three years ago.

MINNEAPOLIS THEATRE BUILDING IN SNAG

Minneapolis, May 7.

An 'orgy' of theatre building here is being held up by city and state officials. The city council is still withholding permits from Publix and the Lyndale Amusement company, chain operators, for the construction of three new houses in one residential ward in opposition to a new theatre to be erected in a nearby suburb for Ben Friedman, former Publix partner and official. Application of Leo Aved for another neighborhood theatre in another part of town also is being held up for the aldermen who, however, granted a permit to Harry Dickerman, a competitor, who now has two houses.

State fire marshal has not yet sanctioned the construction of Art Johnson's new sure-seater newsreel theatre, Time, in the loop. Otherwise, Art is all set and ready to go.

At a public hearing before the city council license committee on the Publix and Lyndale company applications for neighborhood theatre permits in the 13th ward, 15 speakers, including three clergymen, spoke against the theatres. Five speakers favored the projects. The committee took the matter under advisement and will announce its decision May 9.

So. Cal. Zoning

Los Angeles, May 7.

Zoning-clearance board for the Southern California territory following three meetings last week has started laying the groundwork on which zoning for the balance of this season and for 1935 will be based.

Zoning based b.o. admission will be the basis for the future deliberations of the board, which resumes its tri-weekly sessions today (Monday).

NRA Is 1 but Not The Major Cause For Cut Budgets

The Motion Picture Theatre Owners of America is cutting its organization maintenance costs from $100,000 a year, not so long ago, to exactly $15,000 for 1934. With such a budget its yearly costs are less than some of the state and even city exhibitor associations.

At the present rate the average member theatre will pay dues of only $3.50 per annum, little more than one-fourth the minimum money paid by an exhibitor flier of the permanent Blue Eagle.

All officers of the organization, including Ed Kuykendall, president, are now sans salary. In other years this group had to meet fancy traveling expense vouchers and high counsel fees.

While the MPTOA financial retrenchment is the most drastic of any trade association in the business, other organizations also are clipping their '34 budgets, some voluntarily and others by force of necessity through inability to collect dues from its majority membership.

The Hays Office is also watching the dollars. There are no indications that it will restore any of the cuts to its personnel. Elimination of the Film Boards, even in their disintegrated state during the past two years, is expected to slash over $100,000 annually from the Haysian budget. Furthermore, Hays is watching tours and traveling expenses of his lieutenants. The reason why one of his men, scheduled to attend the MPTOA convention, didn't go was simply because of the carfare money.

NRA costs in the business are partly credited with precipitating this shearing of strictly trade association expenditures. The Eagle's first demand of approximately $180,000 for the first year is admitted by codists 'just an estimate' which may expand considerably before 1934 is over.

New Sound Group

Hollywood, May 7.

American Society of Sound Engineers has taken offices in Hollywood and Harold V. Smith starts today (Monday) as excecutive manager of the organization. Smith recently resigned as business representative of International Sound Technicians, local 695, IATSE.

The newly formed group is the outgrowth of soundmen's opposition to any affiliation with the American Federation of Labor, or units of the latter. First move will likely be combatting producer contract with International Brotherhood of Electrical Workers which gives the latter union jurisdiction over soundmen working in the studios.

CODE DECISION FOR L. A. INDIE

Coast Grievance Board Upholds Garfield Theatre's Monopoly Charge Against F-WC's Alhambra—Orders Circuit Split Major Product with Cistrand

APPEAL LIKELY

Los Angeles, May 7.

NRA Grievance Board for this territory found Fox-West Coast guilty of violating the Motion Picture Industry Code by reason of its monopoly buy of major film product in the Alhambra and adjacent territory for the '33-'34 season, and was ordered to make available, starting May 17, to the Garfield theatre 20 first-run feature productions selected from four major distributors.

Board apportioned the split as five features from Paramount, two from Metro, five from Fox and eight from Vitagraph (Warner).

Grievance board award finds that Cistrand-Principal Theatres, operating the Garfield, is without sufficient quality product to operate without financial hurt to its business, and in order to correct the unfair practises of the respondent, F-WC, ordered immediate relief as stipulated.

Award further orders the Garfield to assume and to pay any and all license fees pertaining to the '33-'34 season contracts relating to the 20 pictures on the same terms and conditions as entered into by the Principal and Fox-WC with the distributing companies.

Far-Reaching

This award of the grievance board is regarded as of far-reaching importance, and one that will have a marked bearing on future cases of alleged overbuying of film product by which competing houses are deprived of quality first run product for successful operation.

It is probable that the decision will be appealed, as otherwise hundreds of complaints would reach the grievance boards on similar contentions throughout the country.

First award handed down by the Los Angeles board, following its initial session early last week, was to declare the Jay-Ben Corp. and Harry Goldfarb, operating the National, in National City, to be guilty of violating the code by resorting to two-for-one admissions, and gold giveaways.

Defendants were ordered to discontinue the practice or be penal-

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Darrow Report, Requests Changes; Blast at Block Booking, Reaches Prez; Rosy Resignation Report?

File Coast Charges

Los Angeles, May 7.

Charges of violating provisions of the picture code have been filed with NRA compliance board by Projectionists union 150, naming Ben N. Berinstein, operating the Wiltern, and Jesse Young, of the Washington, Pasadena, both indie nabes.

Berinstein bases his objection to using union operators to inability to pay $60.17 per man on a two-men-a-shift basis, with a swing man at $7.65. He offered to use two union men, one on a shift, at $75 weekly, but offer was rejected by projectionists local, on the ground that 43 other houses locally in the same classification as the Wiltern, are operating under the two-men-a-shift setup.

FLINN LINES UP MIDWEST'S SECS

Chicago, May 7.

John C. Flinn spent all Friday (4) and half of Saturday getting the local code board secretaries set. Had some 12 secs in town to give them their instructions. Made a plea for the local boards to make their own decisions quickly and more definitely for their own communities without shirking the responsibility and shifting everything to New York.

Grievance board's first meeting got to no decision on its first case, that of the Annetta theatre against the Schoenstadt theatres and against Paramount pictures. Trial was halted when the Schoenstadt attorney brought up the point that the code designated Dec. 7, 1933, as the initial date of authority for the boards, while the alleged injury in this case occurred previous to that date. Annetta theatre's grievance is that it has been shut out on product and that the local Paramount exchange refused to okay a contract for product after the home office had okayed it.

Zoning board meeting was postponed due to the John C. Flinn arrival and at the next meeting on Thursday (10) will issue orders for the publication of the zoning setup of the entire territory. Following publication the code will sit back and wait for complaints, if any.

Washington, May 7.

blistering denunciation of NRA and several trade codes, the Clarence Darrow report on charges of monopoly and oppression of small business under Recovery Administration finally, officially, and formally reached the White House Friday (4). Bulky document, burning up film code and industry leaders, is due for publication sometime this week.

Toned down in many particulars to avoid embarrassing the Roosevelt administration, the voluminuous report calls for drastic changes in the film pact, blasts block booking and recommends specific deletions and amendments. Document also slams Divisional Administrator Sol Rosenblatt in serious fashion.

Resignation for Rosy was more or less looked for here today following revelation that code reviewers have denounced film pact negotiator not only for conduct in connection with the agreement and the industry, but also for his refusal to appear for examination at tempestuous review hearings.

President's decision to publish findings and recommendations was a stunning surprise to friends of recovery outfit who expected the document to be pigeonholed. Con-

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AGENTS FAVOR ARBITRATIONS

Hollywood, May 7.

Newly organized Code Agency committee holds its first meeting for actual deliberations tomorrow (Tuesday). They'll discuss a set of regulations for agents under code provisions.

Committee will tackle the provision regarding relations between client and agent. Arriving at a tentative set of regulations a public hearing will be called so those interested can say their piece. Suggested regulations, plus recommendations submitted at the public hearing will then be forwarded to the Code Authority for sanction before the permanent rules become effective.

Similar procedure will be followed in the matter of regulations affecting agents' contact with the studios.

Committee is working toward some system of arbitration within the industry whereby commission squabbles and other matters between agents and clients can be kept out of the courts. It is likely that the committee's deliberations will result in the setting up of some kind of code arbitration unit, similar to the Academy of Motion Picture Arts and Sciences conciliation board, through which almost every agency kick can be aired without recourse to litigation.

C.A. Ducks Out on Extra Headaches, Fears Possible Union Angle

Report on the Code Authority is that despite the work of the code extra committee on the Coast, the C. A. will never stand for the extra list available to the studios being sliced to 1,500, fearing that to do so would bring about strong unionization of those picked as 'official extras.'

Insiders report C. A. members as stating that far too much stress has been placed on the extra situation and that inasmuch as only around 1,500 on the roster at Central Casting Bureau worked 26 or more days last year that a tempest has been stirred up.

As the C. A. members are reported to view the situation the restricting of calls to a chosen 1,500 as suggested by the Coast code committee, would immediately result in putting that group in such a powerful position that unionization couldn't help but follow and the studios would be more or less at the mercy of their dictates, and thus defeat the purposes of NRA by stirring up possible trouble.

It is understood that the C. A. is pretty well satisfied with the extra situation as it now exists. While never perhaps going on record, as opposed to the slicing down to an official number it will ostensibly postpone such action from time to time and never let it matcrialize.

Another phase that is said to have the C. A. willing to play a hands-off policy with extras is that production circles do not feel that they could get along with such a restricted number as always from time to time there would be calls for casual atmosphere players for big mob scenes and for types that could not be included on the limited list, due to sparcity of calls for such extras.

SOUNDPROOFED ROOM OK, FRISCO C.A. STARTS

San Francisco, May 7.

With a soundproof confab room completed, the clearance and zoning, and grievance committees of the Code Authority have gotten located in the RKO Golden Gate building and start their meetings this week.

Rowena Foley has folded up the Film Board of Trade offices, of which she was formerly secretary to sec for the code authorities, who report a huge stack of complaints awaiting the first conference.

'Sorrel,' $5,400, Weak; 'Cheer' $13,000; '20 Million' Day-and-Date's $24,000; Heat and No Tourists Hurts L. A.

Los Angeles, May 7.

There still is a lament that warm weather and lack of tourists are the ingredients keeping the b.o. totals down. However, take in general is much better than that of the previous week with two musicals, though not breaking house records, giving the theatres they are playing in better takes than they have had in the past several weeks.

'Stand Up and Cheer' at the State and '20,000,000 Sweethearts' in the two Warner houses are running a neck and neck race to even take honors on the week, with the Warner picture probably holding over, however for a full second stanza, while 'Cheer' comes out at the end of eight days.

Paramount opened rather dully with Ted Lewis on return stage date to balance off 'Double Door' with take looking as though it will come around the $16,000 mark against a better than $22,000 take Lewis had on his recent date here.

Chinese still managing to hold up remarkably well with 'Rothschild' in its fifth week and take around the $17,000 figure.

'Sorrell and Son' at the UA and 'Where Sinners Meet' couple of rather meek b.o. entries so far as take is concerned.

Estimates For This Week

Chinese (Grauman) (2,028; 55-$1.65)—'House of Rothschild' (20th Century) and stage show (5th week). Still holding up in nice shape and ending stanza with an easy $17,000. Last week picked up great over week end for fourth stanza and trekked in with $18,400.

Downtown (WB) (1,800; 25-35-40-55)—'20 Million Sweethearts' (WB). Heavy campaign of exploitation helping loads on this one which is a cinch for around $11,500 on first week. Last week 'Gambling Lady' (WB) went off over the week end and came through with a final $5,000, which is no profit.

Hollywood (WB) (2,756; 25-35-40-55)—'20 Million Sweethearts' (WB). Off to flying start and had stars of pic on personal appearance and looks like sure $12,500 which is great after the off profit trade had last week. Take for 'Gambling Lady' (WB) last week was none to forte at $5,200.

Los Angeles (Wm. Fox) (2,800; 15-25)—'Love Birds' (U) and 'The Quitter' (Chesterfield) split. Trade bit off this week and will not get over the $3,200 mark. Last week 'City Limits' (Mono) and 'Lets Be Ritzy' (U), did durn well with an even $4,400.

Pantages (Pan) (2,700; 25-40)—'Black Cat' (U) and 'Cheaters' (Liberty), split. May be the Cat is doing no good but trade is just nowhere in sight with house being lucky to hit an even $1,700. Last week 'Half a Sinner' (U) and 'Whirlpool' (Col) just could get nowhere at all with final count around $1,550. Fault lies in fact house sells cat in bag so far as marquee is concerned as pic is not advertised there.

Paramount (Partmar) (3,595; 30-40-55)—'Double Door' (Par) and stage show. Opening to around $800 less than he did last time he was here, Ted Lewis with his outfit figured to carry pic to heavy take will come through with around $16,000. Last week 'She Made Her Bed' (Par) had Olsen and Johnson as stage pilots helped take lot to around $17,800 but reported as no profit on account of O&J share of take, for their bit.

RKO (2,950; 25-35-40)—'Where Sinners Meet' (RKO). Rather an invisible opening and may come home with $4,000 at best. Last week 'Spitfire' (RKO). Not a glamorous dough getter; very disappointing, just over the $5,000 mark.

State (Loew-Fox) (2,024; 30-40-55)—'Stand Up and Cheer' (Fox). With smash campaign behind it this musical sure of around $13,000 for an eight-day stay which is better take than other musicals have been getting in the house. Last week 'All Men Are Enemies' (Fox), just an out and out Brody with a gross take of $2,150 for four days it sojourned here.

United Artists (Grauman) (2,100; 30-40-55)—'Sorrell and Son' (UA). Town not strong on remakes so take for the English importation will not run over $5,400. Last week 'We're Not Dressing' (Par), for final days as figured came home with an even $7,600.

NEW ORLEANS BIZ OKE

'Viva ,' $10,000—'Cheer' Shows to $9,000

New Orleans, May 7.

Local temples displaying profitable tendencies, with 'Viva Villa' at Loew's State awarded the major intake. 'Villa' will romp into something over $10,000. Saenger started riotously with 'Stand Up and Cheer,' but then floundered and will get around $9,000. Orpheum hurt by clickless 'Upper World' disclosing inconsequential blather. Foreheads are low indeed that admit of its possible mental assimilation.

Estimates for the Week

Saenger (3,568; 40)—'Stand Up and Cheer' (Fox). Started big but flopped suddenly and will hit a meager $9,000. Last week 'We're Not Dressing' (Par) banged over $11,000 for Bing.

Loew's State (3,218; 40)—'Viva Villa' (MG). Getting nice play and $10,000 is safe. Last week 'Rothschild' (UA) did smashing $13,000.

Orpheum (2,400; 35) — 'Upper World' (WB). Will not hit $6,000. Last week 'This Man Is Mine' (Radio) ascended to $7,000, building daily.

Tudor (700; 30)—'Son of Kong' (Radio). Youngsters bringing along their parents, which means $3,000. Last week 'Sons of Desert' (MG) not so hot at $2,000.

St. Charles (2,200; 25)—'Son He Gave Me' (Indie) should do $3,000. Last week 'Tillie and Gus' (Par) to a couple of gees.

KATE SMITH AND 'HALF A SINNER' $13,000 S.F.

San Francisco, May 7.

It takes something super-colossal to get 'em into the theatres these days, with the result that business around town has drooped sadly these past few weeks. Just where it has gone, no one can say, but a safe conjecture is that the current film duals are filling the folks so full of show at such little money that one or two a month is enough.

Warm weather and sock biz for the Barnes Circus is hurting pictures this week.

This week is largely the Warfield's where Metro's 'Viva Villa' stands ready to hit a high attendance mark. Only two pictures, 'Smilin' Thru' and 'Riptide,' both Norma Shearers for Metro, have hit the high mark of $27,000, only $1,500 over what 'Villa' should get.

Kate Smith is in-personing at the Orpheum, and hefty radio songstress is being counted upon to pull the customers.

Estimates for This Week

Fox (Leo) (5,000; 25-35)—'Quitter' (Chester and Cheater) (Liberty), split, with vaude. About $7,600 is likely figure. Last week light with Jack Holt in 'Whirlpool' (Col) and 'Secret Sinners' (Ma.), split, getting $8,500.

Geary (Lurie) (1,800; 50-75-$1-$1.65)—'Rothschild' (UA) (3d week). Arliss continues to pull and $7,500 for this stanza is very hotcha. Second week got $8,500.

Golden Gate (RKO) (2,844; 25-35-40—'Til Tell World' (U) and vaude. Lee Tracy some draw, and $11,500 is much better than past few weeks. 'This Man Is Mine' (Radio) getting slightly under $9,500 last week.

Orpheum (F&M) (2,400; 25-35-55) 'Half a Sinner' (U) and stage show with Kate Smith unit. Radio performer a b. o. draw and $13,000 okay with picture more help than usual. Last week 'Success at Any Price' (Radio), with young Fairbanks, and 'Century of Progress Revue' on stage started lightly and built up to pretty good $10,000.

Paramount (F-WC) (2,400; 25-35-40)—'Such Women' (Fox) and 'Smarty' (WB), split. Baxter a draw and $12,000 good. Last week saw $11,500 on 'Mystery of Mr. X' (MG) and 'Harold Teen' (WB), split.

St. Francis (F-WC) (1,500; 25-35-40)—'Honorable Guy' (WB) and 'Witching Hour' (Par), split. Joe Brown fans mostly for $5,000 take. Last week $6,500 on 'Journal of Crime' (WB) and 'Laughing Boy' (MG).

Warfield (F-WC) (2,700; 35-45-65)—'Viva Villa' (MG). Berry pic heaviest puller in a year along with 'Smilin' Thru' and 'Riptide,' both Shearers, and $26,500 is apparent. Last week saw $19,000 on 'We're Not Dressing' (Par), which built up after a slow start.

'ROTHSCHILD' $3,200; 'X' $2,300, LINCOLN

Lincoln, May 7.

Current draft is to be 'House of Rothschild,' with which the Stuart should push over 3 Gs, since there's been a big national ad campaign in the papers for a week ahead. 'Mr. X' gets the Lincoln's sheeting, and is expected to pound right along because of Montgomery's appeal to the gals hereabouts.

State has stepped out of the realm of competition definitely now. With a back breaking load of no adequate number of seats, a too high adm. and no ads in the papers, it got the added straw last week when the blue beaks forced the city council to smother the engagement of 'Elysia' five hours after it opened to biz about 400% above the average. Although the whole town interested itself in the fight, the ministerial association was able to bring enough political pressure to bear to squelch it. Move is under way to use the picture as an opening attraction at Capitol Beach, amusement park, which will open soon, to cash in on the newspaper publicity of the caustic remarks made about it by the ministers.

Estimates for This Week

Capitol (Livingston) (850; 10-15)—'Uncertain Lady' (U) and 'Sweetheart of Sigma Chi' (Mono). Dualled for about $1,100 which is okay. Last week 'Search for Beauty' (Par) and 'Countess of Monte Cristo' (U) got up pretty near $1,000 which is all right.

Colonial (LTC) (750; 10-15)—'All Quiet' (U). Is to run all week and the take should near $900. Last week 'Sing and Like It' (Col) with 'One Is Guilty' (U) dualled first half and 'Crime Doctor' (U) split; $900 satisfied.

Lincoln (LTC) (1,400; 10-15-25)—'Mystery of Mr. X' (MG). In line for nice $2,600. Last week 'Gambling Lady' (WB) was considered lucky with $2,300.

Orpheum (LTC) (1,200; 10-15-25-40)—'A Modern Hero' (WB). With a last half pic change and the Marie Purl unit on stage, split, for $2,100, oke. Last week 'Forgotten Men' (Jewel) and 'Such Women Are Dangerous' (Fox) with 3-act vaude bill took strongly all week for $2,300.

Stuart (LTC) (1,900; 10-25-40)—'House of Rothschild' (UA) is the likely b. o. power; $3,200 expected. Last week 'Tarzan and His Mate' did a v. n. $3,100.

No Summer Slump In Wash., Altho Too Nice Weather Felt

Washington, May 7.

Boys are confident summer slump hasn't officially debutted yet, but first really warm spell is hurting plenty with amusement parks opening and roads clogged with wildflower gazers. Weather has lopped 20% off week-end grosses and maybe more.

Loew's gave 'Rothschild' first of season's big premieres with band, celebrities blabbing over p.a. system, et al. Pic opened big and looks like it will hold up nicely, especially in face of newsreel shots of officials at premiere. Reel has lock of names like Secretary Roper and Daniel Frohman praising Arliss to skies and is being shown in two other local Loew houses.

Estimate for This Week

Earle (WB) (2,424; 25-35-40-60), 'Upperworld' (WB) and vaude. Emile Boreo on stage. Looks like light $12,500. Last week '20 Million Sweethearts' (WB) and vaude; pic gets credit for big $21,000.

Fox (Loew) (3,424; 25-35-60), 'You're Telling Me' (Par) and vaude. Phil Cook, Tony Wons, George Hall's orchestra and radio stage bill getting the biz, although pic satisfying when they get inside. Looks like o.k. $19,000. Last week 'Forsaking All Others' (Par) good $22,000.

Keith's (RKO) (1,830; 25-35-60), '20th Century' (Col). Even lukewarm Barrymore fans going for this one. Headed for nice $10,000. Last week 'This Man Is Mine' (RKO) surprised with nice reception by critics and turned in good $9,000.

Palace (Loew) (2,363; 25-35-60), 'Rothschild' (UA). Started off with first big premiere of season and looks like very big $25,000. Last week 'Tarzan' (MG) got nice $9,500 for second week.

Metropolitan (WB) (1,583; 25-40), 'Flying Down to Rio' (RKO). Revival may get fair $3,000. Last week 'Come on Marines' (Par) satisfactory $4,000.

Rialto (U) (1,853; 25-35-40-50), 'Uncertain Lady' (U). Looks like satisfactory $3,000. Last week 'Tell the World' (U) helped by bally in local UP sheet collected good $5,000.

Columbia (Loew) (1,263; 25-40), 'Coming Out Party' (Fox). Probably light $2,800. Last week 'Men in White' (MG) repeat from big week at Fox got beautiful $6,000.

George Olsen Starts Slow but Grows In Favor with Minneapolis Swedes; '20 Million Sweethearts' at $9,000

NEW HAVEN GROSSES

'Rothschild' Headed For Splendid $13,500

New Haven, May 7.

Warm weather beginning to get in its dirty work, with matinees starting to fade.

After kicking around Poli's for a month, 'Palooka' finally opened at the College, boosted by heavy ballyhoo including personal appearance of Ham Fisher.

Estimates for This Week

Paramount (Publix) (2,348; 35-50)—'Witching Hour' (Par) and 'Stolen Sweets' (Ches). Not too hot around $5,500. Last week 'We're Not Dressing' (Par) and 'Two Alone' (RKO). Biggest week in months at $10,200.

Poli's (Poli) (3,040; 35-50)—'House of Rothschild' (UA). Five shows daily, with plenty week-end turnaways, should vault this one to magnificent $13,500. Last week 'Viva Villa' (MG) and 'Finishing School' (RKO). Lead the town with big $10,700.

Roger Sherman (WB) (2,200; 35-50)—'Registered Nurse' (WB) and 'Keep 'Em Rolling' (Radio). Just an ordinary week in view. Around $5,200. Last week '20 Million Sweethearts' (WB). At $6,300, not at all bad in face of competish.

College (Poli) (1,565; 25-40)—'Palooka' (UA) and 'Murder in Trinidad' (Fox). Should poll a good $4,600. Last week 'Looking for Trouble (UA) and 'Ninth Guest' (Col). No kicks at $4,400.

'LAUGHING BOY,' $5,000, N. S. G. IN SEATTLE

Seattle, May 7.

Music Hall opened this week by John Hamrick, giving this indie showman three first-run houses in the town. This is the former Roxy, and prior to that, the Fox. Cozy, homey house and with right bookings, advertising and management stands a chance to show returns. 'The House of Rothschild' is opening pix, with 'The Big Bad Wolf' (Disney) billed as 'added attraction' and successor to 'Three Little Pigs.' Conservative opening given. 'Rothschild' being shown here at reg admish prices, which is something.

Estimates for This Week

Blue Mouse (Hamrick) (1,000; 25)—'The Crime Doctor' (Radio) and 'Let's Be Ritzy' (U) dual. At new low price, two-bits any time, getting along for expected $3,200, good. Last week, 'Finishing School' (Radio) and 'Heat Lightning' (WB), $3,100.

Coliseum (Evergreen) (1,800; 15-25)—'Queen Christina' (MGM) and 'Dark Hazard' (FN) two good ones, big from start, opening noon mat 1,000 in audience to see KOL's 'Carnival Hour' broadcast from stage. Week's biz looks like $4,300, snappy. Last week, 'Going Hollywood' (MGM) and 'Six of a Kind' (Par) dual, $3,600, good.

Fifth Avenue (Evergreen) (2,400; 25-40)—'We're Not Dressing' (Par). Giving big billing to Bing, looks to do around $7,200. Last week, 'Tarzan and His Mate' (MGM), no appeal for the average class of this clientele, and weak at slow $4,800.

Liberty (J-vH) (1,900; 15-25-35)—'It Happened One Night' (Col). Final eight days, $3,500. Last week, tenth of same film, $4,400, very okey.

Music Box (Hamrick) (950; 25-35) — 'Catherine the Great' (UA). Into second week, indicated around $2,500 not warranting holdover. Good. Last week, same film, $4,700, good.

Music Hall (Hamrick) (2,300; 25-40)—'House of Rothschild' (UA). Billed as 'important picture of decade' with no fanfare opening, but heavy advertising, $11,000 is smacko. Last week, dark.

Paramount (Evergreen) (3,106; 25-35) — 'Laughing Boy' (MGM). Novarro in first big letters, then Velez, and top billing also for vaude acts, which have been meaning something here; expected to do $5,000. That's poor. Last week, 'Bottoms Up' (Fox) and stage, dandy $6,900.

Minneapolis, May 7.

Caliber of current and underlined entertainment leaves little to be desired, but box office results still afford just cause for complaint.

In this largest of all Scandinavian communities, one naturally would think that names like Olsen, which really mean something in the entertainment firmament, would spell box office power. But it apparently just isn't so. Local Swedes, who constitute the major portion of the population here, apparently don't keep very close track of their own people's stage, screen and radio accomplishments or, if they do, they don't have much yen to see them perform when such attendance involves forking across dough.

The latest to suffer from this seeming apathy is George Olsen and his orchestra, who opening encountered a most disappointing response at the State. Of course, Olsen's laurels have been garnered almost entirely in the east but his mild reception comes on the heels of the cold shoulder that Olsen and Johnson, Greta Garbo and Gloria Swanson have been getting here lately. However, critics and customers are waxing so enthusiastic over Olsen and his music and Miss Shutta and her singing that it's a thousand to one shot that biz will build strongly during the week.

Estimates for This Week

Minnesota (Publix) (4,200; 25-35-40)—'Gambling Lady' (WB). A good picture as films go and well liked by patrons, but is getting very little attention from the public. Miss Stanwyck no magnet here. May not go above $4,000. Poor. Last week, 'We're Not Dressing' (Par), $6,000. Fair.

Orpheum (Singer) (2,890; 25-35-40)—'20 Million Sweethearts' (FN). A smash hit here. Exciting raves galore and bound to benefit from word-of-mouth boosting by pleased customers. Despite lack of cast names, going along at a fast clip. Opened two days ahead of schedule due to pulling of 'Glamour' after fifth day and should get at least $9,000 for the seven days. Big. Last week, 'Glamour' (U), departed after five days, $1,500. Poor.

State (Publix) (2,200; 25-35-55)—'You're Telling Me' (Par) and George Olsen and orchestra and Ethel Shutta on stage. Only stage show in town and first one here in a number of weeks. Olsen and Shutta names not so well-known here, however, and offering got off to a weak start. Customers and critics shouting praises and patronage is certain to climb throughout week. Picture okeh, but no box-office help. Disappointing opening may prevent gross from topping $10,000, which is below what attraction merits. Last week, 'Mystery of Mr. X' (MG), $5,000. Pretty good.

World (Steffes) (350; 25-35-50-75)—'Henry VIII' (UA). Sixth and last week. Went over with a bang here and made plenty of dough for this sure-seater. About $2,000 indicated. Good. Last week, $2,100. Fine.

Uptown (Publix) (1,200; 25-35)—'Bolero' (Par). Looks like about $2,000. Fair. Last week, 'As Earth Turns' (WB), $2,800. Good.

Lyric (Publix) (1,300; 20-25) — 'Come on Marines' (Par). Dandy type of picture and swell cast for this house. May hit fine $3,000. Last week, 'Lazy River' (MG), $1,800. Light.

Grand (Publix) (1,100; 15-25) — 'David Harum' (Fox). Second loop run. Should reach good $1,900. Last week, 'Queen Christina' (MG), second loop run. $2,000. Good.

Aster (Publix) (900; 15-25) — 'Carolina' (Fox), 'Hips, Hips, Hooray' (Radio), third and second loop runs, respectively, and 'I Believed in You' (Fox), first run. Perhaps $1,000. Pretty good. Last week, 'Son of a Sailor' (FN), second loop run, and 'Ever Since Eve' (Fox), first run, $800. Light.

Jones' 15 Chapters

Hollywood, May 7.

Popularity of his last serial is prompting Universal to increase Buck Jones' new cliffhanger, 'Redhead From Sundog,' from the usu 12 to 15 chapters.

Janet Chandler is the lead, with Grant Withers, Margaret Lamar, Richard Kramer, William Desmond and Walter Miller set in the cast. Serial is scheduled to start on May 14, under supervision of Henry MacRae, Louis Friedlander directing. 'Redhead' was scripted by Ella O'Neill from the W. C. Tuttle tale.

Roxy Gang with Flapper Film N.S.G.; 'Hitler's Reign,' Only $2,000, Bad; '20th Century,' Palace, Chi, $21,000

Chicago, May 7.

Chicago is now suffering from a condition of box-office lassitude brought about by two factors, the entrance of an upping May thermometer and the business calm awaiting the arrival of the World's Fair storm. Everybody is busy painting houses, remodeling fronts, stocking in new merchandise and generally getting ready for the World's Fair mobs and so no one has any time for entertainment.

This is even the case of the theatres themselves. They are not half so intent on doing business today as in sprucing up their houses so they will do extra good business when the Fair mobs hit the burg.

Estimates for This Week

Chicago (B & K) (3,940; 35-55-75) —'Twenty Million Sweethearts' (WB) and Roxy and gang on the stage. Gross is disappointing this week. Wrong combination. People who like Roxy gang don't like film and vice versa. B. & K. has a habit of making booking judgments in this fashion. They imagine by the 'strategy' of booking diametrically opposed attractions they will bring in both types of fans. But history has proven that they succeed only in keeping both sets of theatregoers out of the house. Hardly looks better than $27,000, mangy, this week. Last week 'Bottoms Up' (Fox) held nicely to $32,900.

McVickers (B & K) (2,284; 25-35-65)—'Stand Up and Cheer' (Fox). Picture not getting anywhere. One week only. 'Viva Villa' (MG) set to replace. May top $10,000 but not by much, which is box-office malnutrition. 'Tarzan and Mate' (MG) took $15,800 for its 10-day ride, sad.

Majestic (Jones) (1,650; 25-35-40) —'Hitler's Reign' (Cummins). Ready to blow after three weeks. Whole booking was ruined by a flood of mistakes made by Sam Cummins on legal angles and on advertising. Had a chance for money but muffed all along the line. The word for this one is 'flaco.' Under $2,000 now and out. House will close for a week and plans to open on May 18 with a vaudfilm policy at 15c and 25c.

Oriental (B & K) (3,200; 25-35-40)—'Lazy River' (MG) and vaude. Down to $11,000. Reputed $6,000 in red ink. Last week hardly better at $12,100 for 'Let's Be Ritzy' (U).

Palace (RKO) (2,500; 35-55-83)—'Twentieth Century' (Col) and vaude. Overhead hops on Winchell's in-person salary ($7,000); may take $21,000. Last week 'Sisters Under the Skin' (Col) managed $17,300.

Roosevelt (B & K) (1,500; 25-35-45)—'Mystery of Mr. X' (MG). House has perked lately and has spruced at the box-office. Currently maybe $7,000, good enough for this house to make money. Last week 'Six of a Kind' (Par) held to $6,100, on the edge.

State-Lake (Jones) (2,700; 25-35-40)—'Countess of Monte Cristo' (U) and vaude. Look for $13,000. Last week 'Keep 'em Rolling' (Radio) okay at $11,100.

United Artists (B & K-UA) (1,700; 35-45-85)—'Rothschild' (UA). May stay four weeks at pace. Sure fire click throughout though a tendency towards weakness in the afternoons. Last week socking $25,800 for opener and looks capable of sticking to $16,000 for the follow-up session.

'CHEER,' $11,000, FAIR; HEAT SOCKS NEWARK

Newark, May 7.

It wasn't going to be a good week anyway with only Proctor's having a good start but all hopes were smashed when a tropical wave hit amidships with grosses now depending entirely on the temperature. Anyway, the week end has been sunk. Proctor's may come in with $11,000 or a little more and the rest will be nowhere.

'Damaged Lives' at the Shubert is proving no sensation and while it is holding over, that will be all. The last week for the Broad is announced.

Estimates for This Week

Branford (WB) (2,966; 15-65)—'Glamour' (U) and 'Modern Hero' (WB). Passable around $6,500. Last week 'Registered Nurse' (FN) and 'Love Birds' (U) okay with $8,900.

Capitol (WB) (1,200; 15-25-35-50)—'Riptide' (MG) and 'Melody in Spring' (Par). Shearer should pull something on second run but in this heat not much over $3,000. Last week 'Jimmy the Gent' (WB) and 'Good Dame' (Par) weak at $3,600.

Little (Franklin) (299; 35-50)—'Ja, Treu ist die Soldatenliebe' (Kinematrade) and 'Traum von Scheonbrunn' (General). Nothing here. Maybe $400. Last week 'Die Tochter des Regiments' (General) and 'Der Brave Suender' (Assoc. Kinema). Anny Ondra meant nothing and bad at $400.

Loew's State (2,780; 15-75)—'Looking for Trouble' (UA) and 'Hollywood Music Box Revue.' No pull even at the opening and will be bad at $9,000. Last week 'Tarzan' failed to beat its path $14,000.

Paramount (Adams-Par) (2,248; 15-99) 'Witching Hour' (Par) and 'Sweet and Lowdown.' Hasn't appealed and will be bad at $8,000. Last week 'Crime Doctor' (RKO) with Ozzie Nelson near a good $15,000.

Proctor's (RKO) (2,300; 35-40-55-60-75-85)—'Stand Up and Cheer' (Fox) and vode. Opened nicely with the Rex Cole Mountaineers drawing in some and maybe good under the conditions at $11,000 or even better.

Terminal (Skouras) 1,900; 15-25-40)—'No Greater Glory' (Col) and 'Finishing School' (Radio) with 'Backstage Mystery' (Capitol) and 'Bottoms Up' (Fox). Probably $3,500. Last week 'Three on Honeymoon' (Fox) and 'Murder in Trinidad' (Fox) with 'Hell on Earth' (Aeolian) and 'Spitfire' (Radio) okay at $4,300.

'Viva Villa,' $16,000; 'Vanities' Unit, $10,000; Providence Is Ducky

Providence, May 7.

Main stem appears to be in a fairly good condition in spite of a very confusing start. Plenty of drawing attractions, and with half a break grosses should be in the higher brackets before the final tally is made.

Fay's and Loew's State, both combo houses, are the big noises. Fay's is plenty forte with Earl Carroll's 'Vanities' on the stage. Doing four shows daily, and with the aid of lifted prices house is looking to breaking records with a nifty $16,000 gross.

Estimates for This Week

Fay's (2,000; 25-35-40)—'Registered Nurse' (FN), and 'Vanities' on stage. Revue is doing all the plugging this week. Prices have been made uniform all over the house for this week only, management doing away with lower scale entirely, with four shows daily, and the slight tilt indications are house can gross at least $10,000 or more with the proper breaks. Last week, 'Romance in Trinidad' (Fox), and 'Harlemania' revue was the best thing in town at $7,300, swell.

Loew's State (3,700; 15-25-40)—'Viva Villa' and vaudeville. Wallace Beery has plenty of box office friends in this town. He will draw where the vaude won't. Though opening was tepid week-end climb indicates house should have no difficulty in getting at least $16,000. Last week, 'Sorrell and Son' (MG) was plenty bad news at $8,000.

Majestic (Fay) (2,200; 15-25-40)—'Bottoms Up' (Fox), and 'Crosby Case' (U). Has a slight edge over opposish on same street, but gross will not be anything sensational, apparently. Just now the outlook augurs no more than $5,500, so-so. Last week, 'The Earth Turns' and 'Love Birds' (U); it's a toss-up as to which picture did the pulling for a weak $4,800.

Paramount (2,200; 15-25-40)—'You're Telling Me' (Par), and 'Wharf Angel' (Par). Though the cricks have been very nice, there's nothing to indicate that this week will shake off the spell of lethargy house has been in the grip of for the last couple of months; at the most $4,000, tepid. Last week, 'Trumpet Blows' (Par), and 'Twin Husband' (Chest), was sour grapes, too, at $3,900.

RKO Ibee (2,200; 15-25-40)—'20th Century' (Col), and 'Sisters Under the Skin' (Col). If the fans don't buy the house isn't to blame as the ballyhoo was right. Indications are for at least $7,000; okay. Last week, 'Where Sinners Meet' (Radio), and 'I'll Tell the World' (U) started off well, but took a terrific slide to a very poor $3,500.

RKO Victory (1,600; 10-15-25)—'Voice in the Night' (Col), and 'Spitfire' (Radio). House back again to split week after three weeks' try at full week programs; no more than $1,200 for four days. Last week, 'Crime Doctor' (Radio), and 'Social Register' (Col), didn't stand up so well at $2,200 for the week.

Tacoma Fairish

Tacoma, May 7.

Wide open bust in price war spreads into the suburbans, with all nabors cutting back to the old dime prices.

Estimates for This Week

Music Box (Hamrick) (1,400; 15-25)—'Bolero' (Par) and 'This Man is Mine' (Radio) dual. Maybe okay $2,000. Last week, first of dual-low price policy, 'Melody in Spring' (Par) and 'As Earth Turns' (WB) oke, $3,100.

Roxy (J-vH) (1,300; 15-25)—'Tarzan' (MGM) and 'Poor Rich' (U), dual. Penciled for full week. Look for $2,800, fair. Last week, 'Men in White' (MG) four days, good, $1,900; 'I'll Tell the World' (U), heavy billing for this new Lee Tracy pix, and 'S.O.S. Iceberg' (U), dual, $1,400, good, for week's $3,300, okay.

Blue Mouse (Hamrick) (750; 15-25)—'Forgotten Men' (Jewel) and 'Search for Beauty' (Par) dual, first half; then 'Good Dame' (Par) and 'Funny Little Bunny' played up for last half. Expected $1,600. Last week, 'Lone Cowboy' (Par) and 'Let's Be Ritzy' (U) dual, split with 'Wharf Angel' (Par) for steady $1,600. Oke.

'Villa' Balto's Big One at $19,500; '20th' 15G, Mild

Baltimore, May 7.

Bevy of b. o. beacons are brightening the burg currently. Only, but big, factor detracting from biz is the excessively humid weather. 'Viva Villa' at the Century is topping the town and by a considerable margin. House has shaved its vaudeville and is opening hour earlier each a. m. to facilitate handling of throngs. At pace evinced over week-end, looks like a grand $19,500 week.

At the indie vaudfilmer, Hipp, '20th Century' and stage-show embracing Georgie Price drifted slowly over the week-end and disappointed.

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-66)—'Viva Villa' (MG) and four acts. Ushers rode herd each eve over first three day's gallop, and the mats are holding well. Snagging kingly $19,500. Last week (Rothschild' (UA) big at $24,000. Lobby-lockouts every night caused turnaways to be represented, in cold cash, estimated $3,000 loss.

Hippodrome (Rappaport) (2,500; 25-35-40-55-66)—'20th Century' (Col) and stage show. Building slowly. Price on stage. Pocketing $15,000, under initial hopes. Last week 'Finishing School' (Radio) and 'Bottoms Up' $14,000.

New (Mechanic) (1,800; 25-30-35-40-50)—'Cheer' (Fox). Slew of names, fact it's the only tune-show on tap currently, regal reception from reviewers—all factors merge and house is sailing to slashing $6,000, which augurs holdover. Last week 'Men Are Dangerous' (Fox), nice at $4,000.

Stanley (WB) (3,450; 15-25-40)—'Good Dame' (Par). Fluttering to poor $8,000. Last week 'Sweethearts' (FN) mild at $11,000.

Valencia (Loew-UA) (1,000; 35-40-55) (2-a-day) 'Rothschild' (UA). New policy offed bit lamely. Ad space in dailies has been trebled. Might build, but a bettering of mild $3,200 appears highly dubious. Last week grind 'Damaged Lives' (Indie) grabbed oke $3,200 on second session. Fortnight total, $9,200.

'SCANDALS,' 'CARGO,' 'GLORY' O.K. IN B'HAM

Birmingham, May 7.

Bill of fare is more encouraging this week.

Alabama, Empire and Ritz will do the larger part of the biz this week.

Estimates for This Week

Jabama (Wilby) (2,800; 30-35-40) — 'Scandals' (Fox). Despite week-end rain, away to a jam-up good start and a neat plie, around $8,200. Last week, 'You're Telling Me' (Par) and Ray Teal stage show for four days, followed by 'Trumpet Blows' (Par) for rest week, $6,500; fair.

Ritz (Wilby) (1,600; 25) — 'Wild Cargo' (Radio). Looks like a fair repeat of 'Bring 'Em Back' and close to $3,000. Last week, 'Death Takes a Holiday' (Par), $2,500.

Empire (ETAC) (1,100; 25)—'No Greater Glory' (Col). Away to a juicy start and stands a chance for a second week, $3,500. Last week, 'Easy to Love' (WB), $2,000.

Strand (Wilby) (800; 25)—'Hold That Girl' (Fox). Moderate $1,000. Last week, 'Massacre' (FN) one of best of the year here, $1,500.

Summer Heat Socks Broadway But 'Century' $70,000 at M. H., Cap $44,000, Par Near New Low

advance dose summer weather, arriving Saturday (5) and continuing to yesterday (Monday), is having an immediate effect on Broadway grosses. Some of the theatres put their cooling systems into operation in an effort to compete with the beaches.

Saturday's business wasn't so bad but on Sunday New York was virtually deserted.

As a result the Music Hall, Capitol and Rivoli are dividing the business this week with the Strand fourth best on its second week of 'Twenty Million Sweethearts.'

Hall, set back by the weather after a good start with 'Twentieth Century, has a chance for $70,000 which is okay considering. The Cap ought to get $44,000 on 'Manhattan Melodrama.' House will chance a holdover with the Gable-Powell picture plus Lanny Ross and Jack Benny on the stage.

A total of four weeks is looked for on 'We're Not Dressing' which points to $21,000 this week, its second, at the Rivoli. House is so rigged up now that a month's run is not fantastic.

Strand will probably be just short of $20,000 on its holdover and will try a third week.

The Hitler item at the Mayfair, 'Hitler's Reign of Terror,' opened strong but after two days and bad reviews the cork was out. First week was $14,000, higher than the house has done in a long time, and spot is spending a reported $2,500 on ads for the holdover.

Among the theatres taking it on the chin this week, the Paramount is winging more than the others. With 'Double Door,' may sink to its record low of $14,000. Bebe Daniels and Ben Lyon, booked on a personal with this picture, cancelled a few days before opening date.

'Viva Villa' closed at the Criterion Sunday night (6) after a final week (third) of $6,800, but at the Astor 'Rothschild' continues stoutly. Last week, its seventh, take was $21,500

Estimates For This Week

Astor (1,012; $1.10-$1.65-$2)—'Rothschild' (UA) (8th week). Arliss picture $21,500 last week and maintaining its fine strength. First five days this week $15,500.

Capitol (5,400; 35-75-85-$1.10)—'Manhattan Melodrama' (MG) and stage show, Jack Benny and Lanny Ross on personals contributing to draft that augurs $44,000, good. Decision on holdover reached yesterday afternoon (Monday). Last week, second of 'Tarzan,' $21,000, a precipitous dive from the initial $48,000.

Casino (2,100; 25-35-55)—'Whirlpool' (Col) and vaude. Business better than on first week of combination shows and perhaps $7,000. Last week 'Finishing School (Radio) only $6,000.

Criterion (875; $1.10-$1.65-$2)—'Viva Villa' (MG). Closed Sunday night (6) getting but $6,800 on its final week of a 3½ weeks' run. House dark.

Mayfair (2,200; 35-55-65)—'Hitler's Reign of Terror' (Jewel) (2nd week). Started its holdover yesterday (Monday) after first seven days of $14,000; under expectations, but okay for house.

Palace (1,700; 35-50-66-75) 'Stand Up and Cheer' (Fox) and vaude. May stretch to $12,000, a little over average. Last week, one day of 'Earth Turns' (WB) and six of 'This Man Is Mine' (Radio) under $11,000.

Paramount (3,664; 35-55-75-99) 'Double Door' (Par) and stage show. A brutal $15,000 or under, dangerously close to the $14,000 low of house. Last week 'Witching Hour' (Par) with George Jessel and Ethel Merman on the stage, just under $20,000.

Radio City Music Hall (6,945; 40-60-85-99-$1.65) 'Twentieth Century' (Col) and stage show. May hurdle $70,000, okay, but won't hold over. Heat may cost this house $10,000. Last week, second of 'Stand Up and Cheer' (Fox) better than anticipated, $60,000.

Rialto (2,000; 40-55-75-85) 'Success at Any Price' (Radio). Will be lucky to hit $7,500. Last week 'She Made Her Bed' (WB) $8,000, all right for house.

Rivoli (2,200; 40-55-75-85), 'We're Not Dressing' (UA) (2d week). Holding up well and will be near $21,000. First week a big $31,600.

RKO Center (3,525; 25-40), 'This Man Is Mine' (Radio) four days, and 'Trumpet Blows' (Par), three days. Doubleton unlikely to mount sour $6,000. 'Lost Patrol' (Radio) and 'Bottoms Up' (Fox) previous week, $7,000.

Roxy (6,200; 25-35-55-65), 'No Greater Glory' (Col) and stage show. About $19,000 presaged, mild. Last week $21,000 on Crime' (WB).

Strand (2,900; 35-55-75-85), '20 Million Sweethearts' (WB) (2d week). Holds a third week after business on second week that indicates just under $20,000. Initial seven days, $26,200.

State (2,300; 35-55-75), 'Gambling Lady' (WB) and vaude. Not so much likely this week, maybe $15,000. Last week personal of Joe Penner, with 'Catherine' (UA) on screen, a good $27,000.

K. C. Gives $13,000 to See Home Girl, Sally Rand; 'Cheer' $7,000

Kansas City, May 6.

Biggest surprise of the year was given the independent exhibitors when the Royal, Paramount's little second stringer, announced Saturday it was showing 'The House of Rothschild,' which closed the night before at Loew's Midland.

Not a word of the showing of the picture at the Royal was given out until the ads appeared in the morning papers Saturday morning, and the managers are dizzy trying to figure out 'how come,' as never before has a picture shown at the Midland been released to opposition without due protection. The Royal is showing the picture for 25 and 40 cents, the same prices charged during the original run at the Midland. The 40-cent night scale at the Midland for the 'Rothschild' picture was only temporary as the 25-cent price for all seats at any time is back again for 'Viva Villa,' now showing.

Mainstreet, with Sally Rand's unit and 'Journal of a Crime' is trying a new scale of prices: 25 cents until nine o'clock, 35 cents until six, then balcony, 35, and lower floor, 50 cents, tax included. Previously the scale has been 25 and 40 cents for straight pictures and 25, 40 and 60 when stage shows were offered.

As this is Sally Rand's real home, where she, as Billy Beck, broke into the show business, and where she was raised and schooled, it is expected she will draw heavily for the full week.

Estimates for This Week

Mainstreet (RKO) (3,200; 25-35-50)—'Journal of a Crime' (FN), and Sally Rand unit. Management gave all the space to 'The Kansas City girl who made the World's Fair Famous' and she in return gave the house a great opening and week-end business expected to draw pretty close to $13,000, big. Last week, 'Los Patrol' (Radio) and 'Sing and Like It' (Radio), $5,000.

Midland (Loew's) (4,000; 25) — 'Viva Villa' (MG). Splurged heavily in the papers and with Wallace Beery's name in big type, this one had the lines forming early. In for a good week for around $15,000. Last week, 'House of Rothschild' (UA), turned in $16,000; good.

Newman (Par) (1,800; 25) — 'Melody in Spring' (Par) and 'The Women in His Life' (Metro). First time the house has shown a Metro picture for years, but the billing was given to the Lanny Ross musical. Expected to hold up nicely at the bargain prices for around $8,000. Last week, 'We're Not Dressing' (Par) and 'You Can't Buy Everything' (Par). Bing Crosby certainly had 'em coming steadily and the checkup was reported as $10,000.

Tower (Rewot) (2,400; 25)—'Success at Any Price' (Radio) and stage show. House is getting a nice week end play, especially from the vaudeville lovers. In spite of strong opposition should take about $4,500. Last week, 'Let's Fall in Love' (Col) and stage show, got $5,000.

Royal (Par) (800; 25-40)—'House of Rothschild' (UA). Following without a break from the Midland the picture is expected to get around $2,000. Last week the second of 'Narcotic' (Ind), $1,200.

Uptown (Fox) (2,040; 25-40) — 'Stand Up and Cheer' (Fox). Right down the alley for the youngsters and they gave it a regular play. Indications are for around $7,000. Last week, 'Three on a Honeymoon' (Fox), $2,500.

Barbara Robbins Set

Hollywood, May 7.

Barbara Robbins, from eastern legit, arrives here tonight (Monday) to have the femme lead in Radio's 'A Hat, A Coat, A Glove.'

Irene Dunne returns to the same lot after a New York visit. Her next will be 'Age of Innocence.'

Comparative Grosses for April

Total grosses during April for towns and houses listed as previously reported weekly. Dates given are the closing days of the week.

NEW YORK

	April 5	April 12	April 19	April 26
CAPITOL (5,400; 35-75-85-1.10) High..$110,400 Low.. 16,000	Showoff $35,000 (Stage Show) (2d week) (Holtz-Durante-Moran on stage)	Riptide $70,000 (Paul Whiteman on stage)	Tide $45,000 (2d week)	Tide $24,000 (3d week)
PARAMOUNT (3,664; 35-55-75-99) High. $95,000 Low.. 14,000	Come on Marines $20,000 (Stage Show)	Melody in Spring $45,000 (George Raft on stage)	Telling Me $30,000 (Roxy on stage)	Trumpet Blows $26,000
MUSIC HALL (5,945; 40-60-85-90-1.65) High..$118,000 Low.. 44,000	Bottoms Up $70,000 (tage Show)	Wild Cargo $89,000 (Frank Buck on stage)	Cargo $60,000 (2d week)	Man Is Mine $70,000
ROXY (6,200; 25-35-55-65) High..$173,600 Low.... 5,200	Hold That Girl $25,000 (Stage Show)	Monte Cristo $22,500	Constant Nymph $25,500	Sing Like It $18,500
RIALTO (2,900; 40-55-75-85) High. $72,000 Low.... 5,200	To Every Woman $11,200	Lost Patrol $32,800	Patrol $18,300 (2d week)	Patrol $12,000 (3d week)
STRAND (2,900; 35-55-75-85) High. $81,200 Low.. 6,500	Jimmy Gent $29,800 (10 days)	Gent $17,200 (6 days) 2d week)	Gambling Lady $17,000	Earth Turns $16,200

CHICAGO

	April 5	April 12	April 19	April 26
CHICAGO (3,940; 35-55-65-75) High. $75,000 Low.. 18,500	Good Dame $23,900 (Stage Show)	Gambling Lady $34,700 ('Black Birds' on stage)	Journal of Crime $27,800 (Ben Lyon-Bebe Daniels on stage)	Men in White $33,900
PALACE (2,588; 40-60-83) High. $34,700 Low.. 10,000	Lost Patrol $15,600 (Vaude) ('New Yorkers' on stage)	Man Is Mine $15,000	Wild Cargo $22,800	Crime Doctor $17,200
UNITED ARTISTS (1,700; 35-55-65) High. $43,500 Low.. 3,300	Catherine $9,000	Riptide $23,300	Tide $22,200 (2d week-10 days)	Looking for Trouble $9,000 (6 days)

LOS ANGELES

	April 5	April 12	April 19	April 26
DOWNTOWN (1,800; 25-35-40-55) High. $38,500 Low.. 4,200	Wonder Bar $10,800 (2d week)	Bar $7,200 (3d week)	Jimmy Gent $5,800	Journal of Crime $4,200 (New Low)
HOLLYWOOD (2,756; 25-35-40-55) High. $37,800 Low.. 3,100	Wonder Bar $9,800 (2d week)	Bar $6,100 (3d week)	Jimmy Gent $5,300	Journal of Crime $4,400
PARAMOUNT (3,595; 30-40-55) High. $57,800 Low.. 5,600	Wharf Angel $22,300 (Stage Show) (Ted Lewis on stage)	Melody in Spring $19,000 (Duke Ellington on stage)	Telling Me $14,950 (Mills Bros. on stage)	Trumpet Blows $15,500
STATE (2,024; 30-40-55) High. $48,000 Low.. 4,900	Lazy River and Murder in Trinidad $4,900 (New Low)	Riptide $23,000	Tide $14,000	Bottoms Up $7,400

ST. LOUIS

	April 5	April 12	April 19	April 26
AMBASSADOR (3,000; 25-35-55) High. $48,800 Low.. 12,000	Made Her Bed and In the Money $13,000	Women in His Life $18,000 (Amos 'n' Andy on stage)	Melody in Spring $13,000	Trumpet Blows $12,000 (New Low)
FOX (6,000; 25-40-55)	Harum and Believed in You $11,000 (2d week)	Scandals and Coming Out $16,000	Scandals and Coming Out $10,000 (2d week)	Spitfire and Keep 'Em Rolling
STATE (3,000; 25-35-55) High. $31,500 Low.. 8,000	Sons of Desert and Lazy River $8,000 (New Low)	Riptide $17,000	Riptide $12,000 (2d week)	Men in White $18,000
MISSOURI (3,500; 25-40) High. $29,500 Low.. 6,000	Wharf Angel and Love Birds $7,000	Palooka and Rainbow Over B'way $6,000	Buy Everythi and Let's Be Ritzy $7,000	Fugitive Lovers and Come On Marines $7,000
ST. LOUIS (4,000; 25-35-55)	Wine, Women, Song and Sing, Like It $8,000	Orient Express and Man Is Mine $8,000	Nora Moran and ince Eve $5,000	Ghoul and Social Register $5,000

BOSTON

	April 5	April 12	April 19	April 26
KEITH'S (4,000; 25-35-50) High. $43,000 Low.. 4,000	Man Is Mine $10,000	Spitfire $15,000	Spitfire $6,000 (2d week)	Wild Cargo $14,500
ORPHEUM (3,000; 30-40-50) High. $23,000 Low.. 4,000	Looking for Trouble $12,000 (Vaude)	Christina $14,000	Riptide $19,000	Showoff $13,500
METROPOLITAN (4,380; 30-50-65) High. $69,000 Low.. 12,500	Jimmy Gent $19,500 (Stage Show)	Melody in Spring $28,500 (Roxy on stage)	Wonder Bar $38,000	Trumpet Blows $19,500

DENVER

	April 5	April 12	April 19	April 26
DENHAM (1,500; 25-40) High. $16,000 Low.. 2,000	Death Takes and Last Roundup $6,000 (Split)	Made Her Bed Girls in Boat and Melody in Spring $3,500 (Split)	Melody $6,000 (2d week)	Trumpet Blows $5,000
DENVER (2,500; 25-35-50) High. $27,700 Low.. 3,000	Hazard $7,000	Wonder Bar $9,000	Riptide $10,000	Men in White $11,000
ORPHEUM (2,000; 25-35-55) High. $20,000 Low.. 3,750	Got Your Number $18,000 (Stage Show) (Blackstone on stage)	Mr. X $11,000 (El rendel on stage)	Spitfire $9,500	Gambling Lady $17,000 (Miss Bros. on stage)
PARAMOUNT (2,000; 25-40) High. $22,000 Low.. 1,500	Madame Spy and Meanest Gal $2,500	Since Eve and Son of Kong $1,500 (New Low)	Lost Patrol $2,500	Poor Rich and Looking for Trouble $3,000

CINCINNATI

	April 5	April 12	April 19	April 26
ALBEE (3,300; 35-44) High. $33,500 Low.. 5,800	Spitfire $6,000 (2d week)	Bottoms Up $7,500	Death Takes $9,000	Men in White $13,500
PALACE (2,600; 35-44) High. $28,100 Low.. 4,500	Come on Marines $7,500	Riptide $17,000	Wild Cargo $13,500	Melody in Spring $9,500
LYRIC (1,394; 35-44) High. $23,900 Low.. 2,900	Scandals $5,000 (2d week)	Looking for Trouble $7,000	Riptide $6,000 (2d week)	Coming Out $4,500
KEITH'S (1,500; 30-40) High. $22,100 Low.. 3,200	Heat Lightning $3,600	Gambling Lady $4,800	Wonder Bar $12,000	Bar $7,600 (2d week)

SAN FRANCISCO

	April 5	April 12	April 19	April 26
PARAMOUNT (2,400; 25-35-40) High. $37,500 Low.. 5,000	Cat and Fiddle and Bedside $10,000	Lazy River and Jimmy, Gent $14,500	Telling Me and Showoff $13,000	3 on Honeymoon and Melody in Spring $10,000
GOLDEN GATE (2,844; 30-35-40) High. $22,500 Low.. 5,400	Spitfire $9,500 (2d week) (Vaude)	Wild Cargo $18,000	Wild Cargo $8,500 (2d week)	Two Worlds $11,000 (Francis Lederer on stage)
WARFIELD (2,700; 35-45-65) High. $57,400 Low 8,200	Gambling Lady $16,000 (Stage Show)	Scandals $19,500 (Gene Austin and Evelyn Brent on stage)	Riptide $26,000	Wonder Bar $27,000

BUFFALO

	April 5	April 12	April 19	April 26
BUFFALO (3,600; 30-40-55) High. $42,000 Low.. 9,000	Harum $15,000 (Stage Show-(Benny Davis on stage)	Riptide $25,000	Spitfire $20,000 (Olsen and Shutta on stage)	Men in White $22,000 (Will Mahoney on stage)
CENTURY (3,400; 25) High. $21,000 Low.. 3,200	Sleepers East and Son of Kong $5,500	Lone Cowboy and Jimmy, Gent $6,200	Massacre and Goodbye Love $5,000	Lost Patrol and 3 on Honeymoon $7,300
HIPPODROME (2,400; 25-40) High. $22,000 Low.. 3,600	Buy Everything and Midshipman Jack $4,300	Wonder Bar $14,100	Wonder Bar $5,300 (2d week)	Wild Cargo $8,000

DETROIT

	April 5	April 12	April 19	April 26
MICHIGAN (4,045; 15-25-35-40-55) High. $58,100 Low.. 6,500	Hazard $15,000 (Stage Show)	Mr. X $38,000 (Mary Pickford on stage)	Wonder Bar $26,000	Trumpet Blows $22,000 (Lyon and Daniels on stage)
FOX (5,100; 15-25-35-40-55) High. $50,000 Low.. 4,000	Scandals $28,000	Man Is Mine $26,000 (Stage Show)	Bottoms Up $24,000	Glamour $30,000 (Sally Rand on stage)
FISHER (2,750; 15-25-35-40) High. $29,000 Low.. 3,000	Journal of Crime $4,000 (Stage Show)	Search for Beauty $7,500	Wonder Bar $10,000	Wonder Bar $6,000 (2d week)

PORTLAND, ORE.

	April 5	April 12	April 19	April 26
B'WAY (2,000; 25-40) High. $21,000 Low.. 2,500	More Women and Poor Rich $4,800	Wonder Bar $11,700	Bar $6,300 (2d week)	Showoff $10,200 (Al Pearson on stage)
UNITED ARTISTS (1,600; 25-40) High. $13,200 Low.. 1,200	Good Dame $3,100	Riptide $8,300	Tide $4,600 (2d week)	Men in White $5,100
ORIENTAL (2,500; 25-35) High. $24,000 Low.. 800	Moulin Rouge $2,100	Eight Girls and Lost Patrol $1,900	Gallant Lady $2,200	Last Round-Up and Success Any Price $1,900

PHILADELPHIA

	April 5	April 12	April 19	April 26
EARLE (2,000; 40-55-65) High. $33,000 Low.. 10,500	Lost Father $14,000 (Vaude)	Harold Teen $40,000 (Joe Penner on stage)	Showoff $15,500 (Billy Rose on stage)	Modern Hero $24,500 (Mary Pickford on stage)
FOX (3,000; 30-40-60) High. $41,000 Low.. 10,500	Three on Honeymoon $14,000 (Stage Show)	Bottoms Up $18,000	Murder in Trindad $11,000 (5 days)	Scandals $19,000
STANLEY (3,700; 40-55-65) High. $48,000 Low.. 3,750	Mr. X $10,000	Gambling Lady $11,000	Men in White $15,000 (8 days)	Wild Cargo $10,000

(Continued on page 27)

'ROTHSCHILD' AT $17,500 TOPS PTSBG.

Pittsburgh, May

With mid-summer weather sending them out on the open road and daylight saving keeping those remaining on the porch until it's too late to make any difference, the Main Stem is having quite a time of it this week. Only the time they're having doesn't happen to be a very good one.

What there is, and admittedly there isn't much, is going to Arliss and 'House of Rothschild' at Penn. Flicker has had a great campaign, word-of-mouth is all-rave and story has been running in serial form for last month in 'Post-Gazette,' all contriving to furnish a b. o. sock. With all this, getaway was rather disappointing, but shot into high gear at night and should collect $17,500 anyway.

Estimates for This Week

Fulton (Shea-Hyde) (1, ; 15-25-40)—'Mystery of Mr. X' (MG). Okay mystery meller, but seems Bob Montgomery on his own still can't bring 'em in. Title believed harmful, too, in view of star's admitted femme following. Maybe $5,000, maybe not. Last week 'Bottoms Up' (Fox) at $6,200 left no room for complaints.

Penn (Loew's-UA) (3,300; 25-35-50)—'House of Rothschild' (UA). Mats n.s.h., but big nights should make neat $17,500 a clinch. Notices all raves and swell campaign behind it, in addition. Last week 'Tarzan and His Mate' (MG) at $11,000 one of season's major disappointments.

Pitt (Shafer) (1,600; 15-25-40)—'Stolen Sweets' (indie) and 'Spic and Span Revuette' on stage. Picking up a bit, not because bill deserves it, but because house this week has the only stage show in town. Prospects for fairly bright $6,750. Last week 'Ever Since Eve' (Fox) and Herman Timberg's 'Temptations' just so-so at $6,100.

Regent (WB) (900; 25-35)—'Once to Every Woman' (Col) and 'Goodbye Love' (Radio). House was expected to pick up with closing of downtown Davis, which used to play 'em day and date with Regent, but so far business increase has failed to materialize. If anything, it's fallen off slightly. Looks like $1,500 this week. Last week 'Chance at Heaven' (RKO) and 'Two Alone' (RKO) around $1,550.

Stanley (WB) (3,600; 25-35-50)—'20 Million Sweethearts' (WB). Selling Dick Powell, house's former m.c., above picture and while $10,500 in five days is just fair, it's still a pretty good tribute to Powell in face of such otherwise miserable business conditions. Last week 'Sisters Under the Skin' and Sally Rand unit, in five days, gave house an even break at $17,000.

Warner (WB) (2,000; 25-40)—'I'll Tell the World' (U). Feeling pinch same as rest of 'em and will be lucky to scrape through with $4,000, which, to put it mildly, isn't so hot. Last week 'Lost Patrol' (Radio) best here in some time at $6,800.

Mono Wins Out in Bid for Stratton-Porter Yarns

Hollywood, May 7.

Concluding negotiations carried on for almost a year, and marking the end of hot finish competition by several majors, Trem Carr has copped two Gene Stratton-Porter classics, 'Keeper of the Bees' and 'Girl of the Limberlost' for Monogram.

Bidding for the yarns was intensified recently as a result of the best seller statistics carried by the magazine 'Time' which showed the Stratton-Porter duo well up in the first 20 of favorites sustained over a period of years.

RKO had the silent rights, but they reverted to Mrs. Porter's estate about five years ago. 'Keeper of the Bees' will be first in production by Monogram, scheduled to start in June.

Burr Sells Col.

Hollywood, May 7.

Charles Burr, acting for Johnny Hines, has sold Columbia the story, 'The Girl Friend,' a musical done for years on Broadway. Columbia barely beat Warners to the post for the property, former's interest having been whetted by the fact that Rogers and Hart, who wrote the music for Columbia's recent 'Let's Fall in Love,' also did the songs for ' irl Friend.'

Musical was originally bought by Paramount for Eddie Cantor and was sold to Hines when Cantor left that studio.

Philadelphia Brightens

'Rothschild' a Smacko—'Villa' $15,500—'Upper World' and Vaude, $14,000

Philadelphia, May 7.

All indications point to some swell business in the downtown picture houses this week. In fact, unless signs fail, it should be the best stanza in a couple of months.

Aldine is hitting on all cylinders still with 'House of Rothschild.' In fact, Wednesday, last day of the first full week of this Arliss picture, was bigger than the opening day and since then, despite heavy rains (Thursday and Friday) attendance has held up consistently. With the week-end bringing better weather, 'Rothschild' figures to get $17,000 or better on its second week, as against the first week's $23,000—record biz for the Aldine.

Estimates for This Week

Aldine (1,300; 40-55-65)—'House of Rothschild' (UA). Still a sensation, and even bad weather at start of second week failed to dent trade a great deal. $17,000 not too optimistic. Last week, $23,000—breaking house record.

Arcadia (600; 25-40-50) — 'Show Off' (Par). Second downtown showing. Should get a fair $2,100. Last week 'Scandals' (Fox). Third downtown showing, and not so forte at $1,800.

Boyd (2,400; 40-55-65)—'Viva Villa' (MG). Plenty of campaign and good but not sensational start. Should get $15,500 and hold for second week. Last week 'Melody in Spring' (Par). Pretty flat at $10,000, despite fine notices.

Earle (2,000; 40-55-65)—'Upper World' (WB) and vaude. Not a name on the eight-act bill. Start slow, and combination will be lucky to get $14,000. Last week 'Success at Any Price' (Radio) and vaude, George Price headlining. Off from house's recent pace. $17,000.

Fox (3,000; 30-40-60) — 'Now I'll Tell' (Fox) and stage show. Sally O'Neil in Lindsay's 'Town Topics' revue headlining. With better weather a fairly good $16,000 is indicated. Last week 'Such Women Are Dangerous' (Fox) and stage show. First part of week good, but rains hurt. Got expected $15,000, anyway.

Karlton (1,100; 30-40-50)—'Let's Be Ritzy' (U). Ordinary $3,000 expected. Last week 'Countess of Monte Cristo' (U). A couple of hundred dollars under the figure. $2,800.

Stanley (3,700; 40-55-65)—'Tarzan' (MG). Plenty of ballyhoo, but Friday start was somewhat under expectations. Saturday better, however, and pix should gross $15,000 and hold. Last week '20 Million Sweethearts' (WB). Only $4,000 in last three days. Rather flat nine-day stay.

Stanton (1,700; 30-40-55)—'I'll Tell the World' (U). Opening today (Monday) as house changes opening date from Saturday. Last week 'Trumpet Blows' (Par). Only $7,000 in seven days—not so hot.

'DRESSING'-SWANSON STAND OUT IN DETROIT

Detroit, May 7.

Outstanding films in two first-run houses are fighting the weather for the business this week. Unusual summer heat wave is pulling them out into the open, with the b.o. doing a runner-up.

Fox with 'Crazy Quilt' on stage and '20th Century' on screen is running third, with 'Rothschild' at the United Artists and 'We're Not Dressing' on screen at the Michigan, coupled with Gloria Swanson in person taking a strong lead. Other houses have less to offer, with the Fisher taking a second week of '20 Million Sweethearts' and the Downtown playing 'Murder in Trinidad.' State closed Thursday (3) for the summer.

Estimates for This Week

Fox (Ind) (5,100; 15-25-35-40-55) '20th Century' (Col) and stage show not so good at $19,000. Last week 'Stand Up and Cheer' (Fox) and stage, mild at $20,000.

Michigan (Par) (4,045; 15-25-35-40-55) 'We're Not Dressing' (Par) and Gloria Swanson in person. Look to $24,000, fine. Last week '20 Million Sweethearts' (WB) and stage fair, $21,000.

United Artists (Par) (2,018; 15-25-35-40-55) 'Rothschild' (WB). Bang up biz, $23,000. Last week 'Men in White (MG) nice $7,500.

Downtown (RKO) (2,665; 15-25-35-40) 'Murder in Trinidad' (Col). Blah $2,000 suggested. Last week 'No Greater Glory' (Col) fair $6,000 for 10 days.

Fisher (Par) (2,750; 15-25-35-40) '20 Million Sweethearts' (WB). Only $3,000, poor, in sight. Last week 'Harold Teen' (Par) mild $4,000.

'Honorable Guy' Plus 'Harlem Secrets' Unit, $6,700, Indianapolis

Indianapolis, May 7.

Exceptionally heavy night business more than made up for slack matinee trade and put George Arliss in 'House of Rothschild' into the big money class locally at Loew's Palace with a swift pace that indicates a smacko gross of $10,000. The only other house in town that attracted any attention at all over the week-end was the Lyric, with Joe E. Brown proving a magnet in 'Very Honorable Guy' on the screen, while the 'Secrets of a Harem' unit on the stage helped enough to insure a take of $6,700. This means a neat profit.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 20-25-40)—'Stand Up and Cheer' (Fox). Disappointing, with no better than a lukewarm $4,000 showing up. Last week 'Three on a Honeymoon' (Fox) was a mediocre at $3,250.

Circle (Katz-Feld) (2,600; 25-40)—'We're Not Dressing' (Par). Hold-over seems to be unwarranted, with biz lagging to $3,000. Last week the same picture was very sweet with a gross of $7,600.

Indiana (Katz-Feld) (3,100; 20-25-40)—'Massacre' (FN) and 'Crime Doctor' (Radio) dualed. Won't hit more than a dreary $2,500. Last week was brutal at $2,000 with 'Come On, Marines' (Par) and 'His Double Life' (Par).

Lyric (Olson) (2,000; 20-25-40)—'Very Honorable Guy' (FN) and 'Secrets of Harem' unit on stage. Doing very much all right at $6,700. Last week 'Glamour' (U) and vaude was just fair at $5,750.

Palace (Loew's) (2,800; 25-40)—'Rothschild' (20th Cent). Best in months, with take of $10,000 looming up. Last week 'Tarzan' (MG) was good at $7,000.

OMAHA FAIRLY GOOD; 'ROTHSCHILD' $6,500

Omaha, May 7.

Possibilities continue even up at the b. o.'s with somewhat better attractions in all houses to offset the incoming gusts of warmer weather. Paramount stands by its reinstated single feature policy with 'Rothschild,' and will probably not find the going lucrative as Arliss is a hard number to sell in this town.

Brandeis moves opening up to Thursday to be day and date with Hollywood on 'Twenty Million Sweethearts,' and with the eight day run should find $6,000.

Outside competition negligible as the only other theatrical attraction of the week is a single performance of the University of Nebraska's Kosmet Klub's 'The Campus Cop' at Central high. This all-male musical comedy would hardly cut in except that it is a benefit for the Bee-News free milk and ice fund and was plugged the limit.

Last week was disappointing all around and hard to account for except that too much was expected.

Estimates for This Week

Brandeis (Singer) (1,200; 20-25-35)—'20 Million Sweethearts' (FN). Carries a running mate in 'A Very Honorable Guy' (FN). In on an eight day run and the beneficiary of a special advance campaign, pix should bring another of those top weeks, around $6,000. Last week 'Lost Patrol' (Radio) and 'Journal of a Crime' (FN) tumbled below expectations under $4,000.

Paramount (Blank) (2,766; 25-40)—'House of Rothschild' (UA). Continues the single trail started last week, $6,500, good. Last week 'Tarzan and His Mate' (MGM) shouldered the task of returning from a double to a single feature program. Considerably under $7,000.

Orpheum (Blank) (2,976; 25-40) 'Stand Up and Cheer' (Fox). Doubled with 'Murder in Trinidad' (Fox) as a partner. Looks to live up to its two precedents with a strong campaign behind it. $6,250, good. Last week 'Trumpet Blows' (Par) and 'Registered Nurse' (FN) on a dual bill, saw commendable week being somewhere near what was expected of them, $6,750.

World (Blank) (2,100; 25-35)—'Dark Hazard' (FN). Doubled with 'She Made Her Bed' (Par) will hold around average probably bettering last week's fare. $4,000, fair enough. Last week 'Looking for Trouble' (UA) twin billed with 'Midnight' (U) did passable, nearly reaching $4,000.

'Madame Spy,' Vaude, 11G; Montreal Sees Some Biz

Montreal, May 7.

A couple of hold-overs, the last wee' of vaudeville at Loew's and a stand-out pic at Palace with out-of-ordinary ballyhoo and tie ups indicate that most of the cash of s'ow-shoppers will go to those two houses with the edge for the Palace. Moving troubles now over, but summer weather and advent of baseball here will depress grosses.

Estimates for This Week

Palace (FP) (2,700; 50)—'Stand Up and Cheer' (Fox) and 'Murder in Trinidad' (Fox). Despite perfect weather and baseball this should top the town at $11,000. Last week 'Wild Cargo' (Radio) and 'Sing and Like It' (Radio). Poor biz at $6,500.

Capitol (FP) (2,700; 50)—'Riptide' (MG) and 'Hold That Girl' (Fox) (2nd week). After a very good first week at $10,500 should gross another $7,500 currently.

Loew's (FP) (3,200; 65)—'Madame Spy' (U) and last week of vaude. The vaude will bring 'em in with probability of $11,000. Last week 'From Headquarters' (WB) and vaude did well at $10,000.

Princess (CT) (1,900; 50)—'Rothschild' (UA) and 'Chance at Heaven' (Radio) (2nd week). Headed main stems last week with $12,000 and should get further $8,000 currently.

Cinema de Paris (France-Film) (600; 50)—'Les Thenardiers', 3rd week. Still attracting biz, $1,200 after $1,500 last week.

'GLAMOUR,' OKE $15,000, IN ST. L.

St. Louis, May 7.

With two holdovers on the film programs and nothing particularly outstanding in the newcomers, there'll be no smashing of box office records this week. Loew's will get some more profit out of the second week of 'Rothschild' and Shubert may, too, out of Dick Powell and his fellow singers.

'All Quiet' revival at the St. Louis is attracting little attention and after it is over the house will go dark for another spell. Missouri is merely straining along.

Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55)—'Glamour' (U) and Ed Lowry on stage. Good $15,000. Last week 'We're Not Dressing' (Par) got about the same.

Fox (F. & M.) (5,000; 25-35-55)—'Stand Up and Cheer' (Fox) and 'Murder in Trinidad' (Fox). Around $16,000. Last week 'Wild Cargo' (RKO) and 'One Is Guilty' (Col) reported at $12,000.

State (Loew's) (3,000; 25-35-55)—'House of Rothschild' (UA) (2d week). Headed for nice $14,000 after opening $22,000, swell.

Missouri (Skouras) (3,500; 25-40)—'I'll Tell the World' (U) and 'Witching Hour' (Par). Figure $7,000. Last week 'You're Telling Me' (Par) and 'Cross Streets' near same tally.

St. Louis' (F. & M) (4,000; 25-40)—'All Quiet' (U) and 'Night and Day.' Expect $4,000, poor. Last week 'Sisters Under Skin' (Col) and 'Waltz Time' (British) also weak, $4,000.

Shubert (Warners) (2,000; 25-40)—'Twenty Million Sweethearts' (WB) (2d week). Sporting $8,000, Last week, same film, $12,000.

DENVER IS ALIBI TOWN; 'WITCHING HOUR' 4G'S

Denver, May 7.

Only first-run reporting good business is the Aladdin with 'Rothschild' to be held third week. Looks to double average second week. Elitch Amusement park opened Saturday and packed. Hurting film houses. Old Town Hall with 'Ten Nights in Barroom' sold out day in advance. Big crowd around outside did share hurting cinema palaces. Roads to mountains lined with cars, golf courses packed, Saturday and Sunday biggest days this year.

Estimates For This Week

Aladdin (Huffman) (1,500; 25-35-50)—'House of Rothschild' (UA) (2d week). Holding another week, Getting $6,000 for second, excellent. Last week 'House of Rothschild' (UA) on its opening week of an indefinite run, played to capacity or near-capacity much of the time, closing with about $9,000 in the till. Premier with reserved seats sell out and with all the upper crust present. Arliss is a natural for the Aladdin and its choice clientele.

Denham (Hellborn) (1,500; 25-40)—'Witching Hour' (Par). Poor draft. Around $4,000. Last week 'We're Not Dressing' (Par) did so well it was held an extra day. Excellent selling campaign by Manager Hellborn. Finished with $7,500.

Denver (Huffman) (2,500; 25-35-50)—'Stan'l Up and Cheer' (Fox). Just average at $6,000. Last week 'Tarzan and His Mate' (MG) got $7,000.

Orpheum (Huffman) (2,600; 25-35-55)—'A Very Honorable Guy' (FN). Fanchon & Marco stage show. Hitting around $7,000. Last week 'This Man is Mine (Radio) finished with $7,500.

Paramount (Huffman) (2,000; 25-40)—'Laughing Boy' (MG). Yanked after three days with 'Three on Honeymoon' (Par) following. Maybe $2,000. Last week 'Lazy River' (MG) and 'The Show Off' (MG), did only fair and closed with $2,000.

Hub Highly Competitive; 'Cheer' 17½G; 'Sweethearts,' $40,000; 'Villa,' $11,000

Shea's with 'Meller' And Unit, $17,000 Buffalo's Exception

Buffalo, May 7.

With exception of Shea's Buffalo, business was off all around last week. The stage show at this de luxe spot helped keep takings up and excellent figures were the result. Current takings look generally under the figures for the last fortnight. Century goes back to a single feature policy for this week only.

Great Lakes remains closed, with no announcement as to reopening.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55)—'Manhattan Melodrama' (MGM) and 'The New Revue' on stage. Getting good start and probably will scale slightly under preceding week's figure at better than $17,000. Last week, 'We're Not Dressing' (Par), and 'The New Yorkers,' unit, good, over $18,000.

Hipp (Shea) (2,400; 25-40)—'Cheer' (Fox). Plenty in publicity and opening business indicates $10,000. Last week, 'Tarzan' (MG), fell off from the estimates, but okay at $8,600.

Century (Shea) (3,400; 25)—'Journal of Crime' (WB). Looks like slow business and will probably not get more than $5,000. Last week, 'Harold Teen' (WB), and 'Lazy River' (MG) failed to develop business despite good anticipations.

Lafayette (Ind.) (3,400; 25)—'Crosby Case' (U), and 'In the Money' (Invincible). Indications that this will be merely an average double feature week, probably $6,000. Last week, 'No Greater Glory' (Col), and 'Charming Deceiver' (Maj), had too much class for the fans and takings fell under $7,000.

ALL 'BOARD FOR CONEY; B'KLYN HOUSES SLUMP

Brooklyn, May 7.

Picture houses in the downtown area are hurt this week by the weather but the Met and Albee will come out okay. Week-end was brutal, with the major portion of the citizenry traipsing to Coney Island for its breath of air and free flashes on Surf avenue.

Paramount is due to close in two weeks. Fox, two blocks away, has a notice on the board that it will shut its doors same time.

Ringling Brothers and Barnum and Bailey circus is in town and constitutes another major headache for theatre managers, who are scratching their noodles over poor box office attendance.

Strand cropped its prices this week to a top of 40c and low of two bits. Attendance better with new setup.

Estimates for This Week

Paramount (Par) (4,000; 25-35-50-65)—'Double Door' (Par) and stage show featuring Ethel Merman. Looks like only $9,000, new low. Last week 'Witching Hour' (Par) did $15,000, brodie.

Fox (Conco) (4,000; 25-35-50)—'3 on a Honeymoon' (Fox) and stage show. Falling to a poor $10,500. Last week 'I'll Tell the World' (Fox), $14,500.

Albee (RKO) (3,500; 25-35-50)—'Stand Up and Cheer' (Radio) and vaude featuring Aunt Jemima. Picture helpful. Around $17,000, oke. Last week 'As the Earth Turns' (WB) $14,000, weak.

Loew's Metropolitan (Loew) (3,000, 25-35-50)—'Manhattan Melodrama' (MG) and vaude featuring Charlie Foy. No great shakes at $20,000 but above average. Last week 'Looking For Trouble' (UA) no better at $14,000.

Strand (WB) 2,000; 25-35-40)—'Twenty Million Sweethearts' (FN). Mebbe $8,000, fairly good at low scale. Last week 'Modern Hero' (WB) $5,500, blah.

Boston, May 7.

With circus opposish ended, Hub show biz breathes the relief sigh, and now only baseball and good weather lure of out-of-doors are to be combated. Plenty pep in this week end's ballyhoo, biggest 'ad' pay-off in about four annums, with Fox, Warners, M-G-M, and Columbia contributing smash space in the papers. Town sure ought to be show-conscious.

Estimates for This Week

Keith's (RKO) (4,000; 25-35-40)—'Stand Up and Cheer' (Fox). Opening 10 p. m., 3d, with grand ballyhoo fireworks by Charlie Koerner, should get through a seven-day period with $17,500. 'Catherine the Great' (UA), which was in nine days (lacking one show), got $14,000.

Boston (RKO) (4,000; 25-35-40)—'No Greater Glory' (Col), and 'Sisters Under the Skin' (Col). Price down, house advertising 1,500 seats all times at 25 cents, children any time, 15 cents. Only trouble with current bill is that both flickers drippy on sentiment, with very little comedy. Low admish may bring $13,500, gilt-edged. Last week, spot gala at $14,500 with 'Crime Doctor' (Radio), and 'Finishing School' (Radio).

Orpheum (Loew) (3,000; 30-40-50)—'Tarzan' (MG), and vaude. Building to excellent intake, probably $15,000. Last week, 'Men in White' (MG), and vaude, film bringing in the femmes. The brass ring at $15,500.

State (Loew) (3,000; 30-40-50)—'Viva Villa' (MG). Grand splurge by the two Joe's, Brennan and Di Pesa, on advance; good notices on the action stuff from the crix, and mighty pleasing to males. Lack of femme lure looks to hold it down to $11,000, or thereabouts, but very nifty profit at that. Last week, 'Sorrell & Son' (UA) took it on the chin at $8,500.

Met (M&P) (4,330; 30-50-65)—'20 Million Sweethearts' (FN). Set for reported $40,000. Last week, 'We're Not Dressing' (Par), and Thurston on stage combined for $34,500, fine.

Paramount (M&P) (1,800; 35-45-55)—'Merry Wives of Reno' (WB), and 'Double Door' (Par). Doing fair, and set to garner $7,500. Last week, spot was off at $6,000, with 'As the Earth Turns' (WB), and 'Three on a Honeymoon' (Fox).

Tremont (Isaacs) (1,600; 25-30-40)—'Waltz Time' (British), Evelyn Laye import. Estimated $3,500. Last week, same film, $3,800.

Beer, Pretzels, Talking Shorts, Port. Opposish; 'Wild Cargo' 5G, Oke

Portland, Ore., May 7.

'House of Rothschild' (UA) at the United Artist continued to be the best seller. 'Wild Cargo' at the Music Box has had a big publicity campaign, but the b.o. result is doubtful. One such pic, 'Devil Tiger,' shown at the Paramount, was a terrific flop.

Old American reopened under new management with 'Murder at the Crossroads.' This house will hold the large following built up by Ned Lynch.

Sensational business being done at the Columbia Gardens, just opened: Shorts on the daylight screen combined with beer and pretzels is a novelty for Portland. Rather good music and vaude acts round out the bill.

Estimates for This Week

Broadway (Parker) (2,000; 25-40)—'Come on Marines' (Par). Will do well for perhaps $4,500. Last week, 'Death Takes a Holiday' (Par) $5,700. Pretty good.

United Artist (Parker) (1,000; 25-40—'House of Rothschild' (UA) (3rd up). Slowing down slightly, but doing the big biz of the burg, $4,600. Last week, same pic, $7,200.

Paramount (FWC) (3,000; 25-40)—'Trumpet Blows' (Par) and 'Whirlpool' (Col). Combo program should do $3,400. Last week 'We're No. Dressing' (Par) and 'All Men Are Enemies' (Fox) dual, registered $3,800.

Music Box (Hamrick) (1,400; 25-35)—'Wild Cargo' (Radio). Has had big exploitation and may get the expected, but Portland turned thumbs down on one animal pic and may do the same with this, perhaps $5,000. Last week 'Gambling Lady' (WB) and 'World Fair Follies' (stage show) did spiffy $6,700.

Pantages (S&M) (1,800; 15-25)—'Manhattan Love Song' (Mono) and vaude. Mig't get $2,000. Last week 'One Year Later' (Maj) and vaude, just so-so. Don Raymond, local who made good, got little extra sugar for the b.o. $2,200.

Oriental (Hamrick) (2,500; 25-35)—'Nana' (UA). First single shown here for some time. Not so hot. $1,800. Last week 'Wharf Angel' (Par) and 'Let's Be Ritzy' (U). Around $2,300.

French Film House Grosses Drop 13%, but U.S. Originals Pick Up

, April 28.

Combined grosses of 228 film houses in Paris totaled $21,735,050 in 1933, a decline of 2.75% under 1932 and 9.5% under 1931. Number of theatres in 1932, however, was 195 and in 1931, 198.

This amounts to a drop of 13.5% in average annual revenue per seat for the town, which is blamed on the increase in the number of theatres.

Analysis of statistics reveals that naborhoods with low overheads are gaining, and the biggest losers are the deluxers. Notable increase is observed in business done by newsreel hous , in spite of the fact that a lot of new ones were started. This is an indication of the tendency of the public toward cheap admission houses.

Another feature of the figures is that chains, which run programs dictated by controlling producers, are having tougher sledding than the independents who can pick their own, as a result of the increasing select vity of the public.

A cut in admission prices is predicted, as well as a reduction in the rate of opening new cinemas.

Of the 1933 grosses, a total of $4,863,000, or more than 22%, was paid by the theatres in taxes.

Rex Leader

iggest annual gross in town was registered by the 4,000 seater Rex, with $1,790,000, followed by Paramoun with $1,500,000 and Gaumont Palace with a bad $969,000. Paramount figure represents a drop from $1,866,000 in 1932, figured at current exchange rates, which isn't bad, everything considered.

The leader of the houses specializing in foreign language films is George Hirch's Apollo, which uses Warner pics on double bills, and which did more than $422,000 in 1933, about triple of its 1932 gross. Increase in the pull of American pictures in the original is even better illustrated by the record of the Lord Byron, tiny United Artists showcase, which did $226,000 on only 450 seats, and follows immediately after the Apollo in the list of specialized houses. Apollo is eigth in the list of all Paris houses and Lord Byron tenth.

After the Lord Byron in the specialized list comes the Studio de l'Etoile, which shows German films, the Edouard VII, former Fox showcase, and Studio Caumartin, which broke a world endurance record with 'Back Street.'

All grosses are calculated at present dollar rates, and actually represent higher dollar earnings, since the rate was 25 instead of 15 during part of 1933.

CHURCH FOLK WANT CANADA SUNDAY BAN

Toronto, May 7.

Reform element's latest move, and a further headache for theatre managers, is pressure being brought to bear upon Prime Minister Henry by the Presbyterian Church in Canada for banning of Sunday night shows. Claim is that the peasants are out of church at 10:00 p. m. and then proceed in hundreds to a picture house, according to evidence of individual ministers have watched departure their flocks.

Resolution to the Prime Minister contends that 'there is a tendency in the down-town area to break down the sanctity of the Sabbath.'

Fact that theatre employees should work seven nights a week was deplored also, although overtime rates have brought no complaints from cashiers, ushers or projectionists.

Mayor Stewart of Toronto has also been approached to close all shows commencing at five minutes after Sunday midnight.

Eckman, Krisel in N. Y. On Seasonal Confabs

Sam Eckman, Jr., Metro head in England, is 'in New York for a h.o. confab. Expects to stay here about three weeks.

I. Krisel, United Artists' chief in China, is also in New York for his annual o.o.

Radio Gets Fast Start On Par's Distribution

Paris, April 28.

Radio Pictures is getting off with a bang on its new French release plan.

'Flying Down to Rio' opened Friday (27) at the Elysees-Gaumont under title of 'Carioca,' and 'Little Women' is booked for a charity gala sendoff at the Edouard VII May 4 for the benefit of the highly social Junior Guild of the American Cathedral Church of the Holy Trinity.

Both these showcases as among the best in town.

CZECH'S IF MONEY ON FILM SUBSIDIES

Prague, April 24.

New type of government subsidy is being broached here for films. Regular quota system will be contingent permits to all film producers.

Proposition is to offer two contingent permits to all film producer for each picture, after the first, if the pictures are considered good. Then, on top of that, producers will be given a subsidy. If, however, the film turned out is not considered good enough by the government, producer gets nothing and must continue on his own until he makes a film voted okay. Idea is that the subsidy money is to be used for the next picture, rather than to stagger along with on the first thing that comes along.

German Pics Up

Berlin, April 25.

Twenty-five feature films were first-run here during March as compared with 14 during February.

Of these 25 feature films 15 were German and 10 foreign, 4 of which latter were of American origin, 2 French, 1 British, 1 Czecho-Slovakian and 1 Hungarian.

Par Trustees

(Continued from page 4)

own intention to sue, certain creditors would.

The resignation of Ralph A. Kohn is generally looked upon throughout the trade as the outcome of the trustees' intention to sue the directorate. As such, Kohn's resignation looks like a compromise effort by the trustees so far as a new deal for Par goes.

It is handed that while Trustees Hilles and Leake may be willing to re-create things at Par, at the suggestion of bankers and creditors, C. E. Richardson, on the other hand figures things should stand as is. Hilles, of course, is completely new to the film biz and Leake's activities have been limited to his presidency of Film Securities Corp., one-time holder of Loew stock under the now famous Chase-Fox-Loew deal.

Richardson Knows

Richardson, on the other hand, has had certain inside experience in the industry. He was on the original financial promotion of the Roxy theatre some seven years ago and later, through Chase Bank, came into the Fox picture, as Chase's internal watcher on Fox finances during Harley L. Clarke's journey into Fox. Richardson stepped out of Fox to become trustee at Par, on the stated inside recommendation of Fox Film officials through J. E. Otterson of Electrical Research Products and Bill Greaves, of Allied Owners. Both the latter firms are large claim holders against Par. This was after Chase picked S. R. Kent to head Fox Film.

However, Richardson had already resigned as treasurer of Fox, so that in going to Par he made his own business detour. Chemical Bank is generally considered sponsor for Leake. Chemical figures largely in connection with the Paramount Broadway Corp., with whom the trustees have made complete settlement, subject to the Court's approval.

'Thunder Over Mexico' Okayed by Mex Gov't

Mexico City, May 4.

Civic picture censors have approved 'Thunder Over Mexico' after some protests. Film is scheduled for exhibition early in May at the Teatro Principal. House thus debuts as a cinema after 200 years of stage shows.

Censors and high government officials viewed the version of Serge Eisenstein's epic of Mexico before it was okayed.

Lack of Name Stars In New German Pics Helps U.S. in Sweden

Stockholm, April 25.

Swedish motion picture business made considerable progress during 1933. Number of Swedish language films produced during the year was relatively small, but the number of copies of these films distributed was notably larger.

Swedish pictures, chiefly because they are in the native language, attract the general public to a much greater extent than films of foreign origin, regardless of the quality of the latter. Leading Swedish producer during 1933 produced films in the Swedish language only, with the exception of one, which was also made in a Norwegian version.

American pictures, which had lost some ground in the Swedish market to German pictures in 1931 and 1932 showed a remarkable gain in popularity compared with German pictures in 1933. Swed sh point of view finds German pictures now too much influenced by new political ideas in Germany and the disappearance from German films of well-known actors because of the anti-Jew thing also handicaps German films.

All American-made films distributed in Sweden in 1933 were in their original language, with sub-titles in Swedish.

TOUGH IMPORT LAW STOPS BULGAR BIZ

Sofia, April 24.

Effects of the import restrictions on motion pictures, established during 1933 in Bulgaria, were increasingly felt and the import trade is almost at a standstill. Due to lack of new films local picture houses are showing old programs, while many theatres have temporarily closed.

At the end of 1933 there were 88 sound equipped picture theatres in the country, as compared with 109 picture houses at the end of 1932. Average seating capacity of theatres is from 300 to 500, and entrance prices range from 5 to 42c. for the large theatres, 5 to 21c for those of medium size, and 4 to 16c for the smaller houses.

Due to lack of capital and competent native artists, no films were produced in Bulgaria during 1933, and as there are no studios equipped for film production, it is not probable that any films will be produced during 1934.

Yank Pics Up in Hague

The Hague, April 26.

1933 was characterized by the very notable gain made in the number of American film showings in this country.

Although a considerable portion of this regained popularity can be termed accidental (the boycott of German films having created a demand for American films in their stead) it is true, nevertheless, that American films also regained considerable of their lost prestige due to the releasing of a number of films which appealed highly to the Dutch public.

ENGAGEMENT CANCELLED

London, April 28.

Father of Victoria Hopper, after one week, has officially announced the engagement between the youthful actress and Basil Dean, manager and director, was cancelled 'by mutual consent.'

Declined to make any further statement.

Decline of Dollar Helps Pic Biz In Orient, but General Trade Off

Shanghai, April 18.

Decline in the American dollar has considerably eased the situation in respect importation of films. As income from the films is in local currency, local companies renting them do not have so much difficulty in meeting drafts drawn on them which are in U. S. dollars. Also, on percentage pictures, ducers are getting more S. dollars.

Business in 1933 was not as good as in 1932 because the Chinese seem to be feeling the depression more keenly. Attendance at theatres all over China has declined considerably, consequently, gross receipts have been less and as most pictures are on a percentage with theatres, the income of the distribs is proportionately less.

Chinese films are making considerable headway, in fact, it is becoming very difficult to release foreign films to third and fourth-run houses. Only action or comedy pictures make any money in these houses, and there are comparatively few of these available.

Manchurian situation has caused considerable loss of business, both in Manchuria and the immediate territory. Business in North China is very bad and the cause may attributed to the trouble in Manchuria. Business does not seem to be improving in the outports; in fact, it seems to be the reverse. In the last few weeks of the year, requests have come to distributors to allow theatres to play a picture three days instead of four, and three-day pictures only two days.

Shanghai has too many theatres, and none of the first-run houses doing the amount of businesss they should.

British films have cut into the business, some in Hongkong, but not to any great extent. They are a factor of comparatively little consequence in Shanghai.

EXHIB'S REVENGE

No Tax Cut So Chancellor Cut Out of News Reels

London, April 28.

Manchester branch of the Cinematograph Exhibitors Association has requested all members to cut out of the current news-reel the showing of the Chancellor of the Exchequer.

This is designed as a protest against Chancellor Chamberlain's failure to reduce the entertainment tax. It is said similar action will be taken in the branches embracing Sheffield, Newcastle and Scotland.

So far Chancellor Chamberlain's not reported worrying much.

FOX'S EUROPEAN MEET FOR PRODUCT SETUPS

, April 28.

Fox European managers have returned to their posts after a 10-day conference here with Clayton Sheehan, at which plans for next year were mapped out. Among the pix the crowd looked over were 'Stand Up and Cheer,' George White's 'Scandals' and 'Bottoms Up.'

Those who attended were Carl Nielsen, Scandinavi ; Bruno Fux, Italy; John Mansfield, Balkans and Near East; Peter Brinck, Germany; Carlo Bavetta, France, Belgium, Switzerland and North Africa; Walter Hutchinson, British Isles, and Sydney Haren, Spain.

Fox plans to dub 12 to 15 pictures in France for next season, unless the quota or tax laws make it too expensive or impossible, and also to distribute local mades of which at least three will come from Fred Bacos and more from other producers.

In Spain the total releases planned run up to 40, and in Italy 25. In Germany, considered as a less interesting market, currently, emphasis is placed on local mades, of which four are already prepared and four will come to replace eight American films on the schedule.

Scandinavia, which required no dubbing because natives know all English, will eat up 30 to 40 pictures. Least interesting of Continental markets to Fox is south central Europe, because of language difficulties a.d quotas.

RKO Exec Switch

(Continued from page 5)

Sisk's own choice to devote his time to the picture end when the time comes. McDonough, however, is reported to feel that Sisk should remain in control over both departments.

McDonough already has withdrawn as president of RKO theatres, because of his picture company duties. Herman Zohbel replaces him in that capacity. Miller Walker takes Zohbel's place as treasurer of the RKO theatres.

Outside of KAO, the RKO theatre group numbers around 35 theatres. McDonough, for the time being, continues as president of KAO and retains his place as executive v.p. of the parent RKO company, so that in a measure he is still top man next to M. H. Aylesworth.

Heralding of the Zohbel change has been made through notices that he is to be president having been issued to the RKO staff. Zohbel currently retains his post as treasurer of various RKO subsids as formerly.

After the RKO receivership and the bankruptcy of RKO southern and western houses, Zohbel, as trustee, headed both latter outfits for some months.

J. R. McDonough is now on the RKO payroll. That would indicate that McDonough's higherups at RCA have willed that he will henceforth remain at RKO or that McDonough personally has expressed his preference for the picture biz.

OPPOSITION CROWDING SCHLESINGER GROUP

By H. HANSON

Capetown, April 8.

Several cinema owners are breaking away from the African Theatres Trust and securing their programs elsewhere. There has been a rising tide of complaints regarding the attitude taken by the Schlesinger combine in its methods.

Cinema owners paying Schesinger's for pictures are frequently faced by opposition opened up by African Theatres in the same vicinity.

South African office of Metro is doing a big business in film hire, especially since increasing its local product by adding the United Artists list, and is earning the confidence of showmen. With the new concern, Independent Film Distributors, coming into the market also, there is a strong likelihood of new headaches for African Theatres.

Barkas Back

G. De Gruchy Barkas, here on behalf of Gaumont-British in connection with a proposed production of the 'Life Story of Cecil Rhodes,' has completed all preliminary details for the coming technical staff and artists and gone back to England.

'Catherine' Oke

'Catherine the Great' (UA) has been doing exceptionally fine business at the Union Theatres' Royal, here. Capacity business the entire past week and looks like continui a bit.

'Stranger's Return' (Radio) is the next offering penciled in.

Aztec Pix in Mexico

Mexico City, May 2.

Ancient Aztec legends are being used as picture plots by Cultural Films, S.A., a native producer.

Company is making a series of such subjects, first of which is 'Tletonatiuh' ('Son of Fire'), a tale of doings in 1427. Production is being directed by Manuel R. Ojeda. Ross Fisher, late of Hollywood, is cameraman.

Double Featuring, Prod. Shortage Worry Japan; Silents Still Lead

By BURTON CRANE

Tokyo, April

Double-featuring and shortage of product is playing hob with run pretensions of Tokyo Shochiku has three (sometimes rst-runners in the city. Nippon Gekijo and Hibiya Gekijo, new houses, are first-runners or noth-

Same applies to the Nikkatsu chain. And the group of Cinema inza, Nanmeiza, Ushigomekan and Meguro Kinema would like to fol- similar policies but haven't been able to do so since Nippon and Hibiya theatres entered the fie

year year turned talkers. Add to these imports from abroad and you have only 326 features, some of them pretty bad. With double features, each chain or big house needs at least 100 a year on a weekly-change basis. Thus, with 326 available, 400 definitely needed and 500 wanted, plenty of dogs have been wished on the public in recent weeks.

First-run rentals naturally have rushed upward, but film exchange men here declare that second-run revenue has eased off.

Shochiku remains in the best position, of course, since it has so many houses, but Paramount worked out a system for the Hibiya Gekijo which may be the solution for others. It sold a bloc of 12 films to this relatively small house under an arrangement which allowed the house to dispose of second-run rights to three other theatres, house to make the bargains and collect the cash. Hibiya Gekijo was so crazy for decent product, after playing a flock of European turkeys and American programmers, that it paid a price bettering what Shochiku was accustomed to pay for similar pictures. Started the new policy with 'Miss Fane's Baby Is Stolen' (Par) and 'The Bowery' (UA) to best business since it opened. Both pix held over for a second week.

No Hurry

Japanese producers refuse to be rushed into this talker thing. Can't be sure the market exists. Last year total attendance at Japan's film houses was only 175,041,793, which means the average house played to fewer than 102,000 persons at admissions averaging below 12c. A gross of $11,900 a year will pay for mighty few expensive talker installations.

So far only 391 are wired, including all the big houses but, if they're going to continue making money, the big producers must continue to make silents for the 1,300-odd houses which haven't been able to afford it. Last year turned out but 38 talkers and 17 sound-effect features, compared to 20 and 21, respectively, in 1932. This year's schedule calls for 78, but the start has been slow.

Result of all this is that the best theatres all have to play imported film, unless they want to use Japanese dumbies. Nikkatsu has been doing a good bit of this, but is understood to be about to inaugurate a new policy. Audiences which have grown used to talk on screens don't seem to like silents so much as they did. Imports last year were: Paramount, 60; Metro, 45; Universal, 34; Fox, 31; Warners-First National, 30; United Artists, 23; RKO, 12; Tobis, 12; Columbia, 10; Soviet, 4; Independent German, Independent American, 2; French, 2; British, 2; Italian, 1—total, 271.

Jap Producti

Last year Japanese production of silent features fell 27%. In 1932 production of features was 570, including 41 sound films. Last year it was 452, including 55 sound.

Average production cost for a silent feature is said to be below $5,000. Talkers cost about twice as much. Producers work on a stock company basis, in two divisions. One division does modern stuff, mostly about dance hall hostesses or bar girls getting tangled up with college boys, heavy on the heart throbs and sacrifice motifs. The other does old-fashioned sword-fighting melodramas, as close as you can get to a horse opera with neither a horse or a six-gun. Strangely enough, the cut-and-slash features outnumbered the modern pictures last year, rising 43 over 1932.

Last year 'King Kong' (Radio) and 'Magura' were the biggest hits among the imports. 'Maedchen in Uniform' was a surprise sensation. This year 'The Invisible Man' (U) has been the best. This year's record should also include 'City Lights' (UA), which didn't make much money for the first-runners, due to high rentals, but seems to be mopping up for the nabe houses, who still love Chaplin. Currently playing in 17 Tokyo locations.

NEW SPANISH CUSTOM NSG FOR U. S. PIX

Madrid, April 25.

Newest European quota headache for American filmers will probably come from here. Talk for past year of a quota law restricting entrance of foreign language films, with especial reference to the Americans, seems to be coming to a head. Definite quota law proposal has now been put forth by the Cinematographic Council and likely to be made law shortly, council being officially appointed by the government.

Law as proposed is a tricky one in that it would completely bar the showing of pictures with superimposed titles, as well as pictures dubbed outside of Spain. That, on the face of it, doesn't seem too tough, but actually is a complete body blow since showing of English language films without titles is hopeless, there not being enough available customers who understand the language.

Several of the more important European powers have enacted laws within the past couple of years to bar dubbed product not made within the countries, so that phase of the proposed law is not unexpected. Several U. S. companies, as a matter of fact, already have the nucleus of dubbing plants here. If, however, they must dub all their films to show them it will be considerable of a blow since the market isn't figured big enough to allow of that.

There is a further clause proposed to the effect that at least 5% of the films shown in theatres in Spain must be original Spanish productions, meaning that foreign companies will have to do a bit of producing here to fill out their programs.

Ettienne Pallos in N. Y. For U.A. Sales Powwow

Ettiene Pallos, general sales manager for London Films, is due in New York Thursday (10) for several weeks of conferencing with United Artists execs.

United Artists distributes London Films throughout the world.

Metzger's B. I. Post

London, May 7.

British International has named Lou Metzger as its new representative for the U. S. Metzger is now in London but will return to New York within a week or two to assume activities.

Metzger, former sales manager for Columbia, came to London a few weeks ago to sell 'Elysia,' nudist picture, to European territory.

Since the break with Pat Powers in New York, B. I. P. has been represented in the States by Capt. Harold Auten.

HUNNIA BUSY; PROD. SET FOR THREE MOS.

Budapest, April 26.

Work is scheduled at Hunnia Studios for the coming three months at least.

Universal, with Joe Pasternak acting production manager, is now at work on 'Spring Parade', new Francy Gaal picture. Although Vienna is within easy reach, Pasternak prefers to build a Vienna set at the Budapest studio than to take shots in Vienna itself because sound equipment is better here and production appreciably cheaper. No Hungarian version will be made.

Next on schedule is another musical, a screen version of 'Homely Girl', operetta by Vadnay and Markush. Irene Biller is to play the lead. She's acted in pictures in Hollywood. Total expense is figured at less than $30,000. Geze Czlfra will direct.

'Romance of Ida', which cost $25,000 and was finished in a fortnight, is doing good business, which is making angels keen on having a shot at film biz. 'Ida' is a pretty weak picture, but attracts patronage because it's a home-made article with actors popular from the stage.

After 'Homely Girl', Irene Biller may play the lead in 'New Relative', adapted from successful play by Kalman Csatho, ith Bela Gal directing.

Istvan Szekely will probably direct 'Purple Acacias' with his wife, Irene Agay, in the star part after that. This will be an adaptation of Erno Szep's novel.

Another picture, 'Liszt Rhapsody', of topical interest on account of that composer's contenary, will probably be made at Hungaria Studios.

U. S. EASING UP ON FOREIGN PIX IMPORTS

New and highly important ruling has been made by the U. S. Treasury Department as regards the importation of films. New rule gives importers in the U. S. permission to bring in films under a six months' exhibition bond without the payment of duty or other charges. In the past pictures could be screened under bond but no more than that, involving considerable expense and difficulty to the importers as well as the European producers.

As a result of a plea by Gaumont-British, permit is now extended under section 308 of the 1930 Tariff Act. This six-month stanza, furthermore, may be prolonged another half year occasionally by special permission.

Pictures brought in under the new ruling, to be considered solely as samples, cannot under any circumstance be sold and must be exported before the expiration of the bond under customs' supervision. During the interim the importer may keep it and screen it as often as he wishes to prospective distributors for the purpose of accepting orders for other copies of it or making distribution deals of any sort.

Decision is expected to have a far-reaching effect, as previously importers and foreign producers have limited themselves on picture importations to avoid unnecessary costs. Prints have frequently come over and been shipped back several times, being shown only once under bond at the custom office. Also frequently foreign producers have gone to the expense of paying duty and other charges and bringing a film in which was found later to be unsalable.

With the advent of the Hitler regime in Germany especially the situation became difficult for the U. S. importers since the market European films dropped considerably, lessening cash availability.

H. J. Cohen with B-G

Harry J. Cohen has been placed in charge of the non-theatrical department of Gaumont-British of America.

He is an old-time showman in the U. S.

Showdown on French Quota Fight Nearing; Delac's Tariff Increase Idea, from 26c to $6.60 a Meter

April 28.

Uneasy feeling of American distribs here grows more intense as showdown on current quota fight approaches and French producers' determination to combat American competition by any means gathers force. Plans for next season's releases, which should be maturing now, are being held in the indefinite stage because no one can tell how many films it will be possible to put on the French market, nor how much they will cost.

Latest modification of the quota system to be suggested in feelers sent out by the French trade leaders involves multiplying the customs duty on imported film 25 times for all pix over a certain number brought into France. Proposition was put forth by Charles Delac, head of the Chambre Syndicale, in informal conversation.

Delac proposes that American producers split 100 films among them next year for France, and that the limiting be done by increasing the assessment of $1.40 a meter on imported film to $33 a meter for all film over the 100. Importers pay 20% ad valorem over the assessment, so that the duty paid on excess film under this arrangement would be $6.60, instead of a little over 26 cents, per meter. This, the French figure, with considerable justification, would keep the extra films out of the country.

Easy To Do

Idea could be put into effect without new legislation because the Chambre Syndicale can recommend to the customs authorities the value to be set on imported film for customs purposes. Delac would thus be called in as an expert appraiser.

Total imports that he favors for next year is 125 films, the 25 to be split among German and English producers and the rest going to America. American trade wants at least 200 all to itself, and figures it needs that much in order to do business properly.

In return for the acceptance of a reduction and his tariff scheme, Delac—still unofficially—offers to put an end to dual billing, which has started to become a real nightmare to the American distribs here. In the provinces particularly the exhibs are insisting on second features. For American concerns with full distributing branches here who supply complete programs, this is a terrible smack to profits. They can't get any bigger return from two features, a newsreel and a short, than they used to get from a one-feature program, because most of their booking is on a percentage basis.

Delac offers to end this as a reply to the American argument that a larger quota is necessary because of the dual bill movement. As a concession it wouldn't cost the French much, of course, since their own producers are suffering as much from the movement as are the Amercans.

Besides the able diplomatic combat being discreetly waged by the Hays office, the American reps who are in a position to do so are threatening to cut down their local production if importing is reduced. One outfit plans to sponsor the spending of about $8,000,000 on local mades this year, which won't come through if the imported product to drape around these pix is cut down, they threaten. Americans also point out the large sums spent in dubbing in France—more than $10,000 a picture.

French viewpoint is expressed in the annual report to stockholders of Pathe by Bernard Natan, which says, 'You ought to know about foreign competition—it is formidable. We are submerged by American films.'

French View

A stockholder asked Natan at the annual meeting what the quota was doing about this, to which Natan replied:

'The quota's a joke. It is badly organized and the system is badly carried out, in the interests of no one knows whom. Maybe it is going to be changed. Let's hope so.'

According to those who are in the midst of the fight, the whole quota situation in E better handled if the entire continent was taken as a unit, as to policy, by the companies involved.

As is, agents in countries like Spain or Czechoslovakia, are fighting the quota menace on their own. Each is jealous of the other and of other agents of the same company, and in consequence the industry does not present a united front. If continental managers, who are becoming more and more concentrated in Paris, could handle the fight all together, dictating policies for the industry as a whole to outlying agents, it is now considered that the struggle would be easier.

PATHE-NATAN'S ALLIANCE WITH FOX

Paris, April 28.

Removal of Fred Bacos' business from Paramount's Joinville studios in favor of Pathe is not only based on a better rental price offered by Pathe, but is another symptom of the sort of loose alliance between Fox, which distributes Bacos' production, and Bernard Natan, Pathe chief.

Fox is a tenant of Pathe's Marignan building on the Champs Elysees, and has been placing a number of films lately in Pathe houses, including Lilian Harvey's 'Suzanne,' now in its fifth week at the Imperial, and recently Pommer's 'Man Stolen' at the Marignan, all Pathe Paris houses. Marignan was also used for a press showing of the second Pommer picture, 'Liliom.'

Big idea, from Fox's viewpoint, seems to be to place a maximum of next season's releases in the Pathe chain. Paramount previously had been ogling Pathe, but Fox used the studio angle to get an in. Nothing is fixed nor exclusive about the relationship, however.

HITLER COMPLICATION IN GERMAN PIC SUIT

Because an American exhib contracted for a German film prior to the advent of the Hitler regime and he couldn't use it afterward is no reason for his not paying for the picture, it was decided in a New York court last week by Judge Kahn in City Court, New York.

Judge Kahn found for Praesantz, and Attorney Mayer, with a view to good sportmanship settled with Goldberg for $1,000.

Point was brought up in a suit by Praesentz Film Co. of Germany, a company incorporated in Switzerland, against European Film Co., of 154 West 55th St., New York. William Goldberg, head of European, had contracted for U. S. distribution rights to 'Tannenburg,' German film, but with the Hitler thing he felt that the market for German dialog films had fallen too much. He had agreed to pay a minimum of $1,500 for the picture against a percentage.

In the court action Goldberg pleaded that the film, as he received it, was mutilated and had been changed in several technical sequences from the manner in which he had originally seen and bought it.

Counsel for the German firm, Bert Mayer of Fitelson & Mayer, told the judge that despite the legal arguments, Goldberg was trying to rid himself of the film because of the anti-German feeling in this country. He went on to explain that he sympathized with Goldberg's situation but that the German firm involved also is of Jewish origin and needs the money now, plus the fact that notwithstanding what situations arose after purchase the contract had been legally made in good faith by Praesants film.

20TH CENTURY

Columbia production and release. John Barrymore starred; Carole Lombard featured. Directed by Howard Hawks. Adapted by Charles MacArthur and Ben Hecht from stage play adapted by them from story by Charles Milholland. Gene Havlick, film editor. Joseph August, photog. At Music Hall, New York, week May 3. Running time, 91 mins.

Oscar Jaffee	John Barrymore
Lily Garland	Carole Lombard
Webb	Walter Connolly
O'Malley	Roscoe Karns
Jacobs	Charles Levison
Clark	Etienne Girardot
Sadie	Dale Fuller
George Smith	Ralph Forbes
Anita	Billie Seward
Lockwood	Clifford Thompson
Conductor	James P. Burtis
Schultz	Gi-Gi Parrish
McGonigle	Edgar Kennedy

John Barrymore, who stars, is quoted in the Music Hall's house ads as saying, 'I've never done anything I like as well...a role that comes once in an actor's lifetime.' Which is wholly believable; the role as it shows up on the screen, and after the cutting that must have been done, still looks like a field day for the profile guy.

It's Barrymore's picture, no doubt of that, with something left over for Carole Lombard, who manages to shine despite practically stooging. But whether it will prove a customer's picture on general release seems doubtful. For all its good points, and it has several, there are numerous bad ones, and the latter tend to make it a long shot for grosses outside the large cities that that boast a cosmopolitan clientele. For the rest of the country it will need extra campaigning. The laughs are certainly there, but they must have selling.

Bad point No. 1 is the very nature of its plot, a departure in detail but not in theory from the legit original of last season, which had a fair run on Broadway. '20th Century' appears limited to two minor groups of auditors—the theatrical bunch that has known counterparts of Oscar Jaffee, eccentric impresario (played by Barrymore), and that portion of the lay public that appreciates and understands trade satire. The first group never supported any show venture, stage or screen, and the latter is too much in the minority to count at the box office.

Good points are the breathless pace of the picture, probably due equally to the adaptation by MacArthur-Hecht and the direction of Howard Hawks—and Barrymore. Give Barrymore a chance to go off his nut, not too much, but just enough, and it's a pleasure. Producer Jaffee, who not only goes off his nut, but stays off for 91 solid minutes, is a character that's right up his foyer.

In the show the action commenced on the train and remained there, but for the finale in Grand Central terminal. In the picture it doesn't board the train until about the third reel. For the first section the Hecht-MacArthur team performed some expert plot-grafting and the result is that the addition to the original classes with the original itself. But while successful in the manner that it blends with the original, the additional literature is unsuccessful in that it fails to bring the original down to the level of average comprehension.

In the first half the authors paint their puppets and plant their dynamite, meanwhile keeping it interesting (for those who will get it) with racy dialog, fast action and biting satire. On the train the theme is carried out, only the action is still speedier.

For those not knowing in advance what it's all about, the action, despite its quality of pace, is likely to prove confusing to anyone walking in after the beginning of the picture. Because a large percentage of picture house patrons walk in at any point in the running, this picture's drawbacks in that respect are bound to cause trouble.

Those who see the picture from the beginning probably will find a reasonable amount of sense in the subsequent happenings. At the opening the characters are drawn logically and clearly enough. They're a pack of legits led by a wild-eyed gent, who in any line of endeavor other than theatrical producing and directing would surely be classed as a loon. There's no midway explanation for the wild man's antics. If they don't get the characterizing at the start, they won't get it at all.

Lily Garland (Lombard) walks out on Producer Jaffee to go Hollywood shortly after he makes her, double, and that happens early in the picture. From then on it's a chase. Jaffee goes broke trying to land another Lily Garland and Lily goes big in Hollywood. The way Jaffee and his boys try to frame Lily into coming back into the legit fold paves the road for some of the craziest trouping since 'Dr. Dippy's Sanitarium' was mothballed with other noted full. stage dramatic sketches of the past. Barrymore is given the opportunity to do such things as imitate a camel while describing a scene in the 'Passion Play' he's going to put on.

Miss Lombard, looking very well, must take Barrymore's abuse as his mistress and hand-made star for the first few hundred feet, but when she goes temperamental herself she's permitted to do some head-to-head temperament punching with him. But the beautifully dialoged scrapping scenes may prove too inside-stuffy.

There's fine support for Barrymore from Walter Connolly, Roscoe Karns and Etienne Giradot. Karns has the press agent part which had the cream tag lines in the stage version, but which has shrunk away from Bill Frawley, Ralph Forbes too tough for the star. Ralph Forbes as an American society boy and ex-footballer, talks too much English for his assignment and strikes the only sour note on the casting sheet.

Bige.

DOUBLE DOOR

Paramount production and release. Features Mary Morris, Evelyn Venable, Kent Taylor and Sir Guy Standing. Directed by Charles Vidor. Screen play Gladys Lehman and Jack Cunningham from stage play of same name by Elizaboth McFadden; camera, Harry Fischbeck. At the Paramount, N. Y., week May 4. Running time, 75 mins.

Victoria Van Brett	Mary Morris
Ann Darrow	velyn Venable
Rip Van Brett	Kent Taylor
Mortimer Neff	Sir Guy Standing
Caroline Van Brett	Ann Revere
Dr. John Lucas	Colin Tapley
Avery	Virginia Howell
Mr. Chase	Halliwell Hobbes
Tolson	Frank Dawson
Louise	Helen Shipman
William	Leonard Carey
Lambert	Ralph Romley
Rev. Dr. Loring	Burr Caruth

Play from which this film was taken was a mild success early in the current season, which may help it somewhat in New York. It won't help much, however, and nothing will help it outside of New York. It's a dull, drab, and extremely incredible yarn.

Idea of presenting a female menace is a pretty good one and, had it been carried out more successfully, might have been an interesting novelty for screen purposes. But no attempt was made to give it any light or comedy relief for even a moment—picture is heavy from the first foot—and performers are all permitted to overstrain for effects. Having, of course, the opposite effect of arousing incredibility, to which, added the film has not a single draw name for marquee purposes.

Story has to do with a bitter, heartless spinster occupying a Fifth Avenue mansion and objecting to the intrusion of outsiders into her family life. Her brother marries a girl and the spinster takes it upon herself to make the girl so unhappy and uncomfortable as to almost drive her insane. Eventually it leads to the big scene in which she locks the girl up in a secret vault and leaves her there to die. Of course, she's found in the nick of time and the spinster defeated in her designs so thoroughly that she commits suicide.

That's the story and there isn't a single moment of levity or light. Mary Morris, who did the main part in the stage version, also does it on the screen. She's a capable and schooled performer but constantly underlines her performance so much that she's not believable except in a few moments. What acting honors there are go to Evelyn Venable as the outside girl. Anne Revere as the younger spinster sister, Kent Taylor as the boy and Colin Tapley as the friendly physician all overact. Sir Guy Standing handles a smaller role as the family lawyer credibly and Halliwell Hobbes shines in a short character bit.

Production is fairly pretentious but here, too, the film falls down, photography being extremely poor and cutting far from perfect.

Kauf.

EVERGREEN
(BRITISH MADE)

London, April 24.

Gaumont-British production and release. Directed by Victor Saville. In cast: Jessie Matthews, Sonnie Hale, Betty Balfour. Running time, 92 mins. Previewed Prince Edward theatre, London, April 23.

There are those who have never regarded Jessie Matthews, Sonnie Hale or Ivor MacLaren as film artists—merely musical comedy players who were utilized as flicker luminaries on the strength of their stage reputations. Their performances in 'Evergreen' entirely dissipates such an erroneous opinion, however, and forever.

Jessie Matthews has the name part, which she created on the stage at the Adelphi. The screen adaptation and dialog, by Emlyn Williams is, for picture purposes, a better story than the stage version. It is more definite and coherent. Benn Levy and Larry Hart wrote the original musical for C. B. Cochran.

In 1909 (this is the plot) Harriet Green is London's pet singing comedienne, making her farewell appearance at the old Tivoli prior to her marriage to a marquis. That night the father of her child, whom she believed to be dead, turns up and demands blackmail. She places the baby girl in the charge of a faithful maid and disappears.

Twenty-five years later the daughter seeks a job in the chorus and is recognized by the mother's old understudy, now the widow of an ancient lord. Daughter is foisted on the public as the original Harriet Green and starred in an elaborate musical. This gives scope for Edwardian and modern costuming and ample advantage was taken of the opportunities.

An intelligent and munificent bid to compete with recent Hollywood musical talkies was attempted, and the effort succeeded to a greater degree than anything of the kind essayed in an English studio.

But it is the astonishingly competent performances by the principals that is most impressive. They embrace, in addition to the first named, Betty Balfour and Barry MacKay, and all good.

A strong contender for American recognition. At the trade show, the unusual interruption of a burst of applause occurred three times.

Jolo.

Miniature Reviews

'20th Century' (Col). Smart comedy, made so by Hecht-MacArthur script and John Barrymore's keen performance, but probably too smart for general consumption.

'Double Door' (Par). Heavy drama from the stage and not likely to get anywhere at the b.o. because overstrained.

'No Greater Glory' (Col). An unsuccessful effort to Americanize an old German production. Lacks the anticipated appeal. Not for the general trade, but a prospective hit in the arties.

'Manhattan Melodrama' (Metro). Action meller of the big town with Gable, Powell and Myrna Loy for marquee draft and a commercial semi-gangster-politico yarn to outfit them.

'The Poor Rich' (U). Promising comedy well played, but doomed to the family trade by overstress. Should please there.

'Success at Any Price' (Radio). Good dialog job and some laughs soften the complaints against this draggy story. Douglas Fairbanks, Jr. tops cast.

'Three On A Honeymoon' (Fox). ZaZu Pitts goes a long way, but not quite far enough to boost this final one across.

'Orders Is Orders' (G-B). Despite Greenwood-Gleason's importation, this British-made is better histrionically from its native end, but otherwise inferior for American consumption.

'Whirlpool' (Col). The Jack Holt name isn't the biggest b.o. lure in the business but here he's in a good little father-daughter story that will entertain. Ending may disappoint most, however.

'Unknown Valley' (Col). A pleasant surprise from Buck Jones. Different and better entertainment than the average western.

NO GREATER GLORY

Columbia production and release. Directed by Frank Borzage. Ferenc Molnar, story; Jo Swerling, screen play; Louis Borzage, asst. dir.; Jos. August, camera. At the Roxy, N. Y., one week commencing May 4. Running time, 78 mins.

Nemecsek	George Breakston
Boka	Jimmy Butler
Gereb	Jackie Searl
Feri Ats	Frankie Darro
Csonakos	Donald Haines
Watchman	Christian Rub
Father	Ralph Morgan
Mother	Lois Wilson
Racz	Egon Brecher

Back in 1929 a German-made version of Ferenc Molnar's book, 'The Paul Street Boys,' was released under that title, first showing at the 55th Street Cinema. It made quite a stir in the art circles, and since then several proposals have been made to offer an English version. It remained for Columbia, probably under the urge of Ernst Lubitsch, to take a sporting chance that it might be the enormous hit anticipated. It was make or break, and outside of some unimportant rentals it probably will be the latter. Molnar, in the original text, may have written another 'Liliom,' but it did not translate that way.

Arty pictures have seldom registered strong scores at the box office, and this story seems to have more than the usual obstacles to hurdle. The chief is that it's a story of and by boys, the few adults figuring only as a background. The youngsters work hard, but even the more experienced seem unable to bring real appeal. Moreover, it is but feebly able to get over the presumptive argument that there is no greater glory than to die for one's country. In this instance it is a lumber yard, used by the Paul Street Boys as a playground, coveted by a rival gang, whose own rendezvous is threatened. The objective is unimportant to the adult mind because the children fail to convey the suggestion of the deadly earnestness with which they engage in this war in miniature. Moreover, the American mind is not steeped with the militarism inherent in the German lads through generations of forced-draft patriotism. It is out of sympathy with this important phase, which motivates the mimic struggle. The scenarist has been able to do nothing to plant this idea and even the reliable Frank Borzage has been unable to imbue the story with the charm which alone could save it.

For a moment at the opening it would seem that the desired atmosphere would be created as the schoolmaster, in the ranks, and wounded, rails against war. But the next scene finds him in the more modern day once more preaching the glories of war to a roomful of lads who do not need his urge. It was born within them.

After that it becomes merely a recording of the progress of two neighborhood gangs, using the word in its better sense. There is a traitor within the ranks who betrays their secrets, but who recants and is taken back into full confidence, but the story centers around a neurotic boy whose ambition is to be an officer, but whose stature keeps him in the ranks; the lone private. In an effort to win his rank he goes with two older boys to recapture the Paul Street flag. He is drenched, first in a stream, then in a fountain bowl, and, finally, in a torrential rain. He develops a cold which turns into pneumonia. The boys, regretful, give him his coveted promotion, and the boy, delirious, struggles from his bed to take part in the decisive fight. He dies as he wrests the Paul Street flag from the not unwilling hands of the opposition leader. As the little soldiers sound taps for their dead comrade a steam shovel bites into their playground. They have lost the ground for which they fought. The struggle was in vain. Deep symbolism, but to the average mind, not attuned to the symbolic, it puts a final touch of futility to what has seemed a rather senseless story, since throughout both author and scenarists have struggled for symbolism rather than for frank boy spirit.

Production has been handsomely made, though with one or two obvious studio sets that are unconvincing. Practically all of the Hollywood boy stars have been enlisted, and they try hard to respond to the director, but without result. It is too seldom that they are permitted to act like real boys. The dialog must stick to the general idea of the theme.

George Breakston is effective, in a way, as the young hero who gives his life to 'the cause,' but he is shown to react through hysteria, and this militates against the value of his part. Jimmy Butler and Frankie Darro are the most nearly human of the group, with Jackie Searle once more the victim of his ability to play the youthful sneak convincingly.

Adult roles are admirably played, but they amount to nothing. It's all up to the boys—and they can't overcome their handicaps.

Chic.

Manhattan Melodrama

Cosmopolitan production and Metro release. Stars Clark Gable, William Powell and Myrna Loy. David O. Selznick, producer. Directed by W. S. Van Dyke. Story by Arthur Caesar; screen play, Oliver H. P. Garrett and Joseph L. Mankiewicz. Special effects, Slavo Vorkapich; camera, James Wong Howe; song by Rodgers and Hart; synchronization, Dr. William Axt. At the Capitol, N. Y., week May 4. Running time, 93 mins.

Blackie	Clark Gable
Jim	William Powell
Eleanor	Myrna Loy
Father Joe	Leo Carrillo
Spud	Nat Pendleton
Poppa Rosen	George Sidney
Annabelle	Isabel Jewell
Tootsie	Muriel Evans
Snow	Thomas Jackson
Blackie (as a boy)	Mickey Rooney
Jim (as a boy)	Jimmy Butler
Singer	Shirley Ross

'Manhattan Melodrama' is big boxoffice. Apart from the Gable-Powell stellar duo and Myrna Loy, who does an excellent job as the principal femme, the Arthur Caesar story is replete with punchy popularly-appealing ingredients. The fast, crisp, intelligent dialog further enhances it.

That it is possibly a bit verbose in its unfolding; that the basic situation is obviously not an entirely original thought; that the melodramatics are at times synthetic—all this must go by the boards in view of the technical fortifications in this flicker. Sometimes it is that good that it is almost wholly unbelievable. Most often it is totally real and realistic; and those times where the tongue-in-cheek impression arises are agreeably eased over because the auditor would want it so.

True there is much to 'Manhattan Melodrama' that's very ten-twent-thirt. True also that from the time of the memorable S. S. Slocum disaster in 1904 up until the action becomes contemporaneous there seems to be some extraneous footage, but the wisdom of sparing the shears—even with those 93 minutes in mind—becomes evident when the climatic situation is projected. That's when the district attorney must send his boyhood pal to the electric chair.

There are a couple of spots where perhaps Gable as the too suave hoodlum is glorified a bit, but there are also many offsetting speeches by Powell as the D.A. as he charges the jury to remember that there's no longer a public sympathy with the bootleggers because of the popular opinion against the Volstead act; that with repeal there's no necessity for any aggrandizement of the outlaw any longer.

There are also a couple of somewhat banal spots such as Papa Rosen (George Sidney) adopting the two tough mick kids (Gable and Powell) because his own Morris was drowned in the Slocum disaster. Or, for example, where Papa Rosen is the first to deride the Russian red agitator (and gets trampled to death by the riot squad for his patriotism) but it all combines into good b.o.

The footage breathes prime regard for benefit of box office and such it bids fair to achieve.

The realism is impressed via the inclusion of contemporaneous public figures, names, places, sports occasions and the like.

The captiousness embraces such incidents as the Governor's wife (Loy) visiting the prisoner (Gable) in the Tombs. Or the inevitable 'Last Mile' business in the death house with the colored convict, the surcharged atmosphere of bravado, etc. But in toto 'Manhattan Melo-

(Continued on page 21)

Talking Shorts

'THE NEW HIGHWAY'
10 Mins.
Westminster Cinema, N. Y.
Gainsborough-GB

This is really a commercial short. It's a free ad for Imperial Airways and patently subsidized by that well-organized aerial passenger service. To the credit of Gainsborough, which produced, and Gaumont-British, which releases, it must be said that it's done with as much restraint as possible. What's more, it's all very interesting whether it concerns Imperial Airways or whether it's a visualization of how TWA (in America) or any other passenger flight service maintains contact with the ground guides for purposes of safety and general efficiency.

That commercial shorts such as this are a usual thing in England is because they can't get any money for shorts as ordinary film-booked material. They are thrown in as a unit with the feature. Hence, as at this N. Y. theatre devoted to an all-British film policy, G-B books in the features and the supporting show of shorts.

Abel.

LITTLE JACK LITTLE REVUE
Singing, Musical
8 Mins.
Rialto, N. Y.
Paramount

Entertaining, compact little short under a reel's length in which the talent is Little Jack Little, Gypsy Nina and the Do-Re-Mi Girls. Can keep company with the best.

Little Jack Little opens with a few of his own compositions, sandwiching a piano bit. He photographs well and records sweetly. Do-Re-Mi Girls follow him in an Hawaiian pop, short cutting to scenery of the islands for atmosphere. This is also done for the close when all of the talent works on 'Something About a Soldier' and scenes of military parades are effectively brought into play.

In between Little sings 'I Raise My Hat' and Miss Nina chortles 'Champagne Waltz,' playing her own accordion solo.

Char.

'OXFORD'
Educational
5 Mins.
Westminster Cinema, N. Y.
Gaumont-British

Uninspired travelog into England's most historic university with the audible commentary mildly interesting. British-made, this world-famed institution of learning could be made a highly marketable short subject, but not as under the G-B treatment and that inept British Acoustic sound.

Viewed at this all-British film house it's suited chiefly for that policy.

Abel.

VOYAGEUR TRAILS
Scenic
10 Mins.
Westminster Cinema, N. Y.
Canadian Govt.

This is a cuffo short for any theatre. It's an official Canadian Govt. scenic for obvious purposes of tourist propaganda. Actually it's a passive scenic that's not likely to inspire any great yearn for the Canadian fish-streams depicted, as that's not sufficiently specific a geographic appeal.

Cinephone sound and inept oratory in the off-screen spieling.

Abel.

ELMER STEPS OUT
With Walter Catlett
Comedy
19 Mins.
Mayfair, New York
Columbia

Old hoke of mixing monkeys for children in one of those family mixups which Sennett made famous in the silent days. This one isn't so good, despite Walter Catlett's strong efforts. Photography is simple. Not for particular audiences, but the minor programs can't be hurt with it.

Shan.

On the following pages
FOX presents
THE STRONGEST
PRODUCT LINE-UP
OF THE
Spring
SEASON
FOR THE
Spring
UPSWING
FOX SPRING FESTIVAL

NOW AMERICA GETS THIS MAMMOTH SHOW

after two smash weeks at Radio City Music Hall

HELD OVER at the nation's ace house . . . the big hit of the world's biggest city. **HELD** for second week at Miami's Mayfair . . . first pre-release engagement. **WATCH** for hold-overs the country over . . . as it plays leading theatres!

STAND UP AND CHEER!

with

WARNER BAXTER

MADGE EVANS · SHIRLEY TEMPLE
SYLVIA FROOS · JOHN BOLES
JAMES DUNN · "AUNT JEMIMA"
ARTHUR BYRON · RALPH MORGAN
NICK FORAN · NIGEL BRUCE
MITCHELL & DURANT
"SKINS" MILLER
and STEPIN FETCHIT

Produced by Winfield Sheehan
Associate Producer and Collaborator on Story and Dialogue: Lew Brown.

Director: Hamilton MacFadden. Lyrics: Lew Brown. Music: Lew Brown and Jay Gorney. Dances staged by Sammy Lee. Dialogue: Ralph Spence. Story idea suggested by Will Rogers and Philip Klein.

Cheers them Up and Stands them Up!

. . . FOX SPRING FESTIVAL . . .

FOX

ARNER BAXTER IN TOP BOX OFFICE FORM
Three out of [illegible] women got him in trouble. Nine out of 100 women will want to know how he gets out of it!
WARNER BAXTER
starring in
SUCH WOMEN ARE Dangerous
with
ROSEMARY AMES
ROCHELLE HUDSON
MONA BARRIE
HERBERT MUNDIN
HENRIETTA CROSMAN
Produced by Al Rockett
From the story "Odd Thursday" by Vera Caspary.
Screen play: Jane Storm and Oscar M. Sheridan.
Additional dialogue: Lenore Coffee.
Directed by James Flood
Women's Secrets were Safe
. . . FOX SPRING FESTIVAL . . .
FOX

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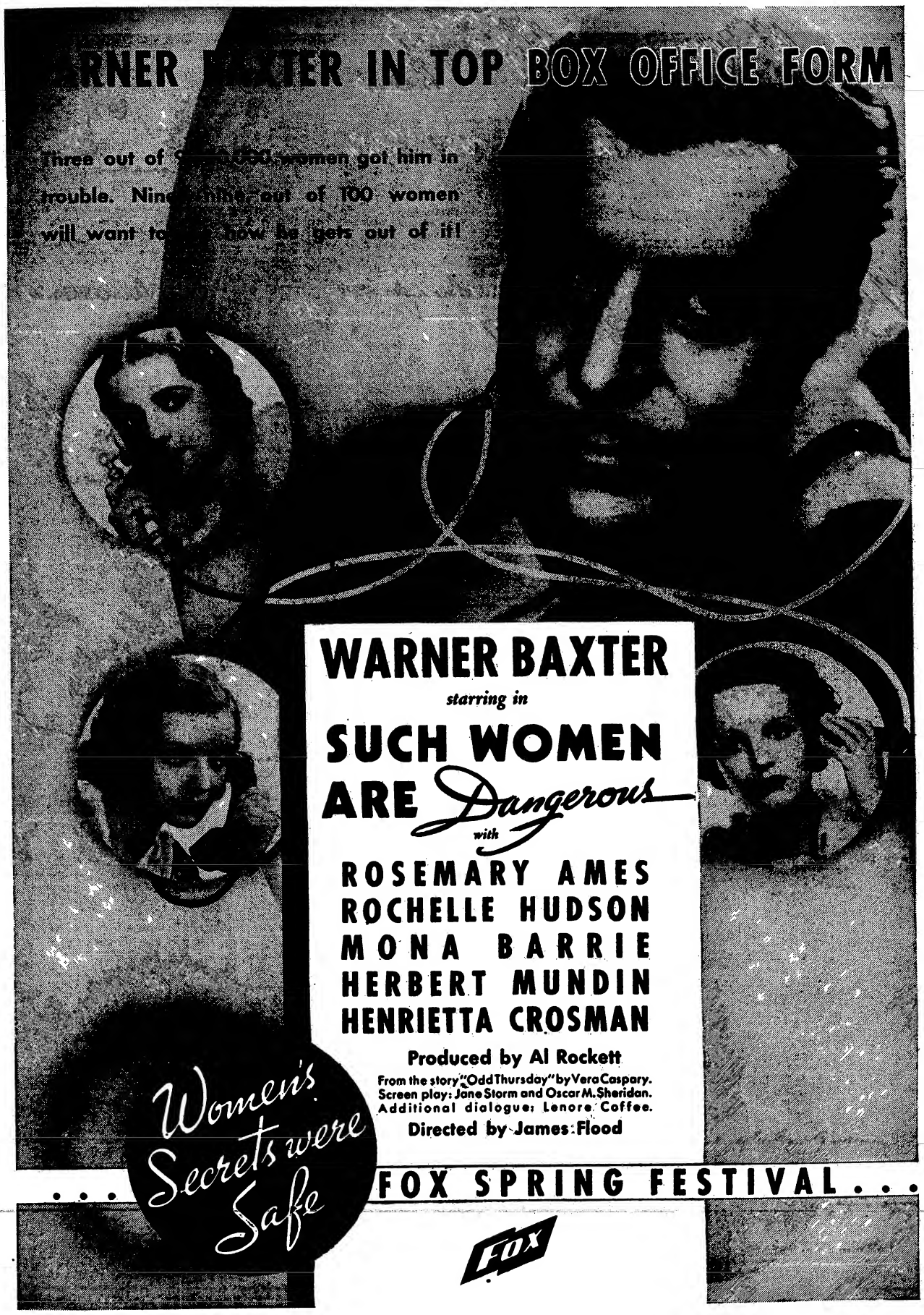
Cheers them Up and Stands them Up!

. . . FOX SPRING FESTIVAL . . .

FOX


RNER BAXTER IN TOP BOX OFFICE FORM
Three out of
trouble. Nin
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Additional dialogue: Lenore Coffee.
Directed by James Flood
Women's Secrets were Safe
. . . FOX SPRING FESTIVAL . . .
FOX

Now "VARIETY DAILY" *tells.*

"IT SHOULD CASH IN HANDSOMELY!"

And continues: "Tense, absorbing drama ... excitingly and humanly told. Keeps drama and suspense building expertly and achieves emotional power in crucial scenes. Handled with power and sympathy by Spencer Tracy"

SPENCER TRACY

Now I'll Tell

by Mrs. Arnold Rothstein

with

HELEN TWELVETREES

ALICE FAYE

Produced by Winfield Sheehan

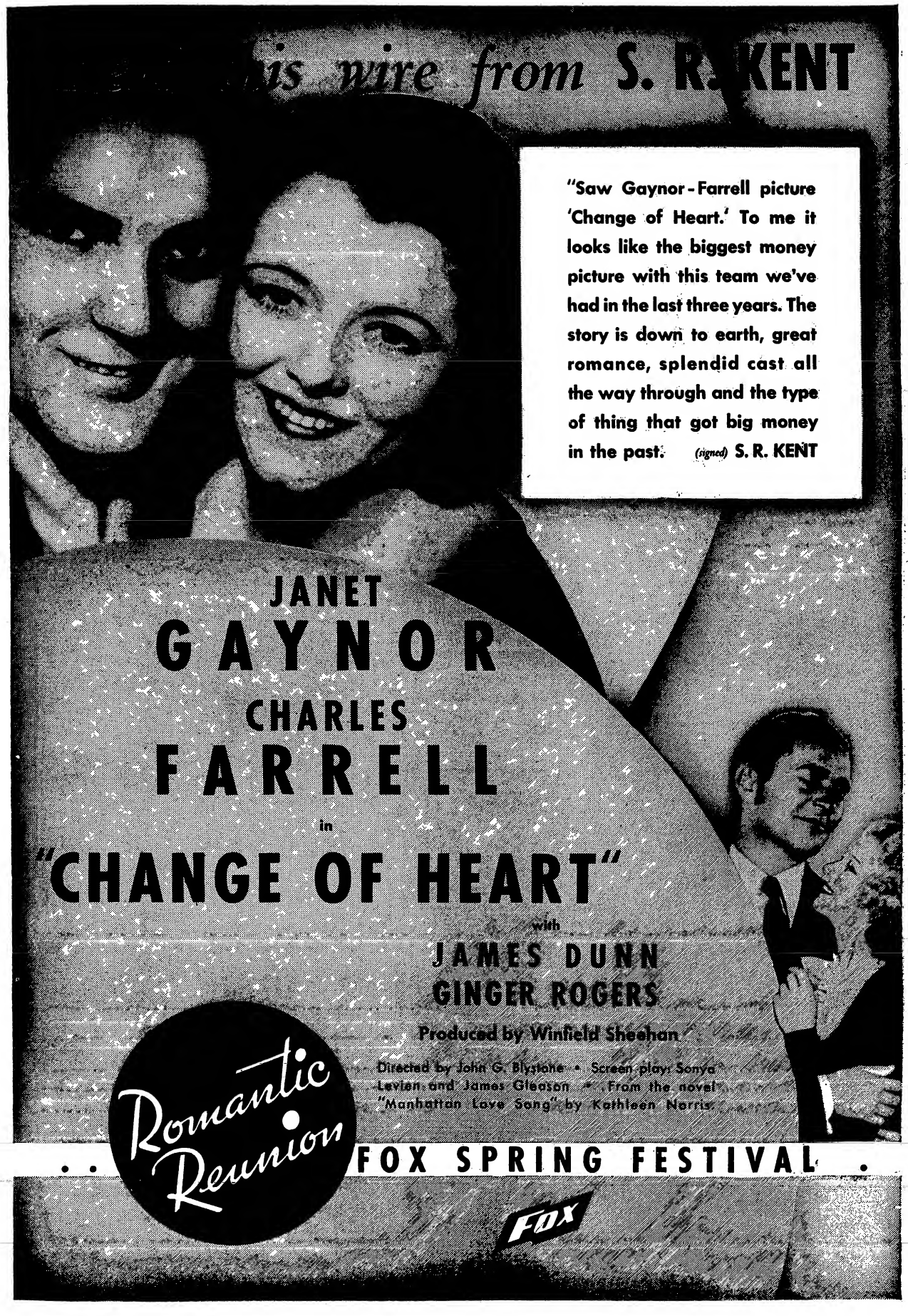
Directed by Edwin Burke

Adaptation and dialogue by Edwin Burke

Tells All!

. . . FOX SPRING FESTIVAL . . .

FOX


is wire from S. R. KENT
"Saw Gaynor-Farrell picture 'Change of Heart.' To me it looks like the biggest money picture with this team we've had in the last three years. The story is down to earth, great romance, splendid cast all the way through and the type of thing that got big money in the past. (signed) S. R. KENT
JANET
GAYNOR
CHARLES
FARRELL
in
"CHANGE OF HEART"
with
JAMES DUNN
GINGER ROGERS
Produced by Winfield Sheehan
Directed by John G. Blystone • Screen play: Sonya Levien and James Gleason • From the novel "Manhattan Love Song" by Kathleen Norris
Romantic Reunion
FOX SPRING FESTIVAL
FOX

. . . becomes a sp[illegible] tonic for your hou[illegible]

A footloose bachelor with spring in his heart . . . persuasion in his manner . . . and two beautiful girls on his trail. One wanted to reform him . . . the other took him as he was.

A Jesse L. [illegible] Production

SPRINGTIME FOR [illegible]

with

OTTO KRUGER
NANCY CARROLL
NIGEL BRUCE
HEATHER ANGEL
HERBERT MUNDIN

From the play by Benn W. Levy. Screen [illegible] by Eugene Thompson and Frank Tuttle

Directed by FRANK TUTTLE

Plain and Fancy Love

. . . FOX SPRING FESTIVAL . . .

FOX

Film Reviews

Manhattan Melodrama

(Continued from page 14)

drama' will never bore, and please generally.

Gable and Powell and Miss Loy are thoroughly believable in most spots. Leo Carrillo is best of the supporting cast as the east side padre. Nat Pendleton as the dumb lug henchman is one of those characterizations not as effective here for the comedy relief as in the past. Ditto for his dumb Dora girl-friend. Mickey Rooney and Jimmy Butler in the juve portions are tiptop. Shirley Ross is the colored warbler who handles the lone Rodgers-Hart song in the picture (which means little) in the Cotton Club setting.

Abel.

3 ON A HONEYMOON

Fox production and release. Directed by James Tinling. Sally Eilers, ZaSu Pitts, featured. Adapted by Edward T. Lowe, Douglass Doty and Raymond Van Sickle from novel 'Promenade Deck,' by Ishbel Ross. Dances by Dave Gould. Joseph Valentine, photog. At Fox, Brooklyn, week May 4. Running time, 70 minutes.

Joan Foster....................Sally Eilers
Alice Mudge....................ZaSu Pitts
'Ma' Gillsspie...............enrietta Crosman
Dick Charlton...............Charles Starrett
Millicent Wells...............Irene Hervey
Chuck Wells...............John Mack Brown
Ezra MacDuff...............Russell Simpson
Phil Lang...............Cornelius Keefe

ZaSu Pitts almost but not quite saves this one with the laughs she creates, but a complete save is too much to ask even of that first class comedienne. 'Three On a Honeymoon,' whose title is a misnomer, doesn't get beyond the double bill level.

Story is a reminder of most of the details contained in the numerous takeoffs on the 'Grand Hotel' plot method. A quasi-character study and, like two or three of its predecessors, laid on an ocean liner. Some of the details are too remindful for comfort.

Sally Eilers, as the spoiled daughter of a steamship magnate, is the motivating character. There really is a pair of honeymooners, as the title states, but there's lots more than three on the cruise. Almost the whole passenger list somehow becomes involved in the honeymoon. At the finish there are two more honeymoon couples, Miss Eilers pairing off with the handsome Second Officer (Charles Starrett), while Miss Pitts and Russell Simpson hook up for comedy purposes.

It's all about the spoiled and tomboyish young lady's trip to get away from a nagging step mother, and the efforts of the young ship's officer to carry out an assignment—that of chaperoning the boss' daughter. There's some crook stuff and a suicide during the trip, not very exciting, but all under the heading of necessary padding.

Misses Eilers and Pitts, co-featured, are pretty and comical, respectively. Henrietta Crosman, a proficient comedy sideline sitter-inner through considerable past experience with such roles, again sits in as the sporting old lady who keeps the several sets of lovers in good humor with her wise cracks, and patches up their little quarrels. When Miss Crosman refuses to accept the lovers' spats seriously, she voices the likely sentiment of the picture's audiences.

There's a brief but interesting display of the ship's mechanical departments, but otherwise the photography sticks to formula for boat dramas. One of the two scenes off the ship is set in an Algerian cafe, where a cooch dancing line performs some well staged dance formations, and an unbilled brunet sings the chorus of a song. *Bige.*

ORDERS IS ORDERS

(BRITISH MADE)

Gaumont-British production and release starring Charlotte Greenwood and James Gleason; Cyril Maude featureed. Directed by Walter Forde. Story by Ian Hay and Anthony Armstrong; screen play, Sidney Gilliat and Leslie Arliss; additional dialog by Gleason. Unit production manager, Victor Peers; assistant directors, Bryan Wallace, Frank Cohen; camera, Glen MacWilliams. At Westminster Cinema, N. Y., week May 2. Running time, 60 mins.

Wanda...............Charlotte Greenwood
Waggermeyer...............James Gleason
The Colonel...............Cyril Maude
Dave...............Finlay Currie
Zingbaum...............Percy Parsons
Brigadier...............Cedric Hardwicke
Pavey...............Donald Calthrop
Captain Harper...............Ian Hunter
Patricia...............Jane Carr
Dashwood...............Ray Milland
Quartermaster...............Edwin Lawrence
Slee...............Eliot Makeham
Goffin...............Hay Plumb

British-made patently primed for the U. S. market but nix for this side despite its obvious Anglo-American hybridizing. Will not do for anything but the arties or a house such as the Westminster Cinema (former Charles Hopkins legit house on West 49th, N. Y.), with its all-British film policy.

It had a good idea which never materialized. Probably read great on paper but never was fruitfully capitalized. Idea of a Hollywood film company moving into a British barracks for a cinematic location was designed to satirize Hollywood's bombast and fumbles, but evolved into a pointless and very obvious farce.

Motivation by which the Hollywood film company on location near the barracks is enabled to turn His Majesty's army topsy-turvy is very Macksennett. The o. k. to 'go as far as you like' refers to another military problem—that of combatting the mauraudîng rats on the commissary. Instead the colonel in charge of the Royal Loamshires figures that the brigadier-general has approved the idea of the American film company using the British troops as on-the-cuff extras for the military picture being made.

Rest of the comedy is a film-within-a-film. Some of the comedy comes from the screen dialog of the daily rushes, seemingly replying impudently to the colonel's interrogations.

Best that can be said for this G-B is that Cyril Maude and most of the native cast eclipse the American importees. Maude is particularly staple as the colonel. Ian Hunter and Cedric Hardwicke likewise register and, if never before in Hollywood, suggest west coast possibilities. Jane Carr as the femme lead is as light as her assignment, that of the colonel's daughter.

Gleason is the slangy, impudent, boorish, hoggish director from Hollywood who, given a barracks, takes the whole British army. Miss Greenwood is cast as his yes-woman and general assistant. She, too, wears the same burlesque-checkered suits that her director-boss wears and is always on tap with a gramophone to appropriately set the motif and locale of any action, be it Bombay, Moorish or British. It's all to accompanying disk recordings.

The satirizing on American film manners and methods, if not particularly complimentary, is done with restraint and little offense. As is obvious, the G-B hope was that via the importation of the Greenwood-Gleason stellar duo and its subject matter it would find a more extensive Anglo-American market. But the idea died aborning at Shepherd's Bush Studios, London, where the film was shot under Walter Forde's direction.

As is a common fault with almost every British-make, the sound is bad. It's bad not alone because the English dialect is basically foreign to the American ear, but it's technically poor. The sound crane seldom seems to move with the action so that walking to or away from any given position always brings a diminuation of sound one way or the other. *Abel.*

WHIRLPOOL

Columbia production and release. Stars Jack Holt, with Jean Arthur, Donald Cook, Allen Jenkins and Lila Lee in support. Directed by Roy William Neill. Story by Howard Emmett Rogers. Adaptation by Dorothy Howell and Ethel Hill. Film editor, Richard Cahoon. Photography by Benjamin Kline. At Casino, N. Y., week starting Friday, May 4. Running time, 60 mins.

Buck Rankin...............Jack Holt
Sandra...............Jean Arthur
Mac...............Allan Jenkins
Bob...............Donald Cook
Helen...............Lila Lee
Thelma...............Rita La Roy
Barney Gaige...............John Miljan
Morrison...............Willard Robertson
Farley...............Ward Bond
Editor...............Oscar Apfel

Majority audience interest may find disappointment with the ending but little else about 'Whirlpool' is likely to displease anyone. Based on one of the most surefire father and daughter stories ever screened, with heart interest running high throughout, it is a piece of film merchandise that's well above fair in entertainment appeal.

Since the Jack Holt name isn't powerful enough on box office suction to pull a poor picture to over-average business, a well-directed exploitation campaign would be advisable.

Jack Holt's fans will like him as the hard-luck hero in this one in which he knows the manly thing to do. Although picture starts out with Holt as a carnival owner who has plenty of grifting and rough stuff on his show, this bad character angle is quickly disposed of and the foundation laid for some heart interest that ought to have the ladies handkerchief-minded.

Going up for a 20-year stretch after an ill-fated fight on the carny lot just after Holt has married and is ready to jump the outdoor show business, the story has Holt writing a phoney letter to his wife which suggests he's committed suicide. She remarries and a daughter by her first husband grows to womanhood.

Story has both meat and effective development, taking Holt into the night club business after his discharge and mixing him with his daughter by accident. While father and daughter have a field day of it prior to his decision to skip because of a gangster trial at which he doesn't want to testify, the mother never knows her former spouse is alive.

The average scenarist and director would have insisted on bringing in the mother somehow. Fact that in 'Whirlpool' this isn't done is greatly in its favor, but whether the fans won't be disappointed that Holt has to kill another man and then himself for the finish is something else again.

Picture justifies this finish because a vengeful racketeer lawyer has discovered the Buck Sheldon of the present was the Buck Rankin of the past and is threatening to spread it on newsprint paper. He's murdered and that evidence is destroyed, but someone forgot about the girl who tipped the lawyer off on the secret.

Holt gives a fine performance, graying up after 20 years behind bars, while for high sympathetic and heart interest, Jean Arthur is what the doctor ordered. Mother is played by Lila Lee, while comedy responsibility rests mainly with Allen Jenkins, a good type for spot allotted here.

Nice cutting job sustains a good pace and maintains action without leaving anything of importance missing or upsetting continuity. Some camera work to suggest march of years in one case and a night of gaiety in another, has been effectively spliced in. *Char.*

Success at Any Price

Radio production and release. Features Douglas Fairbanks, Jr., Genevieve Tobin, Colleen Moore, Frank Morgan. Directed by J. Walter Ruben. From play by John Howard Lawson; adaptation by Lawson and Howard J. Green. Photography, Henry W. Gerrard. At Rialto, N. Y., week May 2. Running time, 74 mins.

Joe Martin...............Douglas Fairbanks, Jr.
Agnes Carter...............Genevieve Tobin
Raymond Merritt...............Frank Morgan
Sarah Griswold...............Colleen Moore
Fisher...............Edward Everett Horton
Jeffery Halliburton...............Allen Vincent
Dinah...............Nydia Westman
Hadfield...............Henry Kolker

He crushes everything around him in an Horatio Algerish climb to wealth and business heighths, then tries to commit suicide for a happy recovery fade in the arms of the gal who waits for a building or something to hit him. The hero of 'Success At Any Price' is an uninteresting, conceited person, but the picture around him can be endured. The dialog makes that possible.

John Howard Lawson and Howard J. Green, writing the dialog, supplied the only punch that exists. Again they demonstrate the value of words, notably where the action offers little, as in this case.

'Success' is episodic, unreasonable and anything but audience proof in treatment of its plot. At the outset it makes Douglas Fairbanks, Jr., an unsympathetic character, something from which he never recovers. In the first couple reels or so, the lack of sympathetic interest isn't so pointed, but before the final spool is reached it has become acute after he determinedly tramps on the necks of everyone, including those who have befriended him.

An effort is made a little beyond middle to inject a feeling of commiseration for the hero because of his wife's peccadilloes and the shattered dream of babies, but it's doubtful if the average audience won't feel he had this coming to him.

Picture is draggy throughout and in plot a pipe dream of the first order. Somebody more matured in the Fairbanks spot would have made a little more believable.

Frank Morgan and Genevieve Tobin are both excellent in assignments of a character that are not really up to their standard, while Colleen Moore rates a weak third among those supporting young Fairbanks. Miss Moore does the office secretary who waits for her Algy boy friend to topple from his high horse.

Nydia Westman proves a good comedy type as another office slavey, a loquacious, gum-chewing girl who reminds a little of Daphne Pollard. *Char.*

Incorporations

IA

Sacramento.

Permits to Sell Stock

Independent Film Distributors, Inc. Motion picture sales. To issue three shares of total of 2,000, no par value.

Fictitious Firm Names

Abe Wider, S. A. Wyse, M. A. Cowles, doing business as Golden Gate Amusement Co.

George M. (Chuck) Riesner (screen director and actor) and Ernest B. Mason, doing business as Chuck Riesner Sporting Goods.

OKLAHOMA

Oklahoma City.

Altus Amusement Co., Inc., Altus, Okla. Capital stock, $5,000. Incorporators, Pat McGee, Oklahoma City; Joseph H. Cooper, New York City and J. H. Everest, Oklahoma City, Okla.

Muskogee Baseball Assn., Inc., Muskogee, Okla. Capital stock, $3,000. Incorporators, Joseph J. Magat, M. L. Bragdon and Joe Paul, all of Muskogee.

Mascot's Air Stuff

Hollywood, May 7.

Mascot Pictures has closed a deal with the Howard Hughes for choice of over 2,000,000 feet of original negative from 'Hell's Angels' to be used in some of Nat Levine's forthcoming air features.

First selected footage will probably be incorporated into 'Crimson Romance,' which will go into production about May 15, with David Howard directing.

Stock Market

(Continued from page 6)

dropped only .54 in comparison with a dip of 4.70 in Dow-Jones industrial averages. Industrial averages stood at 98.20 at close Saturday where it showed a drop of 8.35 points in two weeks. It is a well known axiom in the street that stock prices do not advance while commodities are selling off, and that usually prices of issues on stock exchange follow those of commodities in case of a big dip. These factors, coupled with feeling that peak of spring activity has been reached, aided in decline of stock market in recent days.

Rails closed at 45.68 and utilities at 23.16. Which means that these two groups together with industrial group may test the March 27 lows within the next week or two. Lowest point for industrial averages in March was 97.41 and the Dow-Jones averages hit 97.70 Saturday, which is the low of the current reaction. Stiffening of demand for several amusement stocks helped group as a whole Saturday. In fact, Loew's reached high of week at 33⅜ during the day, while Paramount certificates also climbed to week's peak.

Warner rothers common stock slipped a little behind amusement group and was weak most of time. Radio Preferred B dropped to 27⅞ before meeting support though it came back near end of week. Fox A closed near bottom but did not fare so badly considering its recent climb. Loew's common stock was about the steadiest of amusement issues. Though it slumped with remainder of group, it managed to close at 32⅝ and never dropped below 31.

That the market has reached a critical level is admitted by even the most optimistic. If stocks sell off in heavily increased volume one of these days, many think that this may mark the end of present decline in prices. Despite fairly optimistic forecasts for summer theatre business, statistics show that amusement stocks seldom go up during the last part of May or in June. In fact, vast majority of June months have witnessed slumps in prices of amusement issues. This is supposed to reflect falling off in boxoffice receipts for summer months.

Latter part of July and August has generally seen a reversal of trend, for then prices of amusement stocks begin to reflect increased fall business or hopes for a pick-up in theatre attendance.

Earnings Reports

Film company issues were helped by favorable earnings reports. Radio Corp. reported $1,335,725 net in first quarter, comparing with a net loss of $478,13 in 1933. Fox Film showed a net profit of $805,376, after taxes and charges, compared with a net loss of $557,122 for the March quarter of previous year. Radio Preferred B apparently had discounted favorable report in last two weeks when it soared to new highs nearly every day. However, it rallied strongly issuance of report. Radio common also was extremely active. Both stocks closed week with only fractional losses, despite general market weakness. Fox A stock held fairly steady until last part of week, having had its move upwards in advance of favorable earnings report.

Steadiness in Loew's probably may be attributed to report for 28 weeks ending March 15, which showed increase in profits over same period a year ago amounting to $1,960,191. Report showed net profit, after depreciation, taxes and subsidiaries preferred dividend of $3,973,472, or $2.38 a share on common stock, against $1.04 for period in 1933.

Recent activity at high levels by Loew's stock may in part be accounted for in reported action of Western Electric Company in disposing of 164,000 Loew shares in open market. Western Electric obtained this stock when Film Securities Corp. defaulted on notes held by 17 banks and corporations last year.

Eastman Kodak, common, lost 4⅝ points net during week. This decline is pertinent because directors of the company meet this week to vote on dividend. Present rate is $3 monthly, and at present prices stock only yields 3.3%. Eastman stock closed at 90¼, and was at 89 at one time during week. However, this issue recently climbed to a new 1934 high at 96½, and decline this week cannot be viewed as indicating any change in dividend rate. If change is made it is believed it would be increased.

Loew's preferred dropped 3¼ points, Universal preferred, 1 point, and Warner preferred lost 2 points net. Otherwise prices of common stocks in film group on big board dipped only fractionally, Saturday close showed.

Rise of Paramount- roadway 5½s to new high at 47 and 10¼ points net during week was feature of bond market. Approval of reorganization plan which includes retirement of these bonds prompt remarkable climb of these liens. Paramount-Broadway bonds made net highs nearly every day starting Tuesday. Paramount-Famous-Lasky 6s and Paramount-Publix 5½s also were active and sought on Tuesday and again Saturday. These liens and certificates for same showed net gains of 1¼ to 2 points on week. Showing in Paramount bond group was all the more prominent for the reason that other picture company liens fell off.

Pathe 7s lost 2¼ points net after developing weakness Saturday. They closed at 95¼. General Theatre Equipment '40 bonds lost 1¼ after climbing to 11⅜. Loew 6s managed to remain above 100 and lost half a point to close at 100½.

While market may decline further, there is nothing in selling of stocks to indicate that Wall Street expects a drastic exchange control bill from Congress. If control measure actually is passed at this session, those watching prices fail to see any real prospect for a drastic law.

Summary for week ending Saturday, May 5

STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg.
7⅜	3¼	000	American Seat	5	4½	4¾	— ¼
5¾	2⅛	1,300	Consol. Film	4⅜	4	4	— ⅜
31	23	4,000	Columbia P. vtc	20	27½	28⅛	— ⅞
17⅛	10⅜	4,300	Consol. Film pfd. (50c.)*	10⅜	15⅞	10½	
90½	70	4,900	Eastman Kodak (3)	94½	89	90¼	—4⅝
17½	12¼	10,500	Fox, Class A	10½	15¼	15⅝	— ¾
25¼	18½	82,000	Gen. Elec. (60c.)	22⅛	20½	20¾	—1⅜
35⅛	25¾	55,500	Loew (1)	33⅜	31⅝	32⅝	+ ¼
97¼	72	900	Do pref. (6½)	95	94	94	—3¼
7	4⅝	3,400	Madison Sq. Garden	7	5¾	6¾	
26	21	300	Met-G-M pref. (1.89)	26	25¾	25¾	
5⅞	1¾	44,800	Paramount	5	4⅛	4⅞	
4¼	1½	9,200	Pathe Exchange	3	2⅝	2⅞	
24½	21½	20,700	Pathe, Class A	23⅛	20⅜	21⅜	
9⅝	6½	121,200	Radio Corp	8½	7½	7⅞	
34¼	15	77,000	Radio, pfd.	31⅜	27⅞	30	
4¼	2¼	22,800	RKO	3⅜	2⅞	3¼	
46½	16⅞	†00	Universal pref.	43	43	43	
8¼	4⅞	31,100	Warner Bros	7⅛	6½	6½	
31⅞	18½	100	Do pfd	28	28	28	
47¼	35¾	35,800	Westinghouse	30⅛	30	30⅛	

† Paid this year. * 10-share trading unit.

CURB

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg.
30		300	Columbia Picts				
11¼		3,800	Technicolor				
3⅛		1,000	Trans Lux (10c.)				
13	3⅛	$83,000	Gen. Thea. E '40	11	10	10	—1¼
72	51	32,000	Keith 6's, '46	71	70	70	
102	85	20,000	Loew 6's, '41	102	100½	100½	— ½
98⅝	85	13,000	Pathe 7's, '37	96½	95¼	95¼	—2¼
54¼	29⅛	66,000	Par-Fam-Lasky 6's, '47	52¼	49	51⅞	+2
54	28½	110,000	Par-Fam-Lasky 6's,' ctfs., '47	50½	48¼	50½	+1½
55	29¼	63,000	Par-Pub 5½'s, '50	2	40⅛	52	+1¼
54	29	163,000	Par-Pub 5½'s, '50, ctfs	51	48¼	50¾	+1¾
47	30	224,000	Par-Broadway 5½'s, '51	*47	35	46	+10¼
63½	40⅞	370,000	Warner Bros. 6's, '39	64⅛	60⅛	62	—2

OVER THE COUNTER, N. Y.

Bid.
¼
⅝

* Ne

MUSIC HALL, N.Y.

Teacups and other pieces of pottery come to life once more in a 'Dresden China' ballet on the Music Hall stage. Some day those teacups are just not going to come to life. But if a customer ever sees that happen, the customer probably will learn that he got into the wrong theatre. Because on the Music Hall stage teacups always come to life.

Life within a teacup as illustrated by the ballet provides the first of three items in the current week's episodic stage presentation, entitled 'Romantic Deflt.' Second, billed as B on the program, is called 'The Fisherman' and serves as an introduction to what in the outdoors is known as the blowoff, but in the Music Hall is referred to as the piece de resistance. 'The Fisherman' is performed in what constitutes 'one' at the Music Hall, but which would be the whole darn stage in almost any other theatre.

After Edwina Eustis, tall contralto, and the male ensemble for the 'The Fisherman' introduction, garbed in Dutch fishwomen and blue oilskins, respectively, the whole stage staff of 100 or more paint human color schemes on the full rostrum.

Scene is a beaut, exceptionally so even at the Music Hall, where scenic sightliness is the usual thing. The locale is the Netherlands and the set presents a public square. In the background is a structure that at first appears to be a hangman's scaffold, but later proves to be a harmless drawbridge. Instead of a hanging, the audience sees a novelty entrance by the Rockettes. The pony line, girls disguised as tulips, ride in on a prop boat that moves as though the canal water has St. Vitus dance.

Rockettes, ballet and singing corps all on for the big scene. Plus Eddie Miller and Evelyn Duerler, who double in delivering the theme song, 'My Man is a Fisherman,' or something like that. They're a splendidly voiced lead pair, particularly Miller whose fine voice has filled all the Broadway film Palaces, and fills the expansive music hall just as though it were the Palace. The amplification helps here, of course, but Miller's voice is a natural.

Miller, who appears in the stage finale in costume, also makes an earlier appearance in the pit to lend the overture a vocal windup. The overture this week, and a departure, is a medley of popular tunes.

Picture, '20th Century' (Col). Business pretty fair in the rain Thursday night. *Bige.*

CAPITOL, N. Y.

A good show this week at the Cap. Oke both ways, stage and screen. Biz strong opening night with a line out for the last show and the inside tapes up. The Gable-Powell-Loy marquee pull in 'Manhattan Melodrama' (Metro), combined with the film's basic audience appeal, may warrant another holdover session at this house. Picture is there and the stage show ditto.

This lineup seemingly substantiates Louis K. Sidney's boxoffice theory that the time to give 'em a wow show is when the picture is good; not merely when the flicker is poor. It's sound judgment and may do much for general benefit of everybody's boxoffice to wean the now too-wise public away from the idea that when the rostrum fodder is highly delectable there must be something wrong with the feature. And since it's still the celluloid that pulls 'em, after all in a picture house—for the obvious reason that it's a cinema first and a music hall second—this policy if adhered to should have very vital b.o. reflexes in the future for all theatre operators.

Jack Benny and his revue topline and Lanny Ross bottom-lines. And in between, there's Cardini, that corking card manipulator from the Casino de Paree who achieves an individual click all his own that's on a par with Benny, Ross, et al.

Per usual Mary Livingston (Sadie Benny) foils for her husband's suave comedy, while Lanny Ross contributes the vocal and romantic interest. The Maxwell House tenor on the strength of his lone Par flicker, 'Melody in Spring' (or maybe it's apart from that), seemingly has achieved no little b.o. pull by himself. The femme salvos opening night attested to that. Ditto for the Benny-Livingston act, indicating the strong dial-inners' turn-out. So much so that Benny wondered how come so many were away from their radios tonight (Friday) which is when he's on for General Tires at 10:30 p.m. (The way the last show broke Benny-Livingston must have made it to the NBC studio by a traffic ticket).

One of the funniest interludes is that hoke trio, the 3 Chicken Sisters, a broken-down Cherry Sis combo. They call themselves Chico, Henno and Coopo, and admit they copped the idea of the billing from the Marx Bros. One is Keresmithish in build, the middle 'un a fresh gal, and the quiet end girl speaks like a Hester street hillbilly. Withal Benny has primed 'em well.

The 24 Chester Hale Girls go through some interesting Harlemania and semi-Oriental impressionistic terps in great style and seemed to mean more on this bill than usual.

Plenty of show but doesn't seem to bother. Feature runs 93 minutes and stage show another hour; altogether over two and a half hours of entertainment (including the usual newsreel and the NVA trailer and basket-passing) but no bore. Possibly if the turnover becomes a problem that hoke Clyde Beatty routine by Benny could be chopped; not especially funny. *Abel.*

ALHAMBRA, LONDON

London, April 24.

Bobby Howes is the headline attraction here. Outside of having played some years ago in an act called We Five (Howes, Roy Royston, Laddie Cliff, Claude Hulbert and Bobbie Comber) this is his first vaudeville date.

Howes was originally slated to open for John Southern at the Victoria Palace, but Southern ducked when he found the musical comedy and screen star with the 'trimmings' would run him into around $4,500 per week.

As a whole, his effort is disappointing, and looks like it was put together hurriedly. Using the house gals for background, Howes sings a number which does not mean a thing. His next is a comedy offering, which is better. Then he goes into one with a straight man, both doing a couple of A.K.'s over a pot of beer. This is a bit done in one of Charlot's shows, by Herbert Mundin. For a finish, full stage is used, with 32 gals and 18 men dressed as cops, and the comedian affects a comedy cop. Reception was excellent, and act will pull them in. Understood Howes gets $2,500, with Sir Oswald Stoll paying all the extras.

Supporting bill has too many single men acts, which detract from the headliner.

Scott Sanders in a comedy cabby scene is funny in spots, but is on too early to get full effect of the offering.

Malinoff's Russian canine actors look very much like Marinoff's dogs that played the Palladium some months ago. Might be a misspelling. Dogs did not seem to work too freely, with backstage crew not helping any.

Jack Barty offers a similar vehicle to the one he has been doing for years, with only change a few digs at Hollywood, always sure of a laugh here.

Jack Francois in some eccentric stepping and taps has a nice personality.

Charlie Higgins in crude makeup does comedy numbers that are too long. Supported by Bert Bray in cross-fire comedy talk, but very little that's new.

Renee and Godfrey, brother and sister team, with man dancing while playing violin and woman specializing in good toe work.

Houston Sisters, back together again after Renee's film debut, clown a lot, but seem to have no definite vehicle. Act is disjointed.

Sonia and Vernon, man-woman act, doing some dancing with xylophone accompaniment, make a good opener.

Gordon Ray Gals, permanent house troupe, are on and off, too frequently.

ORPHEUM, LINCOLN

Lincoln, May 4.

A whirlwind gymnastics combined with the ordinary in dancing makes this week's Orph bill something like the house trade likes to see. Although there's only three acts on the bill for a fast 35 minutes, it moves and the neighbors applaud. A direct contrast to the previous canto and a strong argument from this section for vaude shows that appeal to the eye, rather than the ear.

Danny and Edith, colored dance team, execute the usual fast and difficult tap steps, but add novelty to it by skipping rope all the time. This pair opened and stopped the show.

Sanna and Loomis, comedy dancing, deuced with the same tempo and scored on Sanna's monkey impersonation and sojourn over the seats. These boys have acrobatics down to a fine art, keeping away from the ordinary toe clicking. Do challenges on the encore.

Five Roses, the old DeCardo turn with new faces, shut the bill with the novelty barrel and teeter board offering. There's a kid in the act who does a triple from the board to a shoulder chair and with a little more stage presence, he'll slay family trade. Big stunt is a four-barrel high climb by one blindfolded and a jump into one on the board for a rain of the flipping company in every direction.

'Such Women Are Dangerous' (Fox), the pic, with an NVA short, Universal news and comedy. Biz good. *Barney.*

STATE, N. Y.

Anatole Friedland's tab version of 'Fifty Thousand Frenchmen,' which has been making the rounds since the tail end of 1933 and rated among the initial unit crop, spans the stretch between showings of 'Gambling Lady' (WB) and retails a diverting mixture of impersonations and dancing. Friday's early evening attendance found the excerpts from the musical's book depressingly dull but heaps to get excited about in the mimicry of Venita Gould and the loose-jointed leg roustabouting dished out by Al Norman and the two youngsters who help give solid substance to his act.

It takes the production about 15 minutes to unload its vapid chatter about the peekaboo side of Paris but once this is out of the way the going is easy on the eye and the ear. Stepping phase of the proceedings reaches its climax with a fan dance by Dorothy Morgan. Number is effectively cued up to by the line and the girl with the ostrich appurtenances regales with a tease exhibit that's one-sided enough to call for no complaints from either the customers or the extra-censorial elements. Other tootsie specialists that make pleasant points of interest for both the eye and sense of rhythm are Peggy Alexander, Betty Castle, Dot Shennahan and Alice Daily.

With the musical's book offering nothing to make risible hey-hey about the laugh load of the show revolves pretty much around what Al Norman can excite from a monolog and his crossfire with the two boys, planted in the audience. Norman also gives them something to chuckle about when he turns to impersonation. But it was the takeoffs fashioned by Miss Gould that endowed the Friday evening occasion with its high points of approval. The bits she pulled out of her kit in the finale scene tied up everything. She could have gone up for another half hour and held them intact.

'Fifty Million Frenchmen' follows a sockerino week with Joe Penner. Business Friday evening was away back to normal. *Odec.*

FOX, BROOKLYN

There was sorrow backstage Friday night, but the audience didn't see it. Two weeks' notice was issued to the whole staff that afternoon, upon the management deciding to close up. However, the Fox isn't alone in the rocking boat. The neighboring Paramount also folds in two weeks.

Two closings, eliminating more than 7,000 seats in downtown Brooklyn, will ease up the highly competitive situation in the business district of that borough which, if classing as a city instead of just part of New York, would rate among the first four cities of the country with its more than 2,000,000 people. Should the Fox and Paramount stay shut for any length of time it will be soft pickins for the Metropolitan (Loew) and Albee (RKO). Also a break for the Strand (Warners), which serves its pictures straight.

Stage show with the picture 'Three on A Honeymoon' (Fox) is average this week, so was business Friday evening. That means everything light. Band presentation, economically booked and staged, is about as much as can be had or expected under the money circumstances.

It's strange indeed that this show should now rate as second grade entertainment, when in retrospect it compares with anything that was in vogue five or six years ago. In those red hot band presentation days, of which Paul Ash is the symbol, the Fox's current show would have been called and accepted as corking amusement. But the cycle has passed for big city amusement purposes.

But for a preceding dance by the 22-girl line, Doyle and Donnelly were practically opening the show, yet they overcame that and held their margin all the way as the standout turn on the show. A straight talking comedy act, Doyle and Donnelly might have been accorded a better position for the show's sake more than their own. It appears some stagers appear to prefer eating their desert first because that happens to be their favorite course, but that doesn't always go so well with the customers or the show.

Doyle and Donnelly are assisted by a cute looking girl, Mary Ann, who does the foiling while the boys talk and sing. Turn is youthful looking and a fast working entry.

Bert Frohman, who's been in here for a run as m.c., drew applause upon his entrance, denoting he's accumulated some popularity. He sings, talks, dances and leads the orchestra, showing up well in all departments. For his singing Frohman drags out a piano accompanist, making two on this bill. Other is used by Phil Duey, who gets the feature billing this week as a 'radio star.' That rating may be only the theatre's own opinion, although Duey sings well and the audience liked him. But he'll have to get a rep before 'radio star' next to his name means what it says.

Jack Starns' novelty blacked-out adagio turn and Arnaut Bros. are the other current specialists and land their usual returns. Arnauts did a lot of unnecessary stalling in the early moments, making it tough for their whistling number and the latter needed all of its natural class to surmount the handicap.

Girl line in its three numbers looks nice on costuming and danced well, too. Last winter the Fox liners were classed as stumblers rather than precision dancers, but that appears to have been corrected for they're working very neatly now, starting and finishing together. A pair of 'em, blonde and brunet, step out to form a threesome with Frohman. With the rest of the girls backing them up, this home-made specialty combination brought the show to a fast finish.

Band's one instrumental specialty, conducted by Frohman, was announced as an arrangement by Willie Kreager. That Kreager, an excellent comedy director, was assigned to just sitting among the musicians without playing or leading, didn't look or sound logical. *Bige.*

HIPP, BALTIMORE

Baltimore, May 4.

Paucity of patrons in pews opening show, opening day, had the managerial brows knitted into knots. Poorest inaug of any week in months, but factor that really stupefied was the line-up on tap. Has been long time since Iz Rappaport has doled devotees a double-barrelled top-notch fare. Usually house totes a sock in one mitt and feints with the other; but currently the Hipp stands two-fisted before the b.o. with chin well up, '20th Century' (Col) is unspooling in the booth and Georgie Price leads a four-act parade across the rostrum. But no business.

Price is not W. K. in these parts; majority of locals have a smattering remembrance of his ether chores, but it's highly dubious he can wreak a real raid on the burg's box office. His stint, next-to-close, offs sluggishly through a stalling that doesn't click. It's an immediate barrier to beat, but he hops it by hurrying into succession of chants that sweeps mountingly.

Preceding act, Keller Sisters and Lynch, spanned 11 mins. with harmony. As customary, cinched. Shut, Charley Ahearn and his Millionaires. This vet hokum hotch-potch fared but fairly. Lasted bit too long for audience, it seemed. The six stooges as burlesk-trampy as of yore, and the single girl, seemingly present to supply the femme touch, is oke in her concessions, though that grass-skirt squirm might be tempered trifle, out of deference to family trade the Hipp largely carries.

Opener, mild, dance flash, George Andre Four. The group's togged in avian costumery, rather a novelty, and parade pretty standard routine, but oke on summation. It's a close repeater for an act at this house. *Scharper.*

PALACE, N. Y.

Unusually well-balanced quintet of turns will entertain most customers once they're inside. But probably not much on getting them inside. With the weak 'Stand Up and Cheer' (Fox) on the screen, the Palace hardly figures to have a profitable week. Pic just completed a forced two weeks at the Music Hall.

Stage drafting power is centered on Lee Sims and Ilomay Bailey, from the radio world. They are delivering 100%, in the trey spot here, with Miss Bailey's rendition of Ravel's 'Bolero' to a symphonic arrangement clearly stopping the show Friday evening. It's a pronounced sock, as are her other two songs, and Sims piano solo. Speed of the turn, however, can be greatly enhanced by a trimming of the introductions and a slight tapering off of the gushy personality stuff.

Opening the layout are The Three Cossacks, a fast and colorful skating turn entailing two men and a girl on a small, raised platform. Following them are Ames and Arno, mixed knockabout comedy team, who were mildly funny when caught, or at least the audience received them so—probably due to two or three old wheezes sprung by the eccentric gal.

Harry Burns, next-to-closing, and Mattison's Rhythms, closing, wind the show up to a highly satisfactory finish. Burns' Wop dialectic material, with two girls and an accented straight man in assistance, garnered a load of deserved laughs, the intimacy of the house lending itself nicely to the hokey turn.

In the 'Rhythms' act a flock of good young talent is uncovered in the five boys and three girls. This goes double for one lanky kid, who, while evidently having studied Hal LeRoy very closely, shows promise of reaching an eminent position in his field very shortly. All he needs is a little more grace and ease in delivery and a haircut. Rest of them are also dancers, except an exotic bit of femininity who sings. Speed is the keynote of this flash and it holds it all the way.

PARAMOUNT, B'KLYN

They brought Ethel Merman over here after a week at the Times Square Par, booked in a few acts around her and padded it all out into a 56-minute unit that anything but resembles Cunningham of Kansas. He could beat this show on speed with both legs busted. Miss Merman heads the lineup and is on twice, but someone overlooked the real talents of Chaney and Fox, the class dancing team, so spotted them in a short position about middle and then forgot about them.

But two of the other acts have a field day of it, the stooge turn of Tommy Mack and the team of Bellet and Lamb. Latter must be working out some new material. They'd stayed around long enough at the Saturday matinee show to indicate that, and meanwhile, people were going out for a smoke until the show started up again.

Team drew the fancied next to closing spot, whereas the Tommy Mack act, on second, was much better on laughs. Mack act, however, is too long for picture house purposes, also.

Miss Merman does a medley of pops and 'Love Thy Neighbor' from 'We're Not Dressing,' with Johnny Green pianoing. Green, a song-writer, conducts the orchestra this week in a group of his own numbers, topping it all with some fast ivory pounding.

Down at the close with the stage set as a barroom of another day and a miniature rostrum in the background, Miss Merman fits into a number built around 'Eadie Was a Lady.' It's not as compact as it could be, but Miss Merman's voice and sales ability excel here as earlier.

Hal Menken's rhythmic dance on the stairs and drums provides a snappy opening, the girls preceding him in stair dances and to provide background. One girl was out of the line Saturday afternoon, 23 appearing. A ballet number is built for Chaney and Fox, but it's nothing much.

Business brutal Saturday afternoon. Picture, 'Double Door' (Par), day and dating with N. Y. Par.

In the special short for NVA week Walter Huston uses the word 'contribute' twice, but pronounces it two different ways. Cutting also bad. *Char.*

LONDON PALLADIUM

London, April 24.

Opening the bill, not counting the Sherman-Fisher troupe of house gals, a permanent here, were Grace and Paul Hartman. Act traveled 6,000 miles from Hollywood to get first spot at this ace house and was canceled after first showing. That's show business.

Two of the headliners are Harry Roy and his band, from the Mayfair hotel, and Elsie Carlisle and Sam Browne. Both can thank radio for their coveted positions. Former, less than two years ago, was getting $1,250 at the London Pavilion for four-a-day. Now getting $2,750, and asking more. Latter duo got a break with Ambrose's band when they were crooners in chief for this outfit and a regular ether act relayed from the hotel. Now as a vaudeville offerings they are collecting $750 per.

Roy is youthful, full of vitality, has a good aggregation, and plenty of comedy. Boys look like they are enjoying their work, with personality oozing out of them. Stayed 30 minutes, and will return here after three weeks, by actual demand.

Carlisle and Browne croon their way into popularity, with audience asking for songs they made popular on the air. Nevertheless, they stayed too long, with best part of offering being Bert Read and Slim Wilson, two pianists from the Ambrose orchestra.

Important American importation is Miss Gene Dennis. There is novelty about this simple and good looking gal. Not the type of act ideally suited for this house, with use of the 'mike' not helpful. Not presented to the best advantage, either. Male announcer, reading from a slip of paper a speech about this psychic's accomplishments, does not convey realism. It is in her favor that house gave her undivided attention despite this lack of salesmanship.

Will Fyffe, in two numbers, first as an octogenarian and then as old salt, registered his usual quota of laughs.

Brookins and Van, darkies, do an act modelled on the lines of Moss and Frye and Buck and Bubbles. Typically negroid, with that nonchalant style which greatly appeals here. Can do with a few new gags, though.

With the Two Schenks in the house, but not playing, due to length of program, Vic Oliver and Margot Crangle actually closed the bill. Act is a holdover, due to sail back to New York, but were prevailed upon by management to stay another week. With laughs at a discount, they filled a dire need. Held house intact, despite their oft-repeated vehicle.

Openers, second show, were Three Auroras (holdover), balancers on cycles, and Freddie, Phyllis and Ann in Condos brothers' routine, deputizing for the Hartmans.

PARAMOUNT, N. Y.

Back to vaude at the Par this week, show being tabbed frankly 'Spring Varieties' and acts run off in a regulation vaude manner. Six acts plus the line of girls. Except that everybody works only a few minutes here and there, and the headliner, Milton Berle, works about 35 or 40 minutes. Say anything you want to about the Berle, you can't deny him one thing—he works hard.

At the Par Friday night, with as many empty seats as occupied ones, Berle's hard work seemed to get him places, too. The response was long, and sincere and the customers seemed eager to recall him even after the final curtains were pulled and it was evident the picture was about to start. Maybe that needs explained, however, by a knowledge on the part of the audience of what the picture, 'Double Door' was like.

Girls are on fore and aft, and both times in cutely staged numbers. Especially is the opening stanza effective, set being a luscious one with gigantic chandelier and silver fountains, girls in springy white clothes dancing to Mendelsohn's 'Spring Song.' Orchestra managed to get it somewhat off-key and in a strange orchestration but the girls romped prettily about without worrying.

Moore and Revel follow in one pleasantly enough with their drunk dance. Took some pratfalls and got some laughs. Gertrude Niessen follows with two songs. She's been playing Broadway house so much of late that she's almost become a stock company on her own. Still effective piping, however, and she could well have done a third number.

Berle lad bows in here and starts right in, never leaving the stage again except for a few minutes. His stories and mannerisms are still the same, still filched from anywhere at all, still a bit too raw in spots, but still effective. There's a freshness about him that intrigues and holds. Berle has a gag writer, now on salary, a good one, but doesn't bother using too many new gags—it might spoil his reputation.

After about ten minutes of chatter, Berle brings out the Nicholas Brothers, youngster colored tappers, who do themselves proud as usual. Then Berle joins them for a final challenge which surprises by his capable use of his tootsies. He ought to do more dancing in the future, no sense forgetting it.

Norman Prescott, mind worker, follows, and again Berle is on stage, Berle being Prescott's stooge. Prescott is a very clever mentalist, working through the audience for some good effects. Berle has been taught to get his signals and handles them all cleverly with some neat gagging.

Milton comes back again for some more talk and winds up with his radio takeoff, a very funny bit. Has a new ending for this now, blacking up rapidly on stage for a Cantor imitation. He doesn't sing any of his parodies during this show, which is a blessing, and, all in all, impresses about as well as, or better than, ever. Although the show might have been a better one had he worked less and some of the other acts more.

Girls finish off with another Springy number, this time in sports outfits.

No overture this week and no shorts, but newsreel pads the show out to about 140 minutes, fair enough. *Kauf.*

ROXY, N. Y.

It's an off week, artistically, at the Roxy, but as usual untrained juveniles, frankly offered as such, win greater applause than more practised performers. Audiences everywhere fail for the kid stuff, and here they get—and apparently enjoy—a whole mess of it. It's a Fanchon & Marco unit, 'Tomorrow's Stars,' which suggests a greater optimism than these veteran producers usually show. But it seems to be holding the crowd nicely for 55 minutes.

Opens with boys and girls dancing before the bandstand in a more elaborate setting than usual. Wesley Eddy, the house m.c., on to launch the first turn, Lane and Buddy, who do a taps on top of a pair of prop drums and then use the stage for the second number. Not bad dancers and they get the show off to a good start. Followed by Tom, Dick and Harry in a mild mayhem sequence, formless and with little humor. It's a poor imitation of a dozen similar acts, without the spontaniety, yet they get off for a big hand after staying on for an overlong session. Then Gilbert Diaz bobs up to the mike to sing 'Love Thy Neighbor' and 'This Little Pig,' in a cross between a croon and a shout. His voice is unplaced and unrellable, but he has a nice smile and an assured air and the audience took to him.

First touch of professionalism comes with the Foster girls in backless costumes, very short skirts and trunks of equal and sometimes too much brevity. They work with Eddy in a familiar bit in which they are supposed to hait when he blows a whistle, which, of course, is at the most inopportune time. They fall down and sprawl their legs around, and the audience fairly rocks with glee.

Gladys Beck does three numbers in an assured mezzo-contralto, suffering from a poor selection of numbers. Rather too ostentatiously led to the mike to emphasize her blindness and create the kind applause appeal. She does not need this faking, for she can get over without stalling. Jack Liss and a small band work on a band platform in the old orchestra pit; the stand looking rather dimimutive in the wide open spaces. They play well for youngsters, though young Diaz horns in on the middle of three selections.

Closer is Chuck and Chuckles, two negro boys, who are burdened with the billing, 'Vest Pocket Edition of Buck and Bubbles,' which only serves to emphasize how thoroughly lacking they are in the qualities which make the established team a draw. They do a little good dancing, but not much, and for the most part they fall short in every department, particularly the talking. Eddy announces the line girls will show their versatility in a military drill and they come on in blue chiffon over hip length shirts, which permits a very ample display of their rather ample versatilities. Wind up with beating the drums and then everyone on to take the curtain bow.

Film is 'No Greater Glory' (Col), with a Mickey Mouse, a travelogue, which dwells at undue length on the Taj Mahal, and the newsreel. Complete show runs two hours and 55 minutes. *Chic.*

ORPHEUM, DENVER

Denver, May 2.

Denver is apparently finding out what is the matter with vaudeville. One answer is the Brown Derby Revue. A group of doubles for stars make up the show—or at least try to make it up. They sit there, around tables, the setting supposed to simulate that of the Brown Derby in Hollywood. They sit there until called upon to do their trained seal act, and the best thing some of them do is to walk back to their chairs. Local theatre-men bemoan the fact they can't get better acts, but their hands are tied and they have to take what they can get most of the time.

Some of the acts, when they get out of the double stuff and do somethings, such as a dance act, fan dance, or similar, get places. Reception of this unit by Denver audiences disproves the assertion that Denver audiences are cold. They were generous beyond what was deserved.

Denver did not fall for the Hollywood premiere stuff. At eight o'clock on the opening night, when the doubles were to enter in style, being driven up in limousines, about a hundred were in front of the theatre. Denver wants entertainment and not lobby ballyhoo. Doubles do not interest them.

Show opens with Gene Morgan, boss of the outfit and m.c., telling his story, and by the way, he talks too much. Folks at a vaudeville house don't want a lecture, they want to see or hear folks do something. Doubles are dancing to give it the Brown Derby atmosphere.

For initial routine line dressed as daisies, with huge flower hats and pink dresses slit to hips to make dancing easier. The Moore twins, being Gary Cooper's double, do a twin dancing act that gets a hand. Miss Blair tells the m.c. a story that never got a giggle. She's Joan Blondell's double. The Johnson Bros., not doubles for anyone, play some 'atmosphere' music and are applauded freely. Greta Garbo's double and Gene Morgan put on a restaurant argument and fight, and Mae West's double swings her hips and says 'come up and see me some time.' Benny Standish, Buzz Berkeley's assistant, does a number being taught to girls in a picture in Hollywood. (That's what he said.) The m.c. and John Gilbert tortured the audience with one of those gags where the answer is forgotten—when they finally get to it. Travis and Sharpe, billed as stunt men, do some strong-arm stuff, but Loraine Lloyd, Joan Crawford's double, copped top spot with her impersonations of a number of stars.

Line in white satin collars, brassieres and trunks trimmed in black, do a fast short routine for finish. The line can always be counted to put pep even in an otherwise dead stageshow. Orchestra under capable direction of Milt Franklin, gave the layout strong support.

With 'This Man Is Mine' (Radio) on screen, biz fair. *Rose.*

CASINO, N. Y.

Casino has the edge on the Palace in at least one respect. It's a more modern, better appointed and finer theatre. But here as three blocks down the street at the Palace the show consists of acts that have been seen considerably if not too much and too often.

On pictures up here it's catch-as-catch-can. House is playing stuff product first run, while the Palace gave that up to go second run following the Music Hall on RKO, Fox, Universal and Columbia pictures playing there, as well as second run on half of the Par product after it's played the Paramount.

While chances are Palace in long run will be playing better box office pictures, now and then the Casino may hit something pretty good if willing to outbid the Roxy, Rialto and Mayfair, all in the field for what's loose.

This week 'Whirlpool' (Col) is rolling past the projection lenses. It's a fairly good picture and Friday night was apparently drawing rather well.

Lineup in order played Friday evening is Jeannie Lang and Three Rascals, Carlton Emmy and his dogs, California Revels, Gordon and Sibley and Arthur Petley and Co. Each of these acts is okay with other company but together they don't add up to much of a show. No outstanding punch in any of the five slots, which is where the trouble lies.

Bert Gordon, with Olive Sibley, in this side of the close, is not only old stuff by now but neither his present act and material makes the act what is used to be.

On laughs, Emmy's dog act tops Gordon. It's better than it ever was. Petley's efforts for laughs are minor in connection with the casting trampoline act he and his three comrades offer, which leaves the show weak in the comedy division to begin with.

California Revels is the fastest interlude on the bill. It's a dance flash of six people which ranks high in talent and staging. One of the mistakes avoided is trying to do too much and taking too long to do it.

Songs to a mike, assisted by three lads, one of whom pianos, is what Jeannie Lang has put in her act. The girl has an odd personality and forces it but on selling songs, she has a way that takes. A pleasing little act.

The ushers and other attendants up here are very polite, thank you. *Char.*

ORIENTAL, CHI

Chicago, May 4.

Since the opening of this house in March as a vaudfilm spot at 40c top, the Oriental has dropped from a $17,000 gross to under $11,000, and it's still dropping. There must be a reason. And the reason may be that the shows haven't held up to the Oriental standard.

This is due to the fact that the house has lacked a booking head with real authority. Every act routed into the spot has to have at least five to six okays. Nobody knows who's on the bill or what's set. Conflictions and doubling result. Acts that are right here in Chicago are booked by New York sources with the costs on the acts being 30% to 50% more though this method.

House started out to be booked singly but now okays are necessary from execs ranging from Walter Immerman and John Balaban to Lou Lipstone, Nate Platt, Nat Elliott, Morris Silver, Sam Bramson and Charlie Cottle. This is costing B. & K. money at the box-office and in the overhead, and if allowed to continue might result in the closing of this house, as it closed the Tivoli, unless the Fair comes to the rescue.

On the show this week four of the six turns are novelty acts, and the headliner, Solly Ward, doesn't rate headlining such a theatre. Ward fits as an act. Opening was Walter Neilson, cyclist. He was novelty No. 1 for the opening spot and does an excellent job of it. He cycles on everything from a toothpick to a parrei-top and had this audience in his hand throughout. Vox and Walters are the ventriloqual duo now working with a dirigible backdrop.

In the third spot is an act labelled the Three Racket Cheers, three men in an attempt at comedy. Their idea is hitting each other on the head with hats. It's okay once or twice, but later gets annoying. No material, no routine and no act. Vaude end finished with a genuine act, Stan Kavanaugh.

Stage show opened with a Walter Craig, out of the band, warbling a la Crosby, and he does well with those pipes. Has the quality this audience likes and had to give 'em two encores.

Kirk and Lawrence were brought back to town with the novelty horse act. Act goes nicely in a presentation, better than as a straight vaude turn. It's all up to the man's horseback riding mimicry. That's all there is to the act, but it's enough. Ward closed the show. In between there was the line of girls, gone sloppy again.

Picture, 'Lazy River' (MG). Business off at the first show Friday. *Gold.*

CENTURY, BALTO.

Baltimore, May 4.

Fortnight ago, with 'Tarzan' (MG), consuming 107 mins., house cancelled Arthur La Fleur's novelty act to compress vaude running time. Currently, 'Viva Villa' (MG) shades 'Tarzan's' time by five mins., so once again an act is sacrificed and, oddly enough, it's La Fleur's. Had been penciled in. And is again; so if the town is patient it'll be vouchsafed a gander. Anyway, La Fleur is garnering a wealth of advance billing.

Just four acts and, on collation, measure up decidedly to the mustard. Opener, Adair and Richards (New Acts). Dance flash that equalizes its lack of elan and speed with a deluge of color and flash.

Deuce, Rio Bros. Quartet has a nice opening bit that intros a single on rostrum announcing initiash of Spanish armies. Gets started, is interrupted by another Schnozzola from audience, who mounts stage crying 'fraud.' Then another wades up with same story; then another. Bit terminates with foursome arguing and yelling and heaving in unison. Also, they contrib a snappy precision acro-trick dance; plus some slow-motion antics. A joint imitash of a 'goose' isn't in best of taste, considering this house's clientele, and furthermore, it's old here.

Roy Smeck stepped out in 'one' and held down the trey for 10 mins., saddling over au fond. Fingers a classy rep of guitars and banjos. His 'Grass Shack' strumming is stretched overlong.

Harry Howard closes well with his conglomeration of stoogery. Looked like legalized lunacy to the customers at outset, but once caught up, mob rolled rightly. Howard mainly relies on his stooges' insane succession of costumes and on turn's lightning pace. Has four men, including lilliputian, stooging, plus single femme. Along about midway a languid, indifferent pooch walk on and makes a stooge out of Howard. *Scharper.*

NEWSREELS

(EMBASSY, N. Y.)

While newsreel circles are buzzing about what's going to happen when Hearst gets on his own, there's little in the current program make-up to show that any of the reels are fortifying against possible competition.

Paramount carries off honors for the week with eight bonafide news clips in a house reputably partial to Pathe. The Rooster reel is second with four such subjects, while Universal and Hearst tag with two each.

Altogether that's hardly a showing for the representative screen news of the week—a grand total of 16 clips. It only bears out complaints thrust at the reels for their lethargy and indicates stronger than any wordy description the need for a hypo.

Looking at the programs this week even phlegmatic observers of the reels cannot picture camera crews cutting each other's hoses and fighting for first position, let alone rushing the negative back to Dad Dilly's for the flash that formerly meant a scoop.

It's over a week since the officer who was shot in the Dillinger hunt was buried. Universal, grouped into this subject a new interview with Dilly's father which is the big laugh of the week. Not only that, a lot of people are heartily applauding Dad Dilly's commentary that his boy might make a good cop.

The fleet in Panama is also stale news. Paramount had it in detail last week, and now Fathe is following with a rehash.

For three or four consecutive weeks attendees have been looking at Philadelphia police battling around knitting mill strikers. For a third time, at least, Par shows a woman being handed into the paddy wagon.

Among Paramount's good ones is the first real study of Insull since he left Greece. He submits to a close-up on board ship, and it looks as though a Par crew is making the voyage with him. Par cameras even managed to board the train. But Insull lets the reporter do all talking.

Same reel gets a darb on the Russia rescue off Nome. Views of the ship which marooned 102 people on the ice are included. Subject represents some real reel initiative.

Details of the Trotsky story, showing the Russian and reviewing his French hide-away are Par's. Dog brought to life by science is an unusual. Pathe gets a statement from the surgeon-scientist which is liable to send many fans home under the delusion they can forget the undertaker.

A silent Universal camera review passes at work in the Arizona landscaping. Incidentally, the U reel fails to mention anything about the $5,000 capture reward it posted in a publicity story with the wire services.

While reporters were interviewing Schwab camera crews were recording questions and answers. Acquittal of Bishop Cannon on election charges, but failure to mention anything about his reported forced retirement, were Par's. Hearst shows some signs of life with a booze fire in Kentucky and Gov. Pinchot taking flying lessons.

Other subjects: New Blue Eagle. May Day, skiing, King George and a Japanese spokesman, more Texas wrestling, English. American and Spanish armies old and young lion tamers. European tourists, Mrs. Roosevelt and a cute little girl, King Leopold, college athletics, new Italian cruiser. *Waly.*

Cukor Says

(Continued from page 2)

offer in its screen version the quality that made it great. Respect the original, and its adaptation will move the screen audience as the work itself has gripped its readers.'

First Job

Cukor's first job in Hollywood was dialog director for 'Quiet,' Lewis Milestone taught him, whenever a problem arose, to look into the book for its solution, to find in the book its answer, never to outside the text. That is the most valuable lesson Cukor's received in pictures, he says. The Academy award the adaptors of 'Little Women' made Cukor particularly happy because the adaptation of 'Little Women' was precisely that—an adaptation.

Through weakness and strength it adhered to the book. Though they were told that it was poor dramatic structure for Beth to die twice, that the Professor couldn't appear only in the last third of the picture, that these, amongst other points of the story, would have to be changed for pictures, still the adaptation clung to the original, disregarded the conventional taboos—and the results were, Cukor admits, most gratifying.

To Cukor, the importance of the success of 'Henry the Eighth' and 'Little Women' is thus: As both classics and successes, they're a wedge to the literature of all the world. They've shown the picture industry that with an equipment of two hands and 10 fingers it's been operating with only the knuckle of one thumb. These pictures open the gates to the classics of all time, the great things that have been written through the ages, show to the industry that it doesn't have to contrive and sweat out pigmy stories, that a gold mine awaits.

'How much easier it is to do a great work!' exclaimed Cukor, stirred by the prospect. 'How much more interesting for the director, the cast—and the audience! A gold mine—but look out for the pitfalls! What pitfalls? Well, first of all, most of the classics have to be done in costume, and there's something about a costume that kindles t' e ham in an actor, makes him carry on like he's doing opera in English, gets his reading very sonorous, his gestures sweeping.

Stop Kidding

'Then you've got to beat down a tendency to kid it. 'Dear, dear, isn't this quaint,' everybody's apt to murmur, and get cute. Watch out for that. It's only natural, but don't let it get in front of the cameras while they're grinding. Blow it off beforehand. Above everything, a classic must be done with sincerity and respect.'

Cukor, a very responsive fellow, though before 'Little Women' they used to say he had no heart and so selected him to do brittle plays and drawing room stuff, is thrilled by the scope of pictures, believes that the only thing that communicates itself to all peoples is emotion—which pictures are so expert at getting over—maintains that the universality of pictures—their wide audience—is not a limitation—insists that censorship is not a limitation either, 'you can do anything you want and they can't catch you. It's all in the way you do it,' and confesses a whole-hearted allegiance to pictures now that he knows them and loves them, even though he first went out to do them, as a stage director, with bit of condescension and a big hankering for the dough.

'A director has so much more to say in pictures than in the theatre, a so much more challenging assignment. Which assignment I believe he should approach, not with the idea of stamping his own personality upon it—although I grant you that is better for his own commercial interests—but with the endeavor to tell that particular story as that particular story should be told, with a respect for that story that makes its own mood triumphant.'

ROOSEVELT'S INDIE PIC

Andre Roosevelt has returned from Panama, where he shot a feature film.

He's in New York distribution deal.

Paul Cavanaugh Spotted

Hollywood, May 7.

Paul Cavanaugh gets the top lead opposite Gertrude Michael in 'Notorious Sophie Lang' at Paramount.

Adrienne Ames also set for a part.

THEY TORE LAUGH RECORDS TO PIECES IN "CONVENTION CITY"

..SO WARNER BROS. HAVE PUT THEM TOGETHER AGAIN IN

"MERRY WIVES OF RENO"

9 out of 10 film judges have declared it's funnier than "Convention City." The tenth guy is still speechless with laughter.

GUY KIBBEE HUGH HERBERT
RUTH DONNELLY FRANK McHUGH
GLENDA FARRELL HOBART CAVANAUGH
MARGARET LINDSAY DONALD WOODS
ROSCOE ATES

Directed by H. BRUCE HUMBERSTONE

(Vitagraph, Inc., Distributors)

EXPLOITATION

By Epes W. Sargent

Much for Little

Omaha.

As the highlight of an especially heavy campaign on 'Twenty Million Sweethearts,' Louise Cotter, of the Brandeis arranged a telephone interview for Jake Rachman (Jack Reel) with Dick Powell, the star of the show. Stunt is after all just another variation of securing a picture player's confirmation of the worth of the film, yet it contained a more newsy angle than the usual run of pub stunt, as it was hot and came through a newspaperman direct. It broke near a half column in advance of opening, and for only the price of a night-rate station-to-station call. And arrangements were completed with only three telegrams exchanged between the theatre and the studio pub department.

With this as the ace gag, Miss Cotter built up a nice campaign using several commercial tie-ups. Of these the best was with Western Union, which provided a mammoth telegram to be signed by sweethearts only and sent to Powell day of opening. Others included the run of fashions, cosmetics, music and photo line-ups with the town's biggest department store.

Leon Blumberg, as a special pub man sent out by Warners, lent a hand and was surprised at the reception as he had only to listen to the daily's cricks tell him how well the show clicks. To cash in on this heavy plugging theatre opened Thursday, day early, to be day-and-date with Hollywood opening.

Railroads Will Help

Lou Goldberg, of Columbia, points with pride to the fact that Col's 'Twentieth Century' is going to the Chicago Fair, and at no cost to Col. The New York Central has been making a display in Grand Central station, N. Y., for the showing of the pic at the Music Hall. Chief item is the rear-end of its train of the same name with wax figures of John Barrymore and Carole Lombard. This is in the concourse where everyone can see. It has attracted much attention, chiefly because of the excellence of the figures. Railroad will take it to Chi to form part of its exhibit.

Road also contributed several sections of its handsome changeable ad sign. These were all for the feature and the Music Hall, without reference to the train. Also produced a 22x28 poster which has been sent to all stations and agencies.

Tie-in, however, should not be confined to the railroad. It can be linked to other roads with such suggestions as what the Century is to the Central the Chief is to the local line. Way paved for plenty of gratis publicity.

Lobby Floor Posters

There has been so much interest shown recently in the 8- or 24-sheet poster pasted to the floor of the lobby that Edgar Hart, who was one of the first to use the idea and probably the originator was asked for the complete dope.

He writes that for ordinary use it is sufficient to use poster paste to put the paper down, either covering with shellac or water glass when it has dried. To remove the covering, it is softened with wood alcohol and the paper thoroughly soaked in a solution of salt and with scouring powder. A brush may be used, but a broad-bladed paper scraper, similar to a putty knife, but wider, will be found useful.

Paper pasted down with water glass solution will give longer wear, but it takes more alcohol to remove it, often requiring a second application. As with the pasted paper, the salt and scouring powder solution should be used for a chaser.

Hart, by the way, is leaving Columbus RKO house and heading back to San Diego, his home, unless someone ropes him on the way.

Lattice Work

Already they are digging out the lattices down south, for nothing helps more as a hot weather suggestion than the white and green lattice across the lobby front to convey the suggestion of a shaded bower instead of a stuffy theatre. The lattices will surge north as the warm weather creeps along, and all should be ready in June.

Care should be taken that the lattice does not impede the free passage of patrons. It should run to a narrow drop at the sides and can be dipped in the center in front of the box office, if that's where the b.o. is located, but even there it should not come down too far.

Can be dressed with artificial vines, if they are given a freshing dip in a dye bath when they become sun-faded. If real foliage is desired, professional decorators generally use hop vines as being the most rapid in growth. The dirt should be rich and kept fertilized as the vines will need plenty of food to attain a proper growth.

The effect can be enhanced with potted plants, but just the lattice will prove a big ticket seller this side of the Arctic Circle. If rough lath is used for construction, plane off the fur, or rough fiber. The saving in the paint required will well repay the cost of the labor required, and the job will be better in that the smooth surface will not catch the dirt as easily.

Keeps the Score

Manager in a minor league town started off the season with a unique score board in his lobby. He had a glass-faced rack, made large enough to contain baseballs, using the dollar a dozen sort. Each time the home team wins, a gilded ball is placed in the rack with the date, the opposing team and the score. Each loss is marked by a black ball, with the similar data. The result is a day-by-day record of the team that tells it all at a glance. Last year he worked a similar scheme and during a hot finish some people actually paid admission to the theatre, looked at the scoreboard and went out without seeing the picture. In addition to the ball rack there is space for the standing of all the teams, the percentages being figured in advance and posted as soon as the results are known.

Capitalizes interest in the game and works so well that the head man is figuring on adding the individual playing scores. Draws the fans and helps the evening business. Rack is in a long lobby inside the gate, and sufficiently remote from the auditorium not to disturb the fans when argument grows heated.

Looks like a great gag for a lounge, where the idea can be elaborated.

'Taran' in Balto

Baltimore.

To entice kid interest in 'Tarzan and His Mate' (MG), Herb Morgan, Loew's local pub man, conducted contest in conjunction with a daily that invited the youngsters to pen stories of narrow escapes they had actually effected when faced by danger. Chiefly yarns of evasion of clutches of wild, blood-bent animals sought. Dough and ducts held out as incentives.

Probably, after glancing at some of the stories submitted, the kids wrestled more with imaginative powers than with memory; but that proved okay. The very nature of the flick is prone to inspire kids to thoughts of super-human physical accomplishment. And after scribbling down their braveries, most of the youths journeyed downtown to the Century to see what Tarzan had on the ball that their imagination hadn't.

First Fake Tip

Fake racing info used to sprout every spring when they brought the gee-gees up from the New Orleans mud to the Baltimore mire. Took all forms from the full racing slip to the dodger. Recently the idea has been dropped in favor of putting up a cup supposedly donated by a star for some overnight event.

Paramount goes back to the old times with a pink flyer touting 'Little Miss Marker,' Damon Runyon's story of the child pledged with a bookmaker. Worded and set to look like a hot tip. Packet was airmailed to be inserted in each race program for the Kentucky Derby, and after so long an interval looked brand new.

Stunt is good from now until the nags hoof it around the ovals at the county fairs. Keep it in mind.

Home-Made Zoo

Los Angeles.

In an attempt to build up juve patronage, Manager Hi Peskay, of the F-WC Golden Gate, hit upon the idea of transforming a portion of the spacious patio of his theatre into a miniature menagerie. Boys and girls in the neighborhood were invited to bring their pets and display them in attractively constructed cages, and in return they received a free admission to the current show.

Much word of mouth advertising with plenty of good will building for the house.

Shifting Heads

Washington.

Local Warner Bros. exploiteers copped a flock of space in Herald in addition to getting best belly laughs in months thru contest on 'Twenty Million Sweethearts.' Paper carried heads of Dick Powell, Ginger Rogers and Allan Jenkins for three days in lay-out. Idea was that fans should cut out heads and paste 'em in any picture thruout paper of that day.

Contest was billed as Silly Photo Game. Prizes went to funniest composites. Stuff which came included everything from Powell's face on pic of society dame holding baby to Ginger on a cow's body.

Practical

Approached by a man on the street for a handout, Louis Saidenberg, of the Strand theatre, Knoxville, found that the four-year-old boy with him was a spelling phenomenon. Instead of slipping the father a quarter, Saidenberg put the youngster on as an attraction and not only gave the youngster a chance but made a little extra coin for himself, as well.

Same spirit which induced the judge of the Juvenile court to write the paper an appreciation of Saidenberg's efforts to cater to the family trade; the letter drawing a two-column boxed head.

Radio Hook Works

Washington.

Local WB office is putting over most effective theatre-radio stunt tried here in years. Plan ties in with Women's Radio Hour on WJSV six days a week. Program takes up one phase of housekeeping every day with talks, etc., on various angles of cooking, managing kids, et al. Femmes are invited to send in own suggestions and hints and best are awarded passes to WB theatres.

Clever side of the idea is way it builds up neighborhood spots on WB chain. Plug at start and finish of hour lists attractions at outlying houses in addition to two downtown

BEHIND *the* KEYS

Omaha.

Divisional Manager Evert Cummings, of the Blank Tri-State organization, completed the list of personnel changes which has been under way since his resumption of this post.

James Schlatter, assistant manager of the World, becomes house manager of the Orpheum, replacing Paul Ives, recently resigned.

Ray Smith, treas. of the Orpheum, becomes house manager of the World. Archie Johnson, former treas. of the Paramount, moves in as treasurer of the Orph, and Jack Kolbo moves up from chief of service to treasurer.

Charles Schlaifer, publicity chief at the Paramount, recalled from a forced vacation on the coast to direct publicity for Orpheum and World.

Only bid at referee's sale of Orpheum theatre Monday (23) was one of $125,000 made by representatives of the bondholders.

Representatives claim several companies will bid for the lease.

Joe Rosenfield, recently appointed as city manager and manager of the Paramount for the Blank Tri-State chain, has tendered his resignation to become effective May 15. Rosenfield then goes to the West Coast where he takes a managerial post for a Coast chain.

Bill Miskel is in at the Orpheum as manager under a semi-temporary arrangement which will likely become premanent. He formerly held exec positions here under the Publix regime.

Syracuse, N. Y.

Frank Nolan, formerly assistant to Leo Rosen at Strand, returned as assistant manager at Schine's Eckel. Don Elliott returns to the Riviera, Rochester.

State Center, Ia.

Hein Attractions has taken over Star, and will operate in future as the Senate.

London, Ohio.

Mrs. Mary L. Anderson, wife of Stewart Anderson, of London, has purchased the Mystic Theatre, Utica, Ohio, including equipment and real estate. Will open May 5 under the management of Mr. and Mrs. Anderson.

San Diego.

F-WC Balboa reopened under supervision of B. V. Sturdivant, two features for 15c.

Kansas City.

Louis E. Mayer who has been assisting Lawrence Lehman at the Orpheum transferred to Columbus, as manager of the RKO Majestic.

Wheeling, W. Va.

Virginia theatre, which cost $300,000 to build, was purchased at bankrupt sale for $75,000 by the Conservative Life Insurance Co., of this city, which held a lien in that amount. Future of the theatre is uncertain.

Los Angeles.

Wiltern, formerly Warner's Westspots. Girls are requested to specify which theatre is in their locale when they send in entries. This also keeps all winners from flocking to mainstem theatres. WB is handing out 10 ducats per program but nothing in proportion to dames who make the effort.

Exclusive 'Mate' Tie-up

Los Angeles.

For first time in several years, Bullocks, ace downtown department store, gave up one of its street windows for a display of jungle trophies and photographs for exploitation of 'Tarzan and His Mate.'

Loew's State responsible for the tieup. Outside ballyhoo included a huge glass cage on a truck, in which were enclosed a man made up as Tarzan, plus a lot of monkeys for atmosphere.

Color Ads

Omaha.

Innovation in local advertising was inaugurated here by Joe Rosenfield, city manager of the A. H. Blank theatres. Paramount, of which Rosenfield is also manager, took colored ads in both of the city's dailies on the opening of 'Tarzan and His Mate.' Ads in color have been used by national advertisers before, but not by locals. Figured 'Tarzan' just suits use of the flash.

ern, has reopened with duals at 20c. Ben Bernstein operating.

Denver.

Rex, Greeley, and Mesa theatre, Grand Junction, recently Publix, have reverted to the original owners.

M. Robin, manager of the Palm, Alamosa, succeeding Chas. Ernst, who has been moved to Denver to book for the three J. J. Goodstein theatres.

Ed Schulte will start building 400 seater soon at Alcova, Wyo. Site of huge dam and irrigation project. Has also bought the Big Horn theatre, Greybull, Wyo., from Mrs. Gertrude McKay. Both houses will be added to the Gibraltar Enterprises, Inc.

J. B. McMahan will open up Hatch, N. M., and G. G. Herrington has leased the theatre at Estancia, N. M. Both closed since silent.

Mrs. Fred Lind to Steamboat Springs, Colo., where she will manage the Chief. Lind is remaining at Littleton, operating their Grand.

Prices at the Aladdin, Denver, have been boosted a dime at night, making it 50 cents, with loges at 60 cents, including tax.

San Francisco.

With Charles Caballero returned to the Los Angeles office of Fanchon & Marco, latter's Orpheum here has Charles Pincus and Charles Wuerz running the theatre under direct supervision of L. A. Pincus is doing the publicity, and Wuerz handling the front of the house; Leah Sonnenborn in charge backstage.

Al Goodwin is in at Marco's Orpheum as assistant manager under Charles Wuerz.

Memphis.

Howard Waugh, Warner zone manager, appointed Alan Smith manager of Bleich theatre, Owensboro, Ky. Burgess Waltman transferred to Orpheum, Fulton, Ky. Joe Shuck, manager of Owensboro Orpheum, goes to Princess, Mayfield, succeeding H. C. Neale, who switches from the Mayfield Princess to the Dixie, same city.

Yuma, Ariz.

Principal Theatres closed the Lyric here (5) for summer.

Seattle.

Music Hall, opening this week, as John Hamrick's ace house, will be managed out of the main offices, under supervision of H. E. Daigler, with Dan Redden promoted from head ushership at Music Box to assistant managership of Music Hall.

Clyde Strout becomes head usher at Music Box. Frieda Renick and Phylis Beresford head personnel staff.

Herb Sobottka, mgr. of Coliseum (Evergreen), is a handy man. With Vic Gauntlett, advertising manager for the circuit in hospital for appendicitis operation, Herb steps into that berth. Willard Coughlan handles the publicity, with Herb doing the display. Lloyd Miller, assistant mgr. at Coliseum, pinch hitting as mgr. while Herb is at main office.

R. J. Harrington, former assistant manager at Liberty, Portland, succeeds Henry Ross as assistant to Jim Clemmer, at Fifth Avenue.

Shirts and Films

Showmanship has now entered commercial business. Through a heavy exploitation campaign lined out along ordinary film fashion, Norman D. Waters is applying showmanship to the business of selling shirts, nurse's uniforms, hats, etc.

Waters has prepared a complete press book, similar to those gotten out by film companies on separate pictures, for a special 'Sorreil and Son' shirt, a 'Melody in Spring' shirt, and a 'Men in White' nurse's uniform. On each of those the press book is varied and contains a number of different possible aids for selling the item. Paid for by the wholesaler and distributed gratis to the retailer is the idea. In the past, different merchandisers tied up with picture companies on separate items they allowed the picture companies to do all the work of advertising, via photographs, window cards or similarly. By Waters' scheme the storekeepers do their own building-up, thus making sure of greater results, and at the same time giving the picture companies greater results.

On the 'Sorrell and Son' item, a package of a father and son shirt is being made up for combination sale. By tie-up with Famous Music, publishers of the song, 'Melody in Spring' is exploited in a handsome 10-page color book, with the front cover of the title song appropriated as front cover of the press book. Also several tie-ups were made on this film on the Lanny Ross name. For instance, one of the stunts is with a chain of New York chain stores in which a triple tieup had free dishing out of Maxwell House coffee to customers.

Clocks for 'Hour'

Clock stunts are indicated for 'The Witching Hour,' the best of these being that originated by the late Ralph Ruffner a lot of years ago. Ruffner contacted the makers of a clock being advertised by name and obtained the loan of a couple of hundred clocks, which were hung from the lobby ceiling. They were timed to ring alarms at five-minute intervals. As each alarm rang intermittently for 15 minutes, there were three at it at once. That was a good gag for the silent days, but can be used now only if it will not interrupt the sounding of the picture.

Second best bet is the clock which should run down some time the opening day, with the question as to how long it will run with one winding, or a fast and a slow clock, with an estimate on the difference in time at the Witching Hour, which is two o'clock.

Stores can be tied into clock sales, they can be offered as prizes in any form of contest or worked on a reverse contest, and given to the school child most frequently late in a given month and therefore, presumably, most in need of an alarm clock. In this gag it is merely announced that the clock will be awarded some child, with condition not announced in advance. Presentation can be made on the stage, with the reason first told then.

Plugging 'Rothschild'

Portland, O.

Ted Gamble, Parker manager, turned his exploitation and publicity department loose on the advance of 'House of Rothschild' (UA) now playing at the United Artists. He began by holding a preview for men and women of local Jewry, including Gov. Julius L. Meier, Rabbi Henry J. Berkowitz and heads of various Jewish organizations, all of whom expressed themselves very much in favor of the pic. The results of this preview was all organizations volunteered help and announcements were made in all synagogues. A tie-up with the local Jewish paper helped.

Other features of the campaign were: Thirty days of announcements daily over two radio stations. Two weeks of big billboard display and street car advertising. Art and advertising every day in newspapers for over two weeks. Series of stories written by Arliss in a local sheet. The climax was two four-page sections in two dailies of adv. and plenty of art.

Prices were raised from 40 to 55 cents.

Catalina Promenade

Hollywood.

Forecourt of the Fox-West Coast Egyptian here has been transformed by Manager Sugarman into an El Paseo del Enchanto, which to the layman means the enchanted promenade, wherein strolling troubadours play for the benefit of passersby, while along the sidewallis are located basket weavers, silversmiths, leather workers and lace workers.

Entire display was transplanted from Catalina Island, and also includes a sculptor who models tiny figures out of Catalina clay.

N' York Critics Echo Fan Mag Raves!

"Screamingly funny...Barrymore is riotous... Lombard gives the best performance she has ever given."
—*N. Y. Daily News*

"'Twentieth Century' is a wild-eyed, rattled brain, hilariously amusing picture. Without doubt, one of the most devastating, satirically amusing films. John Barrymore is brilliant."
—*N. Y. World-Telegram*

"'Twentieth Century' is grand entertainment. John Barrymore, sheer delight... you'll enjoy it!"
—*N. Y. Evening Journal*

"Rollicking, speedy and diverting... lively and amusing. 'Twentieth Century' gives Carole Lombard the role of her career."
—*N. Y. Daily Mirror*

"John Barrymore in fine fettle...never fails to keep the picture thoroughly alive... frequently hilarious."
—*N. Y. Times*

"A natural big-money attraction!" —*M. P. Daily*

ALL ABOARD! "20th CENTURY"

"'Twentieth Century' is an utterly mad, devastating, uproarious riot of mirthfulness ...its screaming hilarity tomtoms a tattoo upon the risibilities in a fever of insane fun... Best of all is John Barrymore." —*N. Y. American*

"All of them must bow to Barrymore. He walks away with 'Twentieth Century'."
—*N. Y. Evening Post*

"'Twentieth Century' is one of the most entertaining talkies of the season. Barrymore proved that he is as much a sure-fire comedian as he ever was."—*N. Y. Evening Sun*

"'Twentieth Century' induces gales of laughter.. merriment rises to uproarious heights. John Barrymore gives the greatest screen performance of the season." —*Brooklyn Daily Eagle*

"'Twentieth Century' is an extremely funny comedy, distinguished by one of the most brilliant performances John Barrymore has given during a long and illustrious career." —*N. Y. Herald Tribune*

"Grand entertainment. A push-over at the box-office!"
—*Film Daily*

A COLUMBIA PICTURE

Comparative Grosses for April

(Continued from page 10)

BROOKLYN

	April 5	April 12	April 19	April 26
FOX (4,000; 26-35-50) High. $48,600 Low.. 8,900	Coming Out $14,000 (Stage Show)	Hold That Girl $13,500	Two Alone $13,000	Constant Nymph $14,000
ALBEE (3,500; 25-35-50) High. $45,000 Low.. 9,000	Scandals $17,500 (Vaude)	Bottoms Up $16,000	Lost Patrol $18,000	Wild Cargo $16,000
STRAND (2,000; 25-35-50) High. $28,500 Low.. 4,000	Heat ightning $6,200	Wonder Bar $13,300	Bar $11,200 (2d week)	Jimmy Gent $7,000
PARA-MOUNT (4,000; 25-35-50-65) High. $57,800 Low.. 5,600	Come on Marines $20,000 (Stage show)	Melody in Spring $20,000	Telling Me $20,000	Trumpet Blows $14,000 (Roxy's Gang on stage)
METRO-POLITAN (2,400; 25-35-50) High. $39,000 Low.. 14,000	Showoff $14,000 (Vaude)	Riptide $18,000	Palooka $17,000	Catherine $17,000

WASHINGTON

	April 5	April 12	April 19	April 26
EARLE (2,424; 25-35-40-60) High. $27,000 Low.. 6,000	Jimmy Gent $12,500 (Vaude)	Wonder Bar $23,400	Gambling Lady $20,000 (Ozzie Nelson on stage)	Death Takes $15,000
FOX (3,434; 25-35-60) High. $41,500 Low.. 11,000	More Women $18,500 (Vaude)	Scandals $25,000 (Thurston on stage)	Looking for Trouble $22,000 (Jimmy Durante on stage)	Men in White $32,000
KEITH'S (1,880; 25-35-60) High. $21,000 Low.. 3,700	It Happened $8,000 (5th week)	Wild Cargo $11,000	Cargo $6,000 (2d week)	Catherine $10,500
PALACE (2,363; 25-35-60) High. $32,000 Low.. 6,000	Eskimo $9,000	Riptide $20,000	Tide $9,000 (2d week)	Nana $12,000
COLUMBIA (1,263; 25-40) High. $19,000 Low.. 1,100	Gallant Lady $5,000	Harum $5,000 (Repeat)	Nora Moran $2,500	Made Her Bed $3,500

MONTREAL

	April 5	April 12	April 19	April 26
PALACE (2,700; 50) High. $18,000 Low.. 6,500	Fugitive Lovers and Buy Everything $7,000	Devil Tiger and Harum $8,000	Melody in Spring and Wharf Angel $6,500	Death Takes and Like It That Way $8,000
CAPITOL (2,700; 50) High. $30,000 Low.. 5,500	Bolero $7,000	Spitfire and Right to Romance $11,000	Scandals and Coming Out $10,500	Poor Rich and Men in White $10,000
LOEW'S (3,200; 65) High. $18,000 Low.. 5,500	Hips, Hooray $8,500 (Vaude)	Good Dame $10,500	Showoff $8,000	Hazard $10,000
PRINCESS (1,900; 50) High. $25,000 Low.. 3,500	Fashions and To Every Woman $5,500	Moulin Rouge and Fury of Jungle $7,500	Rouge and Jungle $6,000 (2d week)	Bondsman and Advice to Lovelorn $6,000

PROVIDENCE

	April 5	April 12	April 19	April 26
STATE (3,200; 15-25-40) High. $29,000 Low.. 2,500	Showoff $7,000 (Vaude)	Riptide $15,300	Men in White $11,500	Looking for Trouble $9,100
MAJESTIC (2,200; 15-25-40) High. $17,500 Low.. 2,800	Believed in You and Wine, Women, Song $3,200	Sons of Desert and Scandals $6,100	Side of Heaven and Gambling Lady $5,800	Wonder Bar $7,300
PARA-MOUNT (3,200; 15-25-40) High. $18,000 Low.. 2,200	Beggars in Ermine and More Women $4,500	Advice to Lovelorn and Last Roundup $6,400	Death Takes and Made Her Bed $4,900	Melody in Spring and House of Mystery $6,600
ALBEE (2,500; 15-25-40) High. $20,000 Low.. 2,500	Line-Up and Crazy Quilt $8,100	Spitfire and Keep 'Em Rolling $8,800	Wild Cargo and Glamour $8,200	Cargo and Glamour $3,500 (6 days)

KANSAS CITY

	April 5	April 12	April 19	April 26
MIDLAND (4,000; 25) High. $35,000 Low.. 5,100	Catherine $6,500	Riptide $21,400	Men in White $12,400	Looking for Trouble $8,900
MAIN-STREET (3,200; 25-40) High. $35,000 Low.. 3,700	Massacre $10,000 ('Cotton Club Rev.' on stage)	Spitfire $8,500	Wonder Bar $12,500	Man Is Mine $12,000 (40-60) ('New Yorkers' on stage)
NEWMAN (1,800; 25) High. $33,000 Low.. 4,000	9th Guest and Beggars in Ermine $6,800	Death Takes and Hold That Girl $9,800	Gambling Lady and Son of Desert $9,000	Harold Teen and Trumpet Blows $6,500
UPTOWN (2,040; 25-40)	Harum $5,000 (3d week)	Scandals $6,500	Scandals $3,000 (2d week)	Coming Out $3,000

TACOMA

	April 5	April 12	April 19	April 26
MUSIC BOX (1,400; 25-35) High. $10,500 Low.. 1,100	Six of Kind $1,400 (5 days)	Palooka $2,900 (8 days)	Harold Teen and Nana $3,500 (Split, 9 days)	Spitfire $4,300
ROXY (1,300; 25-35) High. $7,000 Low.. 2,000	Harum $4,000 (2d week, 6 days)	Riptide $6,000	Smoky and Big Moment $2,800	Carolina and Love Birds $3,200

SEATTLE

	April 5	April 12	April 19	April 26
FIFTH AVE. (2,400; 25-40) High. $26,000 Low.. 2,500	Bolero $5,000	Scandals $5,900	Riptide $14,700 (9 days)	Wonder Bar $13,000
PARA-MOUNT (3,106; 25-35) High. $21,000 Low.. 1,600	Good Dame $6,300 (20-30) (Stage Show)	Cat and Fiddle $7,500	Come On, Marines $6,200	Telling Me $5,800
LIBERTY (1,900; 15-25-35) High. $12,000 Low.. 2,100	It Happened $7,100 (5th week)	Happened $6,900 (6th week)	Happened $6,300 (7th week)	Happened $6,000 (8th week)
MUSIC BOX (900; 25-35) High. $17,000 Low.. 2,000	Nana $2,700 (2d week)	Gambling Lady $4,000	Spitfire $6,200	Spitfire $4,000 (2d week)

PITTSBURGH

	April 5	April 12	April 19	April 26
PENN (3,300; 25-40-55-60-75) High. $41,000 Low.. 3,750	Good Dame $18,750 (Stage Show) (Morton Downey on stage)	Nana $21,000 ('G. V. Follies' on stage)	Riptide $18,000	Men in White $20,000 (Buddy Rogers on stage)
FULTON (1,730; 15-25-40) High. $12,000 Low.. 1,900	Harum $6,300 (2d week-8 days)	Scandals $5,000	Forgotten Men $3,800 (Return)	Cat and Fiddle $6,500
STANLEY (3,000; 25-35-50) High. $48,000 Low.. 3,750	Bolero $5,000	It Happened $11,000	Death Takes $8,000	Spitfire $7,500

MINNEAPOLIS

	April 5	April 12	April 19	April 26
STATE (2,200; 25-35-40 High. $28,000 Low.. 3,000	Got Your Number $4,000	Scandals $3,500	Coming Out $5,500 ('Laugh It Off' on stage)	Harold Teen $3,000 (New Low)
ORPHEUM (2,890; 25-35-40) High. $25,000 Low.. 2,200	Man Is Mine $5,500	Meanest Gal $14,000 ('New Yorkers' on stage)	Spitfire $6,000	Wonder Bar $10,000
LYRIC (1,300; 20-25) High. $17,000 Low.. 1,200	Frightened People $3,000	Frontier Marshal $3,200	More Women $3,200	Made Her Bed $2,500

BIRMINGHAM

	April 5	April 12	April 19	April 26
ALABAMA (2,800; 30-35-40) High. $29,000 Low.. 3,500	Going Hollywood $8,500	Riptide $9,000	Carolina $7,500	Gallant Lady and Jimmy Gent $5,500
STRAND (800; 25) High. $5,100 Low.. 800	Come on Marines $1,000	Kennel Murder $1,000	Suzanne $900	More Women $1,200
EMPIRE (1,100; 25) High. $12,000 Low.. 800	Havana Widows $1,800	Mandalay $1,800	Nellie $1,800	Hazard $2,500

NEW HAVEN

	April 5	April 12	April 19	April 26
PARA-MOUNT (2,348; 35-50) High. $21,000 Low.. 2,600	Beggars in Ermine and Wharf Angel $4,200	Come on Marines $5,300 (Mary Small on stage)	Melody in Spring and Heat Lightning $5,700	Trumpet Blows and Twin Husbands $5,200
POLI'S (3,040; 35-50) High. $20,000 Low.. 4,200	Mr. X and Love Birds $8,000	Riptide and Sing, Like It $11,000	Harum and Success Any Price $8,700	Men in White and Coming Out $11,200
SHERMAN (2,200; 35-50) High. $16,000 Low.. 1,500	Lost Father and Shakedown $4,200	Gambling Lady $5,200	Wonder Bar $7,500	Harold Teen and Spitfire $5,600

Zukor To Coast

(Continued from page 5)

the boards of both theatre companies.

Famous Theatres Corp., formed when Par purchased the bankrupt Publix Enterprises' assets, takes the place of Publix in the Par organization, uniting all its theatre interests.

Dept. As

Aside from Schaefer's selection for the presidency over theatres, the department remains as it is with Sam Dembow, Jr., and Y. Frank Freeman v.p.'s with equal power but differing duties. Dembow heads all operation, partnership contact, film buying and stage booking, while Freeman is in charge of real estate, insurance, taxes and such matters.

In addition to acting as top theatre head, Schaefer continues other duties as general manager, post into which the trustees placed him some time ago. He also remains as v.p. of distribution and like Kohn will not have theatre matters as his only duty.

Kohn was v.p. of numerous subsidiaries, notably Paramount Pictures Corp. This is the principal subsid of P-P which in turn branches out into Paramount Productions, Inc., Paramount Distributing Corp. and Paramount International. He was also v.p. of Par Productions, Inc.

Kohn's resignation came on top of leave obtained by trustees to sue him and other individuals in and out of Par for recovery of over $12,000,000 on stock repurchases. He was treasurer of Par at the time these stock repurchases and the $13,000,000 film-hocking deal were made.

Trustees are reported to have given Kohn no reason other than that his resignation would be for the good of the estate and to the benefit of the creditors. He had been with Par 21 years, coming out of a law office to join the firm when it was young.

Schaefer's naming of Neil Agnew to the created post of general sales manager, realigning the distribution end, is to ease up on his own duties. These moves have been on the way for some time and the Kohn resignation was one of those things.

The Agnew move was not unexpected in trade circles, as Schaefer has been grooming Agnew for his new post for several months. Agnew's appointment now for the first time permits Schaefer to extend his own duties as originally planned.

Replacing Agnew in his old position will be Charles Reagan, of the Par Chicago exchange. Eddie Fontaine, of the Cleveland exchange, moves into Reagan's spot at Chicago.

Schaefer, who thus begins his actual duties as general manager, has been on the distribution end of the industry for some 15 years.

Brackett West

Hollywood, May 7.

Charles Brackett, New York playwright, arrived here last night (Sunday) by plane to write for Paramount.

He will first work on dialog for the B. P. Schulberg picture, 'Her Master's Voice.' Brackett formerly worked for Paramount at Astoria.

Bank'ptcy Charges

(Continued from page 4)

uted instead of confined to a single firm or group of firms or individuals.

Reduci

Intended to reduce the number of bankruptcies and provide a speedier method for readjusting debts, the bill permits groups of creditors or the corporation involved to present a plan of reorganization to Federal courts; the courts may approve the preliminary program, and subsequently, with consent of two-thirds of the creditors and half of the stockholders, place the scheme in operation. Trustees may be appointed or the prior management may continue in control, with courts continuing to exercise supervision of their operations.

Reorganization actions may be initiated by three or more creditors with aggregate claims of $1,000 or more, while a similar group or 5% of the stockholders may oppose any particular proposition.

Plans of reorganization shall include provisions modifying or altering rights of creditors or any class through issuance of new securities; may modify rights of stockholders in similar fashion; afford adequate protection for minority groups not accepting the proposal, either through transfer or sale, liquidation or otherwise.

Outstanding features are clauses specifying that plans may provide for mergers, sales of company properties consolidations; that the petition shall specify claims to be paid in cash in full, and that reorganization may include rejection of contracts, including leases, under certain conditions.

The provision relating to leases is expected to prove of greates value in the film industry, since it limits the amount of damages for cancellations. Grouping claims for contract abrogation as the seventh category of claims which may be allowed, this section as amended i. the Senate specifies that landlords may claim damages for injuries resulting from rejection of leases in an amount not exceeding the rent reserved by the lease for the next succeeding year plus an amount equal to accrued unpaid rent.

llowable Claims

Allowable claims include proven debts, which are fixed liabilities in writing; damages in court actions pending at the time of the filing of the reorganization or bankruptcy petition; claims existing before the petition was filed; open accounts or express or implied contracts; awards of accident or other commissions; rental claims.

Reorganization procedure following filing of a petition and plan calls for preliminary approval of the court and acceptance in writing by 66⅔% of the creditors and 50% of the stockholders. Courts may require corporations, either in support of their petitions or in opposition to creditors' petitions, to file detailed schedules of indebtedness, assets, stock and financial condition; names of stockholders and other pertinent information for use in determining the fairness of the plan.

Upon approval of the plan the court may continue the debtor in possession temporarily or name trustees, requiring bond; fix the compensation and expenses of all parties in proceedings; direct rejection of contracts; authorize issuance of new securities; refer controversial matters to special masters or referees in bankruptcy.

Prolonged discussion centered over provisions specifying the jurisdiction in which outsiders might petition for reorganizations, as the bill fixed the place as the court jurisdiction in which the principal place of business or principal assets were located during the preceding six months. Fearing this would deprive his home state of much legal business and complicate efforts of stockholders or creditors, Senator Hastings of Delaware proposed that the action might also be initiated in the jurisdiction in which the company was incorporated. Compromise permits actions to start in state where corporations were organized only when the 'principal place of business' is disputed.

Set Frankie Darro

Hollywood, May 7.

Frankie Darro gets the juve lead as first in the cast being picked for 'Burn 'Em Up Barnes,' Mascot serial skeded to get under way Thursday (10).

Armand Schaefer and David Howard will co-direct.

Joan, dear—

"Sadie McKee" was screened in the M-G-M projection room today amidst cheers and tears and bravos! Our beautiful "Dancing Lady" has done it again.

Gratefully yours,

YOU SAID IT, HOLLYWOOD REPORTER:

"Swell picture...sure-fire audience... well-tailored for the talents of Joan Crawford... The stuff the fans cry for... direction of Clarence Brown something to rave about... John Meehan's dialogue expert and amusing...a humdinger for the femme fans."

JOAN CRAWFORD in SADIE McKEE

A Clarence Brown production . . . with Franchot Tone . . . Gene Raymond . . . Edward Arnold . . . Esther Ralston . . . Based on Vina Delmar's story . . . Directed by Clarence Brown . . . . Produced by Lawrence Weingarten . . . . A Metro-Goldwyn-Mayer Picture

Hollywood Productions

Week of May 7

(Pictures now filming, or about to start, are listed below alphabetically by studi Symbols are: D—Director, A—Author, C—Cameraman)

COLUMBIA

'Whom the Gods Destroy'
(5th week)
D—Walter Lang
A—Sidney Buckman
C—Benj. Kline
Cast:
Walter Connolly
Doris Kenyon
Robert Young
Scotty Beckett
Rollo Lloyd
Jack Mulhall

'Black Moon'
(5th week)
D—Roy W. Neill
A—Clements Ripley
Wells Root
C—Joe August
Cast:
Jack Holt
Fay Wray
Dorothy Burgess
Cora Sue Collins
Lumsden Hare
Clarence Muse
Eleanor Wesselhoeft

Untitled
(1st week)
D—D. Ross Lederman
A—Harold Shumate
C—Al. Seigler
Cast:
Tim McCoy

FOX

'Grand Canary'
(4th week)
D—Irving Cummings
A—A. J. Cronin
Ernest Pascal
C—Bert Glennon
Cast:
Warner Baxter
Madge Evans
Marjorie Rambeau
Zita Johann
Barry Norton
Juliette Compton
Reginald Denny
H. B. Warner
Gilbert Emery
John Rogers
Gerald Rogers
Desmond Roberts

'Baby Take a Bow'
(2nd week)
D—Harry Lachman
A—Ed. Paramore
Philip Klein
C—L. W. L. Connell
Cast:
James Dunn
Claire Trevor
Shirley Temple
Dorothy Libaire
Ray Walker
Alan Dinehart
Rolfe Haroldo
James Flavin

'Caravan'
(3rd week)
D—Erik Charell
A—Melchior Lengyel
Robert Liebmann
Samson Raphaelson
C—Ernest Palmer
Ted Sparkuhl
Cast:
Charles Boyer
Jean Parker
Louise Fazenda
Eugene Pallette
C. Aubrey Smith
Richard Carle
Dudley Digges
Charles Grapewin
Billy Bevan
Harry Bradley
Armand Kaliz
Bianca Bischer

'Caravan'
(French)
(3rd week)
Cast:
Charles Boyer
Mlle. Annabella
Andre Daven
Andre Berley
Pierre Brasseur

'She Learned About Sailors'
(2nd week)
D—Geo. Marshall
A—Unassigned
Cast:
Alice Faye
Frank Mitchell
Jack Durant
Nick Foran

'She Was a Lady'
(1st week)
D—John Blystone
A—Elisabeth Cobb
Ainsworth Morgan
Josephine Lovitt
Cast:
Helen Twelvetrees
Robert Young

'Charlie Chan's Courage'
(2nd week)
D—George Hadden
Eugene Biggers
Seton I. Miller
C—Arthur Miller
Cast:
Warner Oland
Drue Layton
Donald Woods
Paul Harvey
Murray Kinnell
Harvey Clark
Si Jenks
James Wang
Jess Carter
Jerry Jerome
Reginald Mason
Virginia Hammond

METRO

'Treasure Island'
(7th week)
D—Victor Fleming
A—Robert Louis Stevenson
John Lee Mahin
C—Ray June
Cast:
Wallace Beery
Jackie Cooper
Lionel Barrymore
Otto Kruger
Dorothy Peterson
Wm. V. Mong
Douglas Dumbrille
Nigel Bruce
Lewis Stone

'Barretts of Wimpole St.'
(7th week)
D—Sidney Franklin
A—Rudolph Besier
Claudine West
Ernest Vajda
Donald Ogden Stewart
C—Wm. Daniels
Cast:
Norma Shearer
Charles Laughton
Maureen O'Sullivan
Fredric March
Ferdinand Munier
Katherine Alexander
Marian Clayton
Ian Wolfe
Una O'Connor

'100% Pure'
(5th week)
D—Sam Wood
A—Anita Loos
John Emerson
C—Hal Rosson
Cast:
Jean Harlow
Lionel Barrymore
Franchot Tone
Patsy Kelly
Lewis Stone
Hale Hamilton
Shirley Rosa
Bert Roach
Desmond Roberts
John David Horsley

'Merry Widow'
(3rd week)
D—Ernest Lubitsch
A—Franz Lehar
Ernest Vajda
Samson Raphaelson
C—Oliver Marsh
Cast:
Maurice Chevalier
Jeanette MacDonald
Una Merkel
Ed. Everett Horton
George Barbier
Sterling Holloway
Minna Gombell

'Green Hat'
(2nd week)
D—Robert Leonard
A—Michael Arlen
Cast:
Constance Bennett
Herbert Marshall
Henry Stephenson
Mrs. Patrick Campbell
Leo Carroll

PARAMOUNT

'It Ain't No Sin'
(5th week)
D—Leo McCarey
A—Mae West
C—Karl Struss
Cast:
Mae West
Roger Pryor
John Mack Brown
Katherine DeMille
John Miljan
James Donlan
Stuart Holmes
Harry Woods
Edward Gargan
Frederick Burton
Augusta Anderson
Duke Ellington Orch.
Libby Taylor
Warren Hymer

'Cleopatra'
(6th week)
D—Cecil B. DeMille
A—Bartlett Cormack
Waldemar Young
Vincent Lawrence
C—Victor Milner
Cast:
Claudette Colbert
Warren William
Henry Wilcoxon
Gertrude Michael
Joseph Schildkraut
Ian Keith
C. Aubrey Smith
Ian MacLaren
Arthur Hohl
Leonard Mudie
Irving Pichel
Claudia Dell
Eleanor Phelps
John Rutherford
Grace Durkin
Robert Warwick
Edwin Maxwell
Charles Morris
Henry Beresford

'Thank Your Stars'
(5th week)
D—Wesley Ruggles
A—Ben Hecht
Gene Fowler
C—Leo Tover
Cast:
Jack Oakie
Ben Bernie
Dorothy Dell
Arline Judge
Alison Skipworth
Ronnie Kaye
William Frawley
Paul Cavanagh
Lew Cody

'She Loves Me Not'
(5th week)
D—Elliott Nugent
A—Howard Lindsay
Ed. Hope
C—Chas. Lange
Cast:
Bing Crosby
Miriam Hopkins
Kitty Carlisle
Edward Nugent
Lynne Hymer
Warren Hymer
Henry Stephenson
Judith Allen
Maude Turner Gordon
George Barbier
Margaret Armstrong
Ralf Harolde
Vince Barnett
Matt McHugh
Franklin Ardell

'The Old-Fashioned Way'
(3rd week)
D—Wm. Beaudine
A—Walter DeLeon
J. P. McEvoy
Garnett Weston
C—Ben Reynolds
Cast:
W. C. Fields
Baby LeRoy
Joe Morrison
Judith Allen
Tammany Young
Jan Duggan
Jack Mulhall
Joe Mills
Samuel Ethridge
Emma Ray
Ruth Marion
Richard Carle
Oscar Smith
Larry Grenier
Wm. Blatchford
Jeffrey Williams

'I Married An Actress'
(3rd week)
D—Ralph Murphy
A—Gregory Ratoff
Humphrey Pearson
C—Milton Krasner
Cast:
Elissa Landi
Adolphe Menjou
David Manners
Alan Mowbray
Lynne Overman
Adrian Rosley
George Baxter
Judith Vosselli
Olin Howland
Paul Porcasi

'Here Comes the Groom'
(3rd week)
D—Edward Sedgwick
A—Richard Flourney
Leonard Praskins
Casey Robinson
C—Henry Sharp
Cast:
Jack Haley
Patricia Ellis
Mary Boland
Neil Hamilton
Isabell Jewell
E. H. Calvert
Larry Grey

RADIO

'Family Man'
(4th week)
D—John Robertson
A—Harry Harvey
C—Teddy Tetzlaff
Cast:
Richard Dix
Dorothy Wilson
Bruce Cabot
Erin O'Brien Moore
Edith Fellows
Shirley Grey

'Down to Their Last Yacht'
(4th week)
D—Paul Sloan
A—Herbert Fields
Marion Dix
Lynn Starling
C—Eddie Cronjager
Cast:
Sidney Fox
Mary Boland
Ned Sparks
Polly Moran
Sidney Blackmer
Tom Kennedy
Sterling Holloway
Irene Franklin
Marjorie Gateson

'Let Who Will Be Clever'
(1st week)
D—Wm. Seiter
A—Indefinite
C—Nick Musuraca
Cast:
Marian Nixon
Reginald Denny
Grant Mitchell
Billie Burke
Joan Marsh
Buster Crabbe

'Vergie Winters'
(6th week)
D—Al Santell
A—Louis Bromfield
Jane Murfin
C—Lucien Andriot
Cast:
Ann Harding
John Halliday
Helen Vinson
Betty Furness
Creighton Chaney
Molly O'Day
Wesley Barry
Dorothy Sebastian
Sara Haden
Ben Alexander
Donald Crisp

UNIVERSAL

'Funny Thing Called Love'
(3rd week)
D—Kurt Neumann
A—Dore Schary
Lewis Foster
C—Chas. Stumar
Cast:
Chester Morris
Frank Craven
Mae Clarke
Andy Devine
Russ Brown
John Wray
Goodee Montgomery
Irene Ware
Tom Dugan
Wanda Perry
Dorothy Dawes
Lois January
Earl Eby

'I Give My Love'
(3rd week)
D—Carl Freund
A—Vicki Baum
Milton Krims
Doris Anderson
C—Geo. Robinson
Cast:
Wynne Gibson
Paul Lukas
Sam Hardy
Eric Linden
John Darrow
Kenneth Howell
Dorothy Appleby
Tad Alexander

WARNERS

'Dames'
(7th week)
D—Ray Enright
A—Delmer Daves
Robert Lord
C—George Barnes
Cast:
Dick Powell
Ruby Keeler
Joan Blondell
Guy Kibbee
Hugh Herbert
Ronnie Cosby
Berton Churchill
Phil Regan
Lella Bennett
Arthur Vinton
Arthur Aylesworth
Bess Flowers
Pat O'Malley
Claire Dubrey
Harry Seymour

'Hey Sailor'
(5th week)
D—Lloyd Bacon
A—Al Cohn
Ben Markson
C—Arthur Edeson
Cast:
James Cagney
Pat O'Brien
Gloria Stuart
Dorothy Tree
Frank McHugh
Willard Robertson

'Madame DuBarry'
(6th week)
D—Wm. Dieterle
A—Edward Chodorov
C—Sol Polito
Cast:
Dolores Del Rio
Reginald Owen
Victor Jory
Osgood Perkins
Verree Teasdale
Ferdinand Gottschalk
Helen Lowell
Dorothy Tree
Anita Louise
Henry O'Neill
Maynard Holmes
Hobart Cavanagh
Robert Barrat
Hallwell Hobbes
Nella Walker
Virginia Sale
Arhur Treacher
Jesse Scott
Camille Rovel

'Housewife'
(4th week)
D—Alfred Green
A—Robert Lord
Lillie Hayward
Manuel Seff
C—Wm. Rees
Cast:
Bette Davis
George Brent
Ann Dvorak
John Halliday
Robert Barrat
Ruth Donnelly
Hobart Cavanagh
Ronnie Cosby
Arthur Aylesworth
Lella Bennett

Reputed Heiress' Film Plans Come to Halt

Los Angeles, May 7.

Picture production plans of Frances Taucher, reputed Chicago macaroni heiress, have apparently been halted. Miss Taucher, aged 35 and a native of Austria, is being held in the county jail here to await trial on charges of issuing bad checks and for grand theft.

Self-reputed heiress was brought back here from Chicago, after D. E. Lynde, on behalf of the Northern Trust Co. of Chicago and Ellsworth Metz of the Bank of America (Hollywood branch) had sworn to a complaint that she had deposited a $1,500 check drawn on the Chicago bank, and had received in cash thereon from the Hollywood bank the sum of $650, before it was learned that defendant did not have sufficient funds on deposit in Chicago to cover check.

Miss Taucher came to Hollywood some months ago and announced plans to produce pictures here, primarily intended for Jugoslavia. She announced she sought story material, and planned to engage writers, directors and actors here for an early start of production activities.

Par Cutting Shorts From 229 to 100 for 1935; U Doing Ditto

Paramount is cutting its shorts lineup for 1934-'35 by more than 50%, as compared to this season and during the coming year will stick to one-reel subjects only, giving up two-reelers entirely.

Company will announce a total of only 100 shorts for the new season, as against the 229 on this year's schedule.

Lou Diamond, shorts head, has made arrangements for two new series, in addition to continuance of 'Popeye the Sailor.' Max Fleischer's Color Classics and 26 Paramount Varieties are the new series. Other shorts series continued by Par are the Grantland Rice Sportlights (13), Betty Boop cartoons (12), Paramount Headliners (18) and Paramount Pictorials (13).

Series dropped include 'Screen Songs,' 'Hollywood on Parade' and 'Screen Souvenirs' in addition to the independently produced Arvid E. Gillstrom and Phil L. Ryan two-reelers. Gillstrom series of 12 included six Harry Langdon and six Bing Crosby shorts, while the Ryan unit deal took in six Del Lord comedies and six Eugene Pallette-Walter Catlett two-reelers.

At the annual sales convention in Los Angeles, June 18, Par will announce between 30 and 35 pictures, with titles and, where possible, casts and directors, out of a total of 60 to be promised for the '34-'35 film year. Last year Par announced 47 out of a program of 60.

Not So Happy Hour

Syracuse, May 7.

Accused of malicious mischief in the alleged wrecking of equipment at the Happy Hour theatre, downtown subsequent run house, Joseph Fitzer, 32, lessee, is at liberty under $500 bail.

Fitzer was arrested after Victor W. Laniski, assistant manager, and Thomas Fava, janitor, made sworn statements, according to the police, that they saw their employer break part of the projector, rip the screen, tear down electric lights and smash an electric clock. The two are held without bail as material witnesses.

Bail for Fitzer was furnished by his brother, Mitchell, veteran Syracuse exhibitor and operator of the Riviera and Empire.

Fitzer claims the equipment is his property, but it is disputed by Mrs. Joseph B. Murphy, part owner with Jacob Walters and Dr. Walter Pendergast of the building.

Police on patrol duty discovered the theatre door opened, entered and found the vandalism.

STORY BUYS

Hollywood, May 7.

Mascot has purchased 'Barbeque,' Adele Buffington's orig, instead of Monogram, as announced previously.

Dispute Over Demand Notes Placing Photogs' Union in Danger of Fading

Markeys Abroad

Hollywood, May 7.

Gene Markey and Joan Bennett (Mrs. Markey) left today (Monday) for a two months' vacash in Europe. Sailing from N. Y. May 12.

Proj. Into Airdome Theatre from Next Door Cinema Booth

Calexico, Calif., May 7.

Believed to be the first instance where pictures shown in an airdome are projected from machines located in the booth of an adjoining theatre, Fox-West Coast inaugurated its new open air stadium here last Saturday night (22) with a double feature policy at 15c, excepting for 100 loges at two bits.

Airdome, a 1,050-seater, is built as one angle of an L, immediately adjoining the Fox Capitol. Apertures were cut in the booth wall next to the rear of the outdoor theatre, and two individual machines installed for projecting the pix on the outdoor screen.

By means of an opening in the wall of the theatre, patrons of the airdome may use the sanitary conveniences of the Capitol, which will only be operated Saturday and Sunday afternoons. Nightly performances are being given exclusively in the airdome.

F-WC airdome is reputed to be only one of its kind in operation that has individual seats and was constructed by the circuit at a cost of around $10,000.

Eddie Sutherland Set At Fox With Contract

Hollywood, May 7.

Eddie Sutherland moves over to Fox June 12 on a new contract to direct.

Sutherland returns from Panama May 15, where he has been on a three weeks' rest trip. Previously to the trip he had a tough siege at the Cedars of Lebanon hospital.

L.A. UA's Hiatus

Hollywood, May 7.

United Artists theatre went dark Sunday night (6) after grossing $2,400 on a five-day run with 'Sorrel and Son,' an English made picture released through UA. House reopens either May 12 or 15 with 'Murder at the Vanities' for a minimum run of two weeks.

Picture was originally scheduled for the Paramount for May 10, but UA stepped in and took it instead on its right to select three Paramount pictures a year as part of agreement when Par was released on its obligation on UA theatre. This is the third and final choice.

Adapt 'Howling Dog'

Hollywood, May 7.

Robert N. Lee and Ben Markson are adapting 'Case of the Howling Dog,' mystery novel by Erle Stanley Gardner, for Warners, with Warren William probable in the top spot.

Director and cast not yet set.

ROACH YACHTING

Culver City, May 7.

Hal Roach leaves here in his plane tomorrow (Tuesday) for Seattle where he boards the E. H. Hutton yacht, Hussar, for a month's cruise in Alaskan waters.

Mrs. Roach left yesterday (Sunday) by train for Seattle.

L

Faced with
tions from the organi
assigning demand notes si
cameramen for
the union's relief fund. International Photographers, Local 659, International Alliance Theatrical Stage Employees attempted to step into the breach and save somethi
the remaining shell by telling members the local would protect everyone against suits on the notes.

Batch of $10,000 in members' mand notes were handed over to business representative Howard Hurd in settlement of his contract with the organization when the executive board was unable to settle with Hurd in cash.

Storm hit the cameramen when all whose notes had been assigned to Hurd received letters from the law firm of Lewis & Taylor demanding payment. Attorney Lewi has been acting as legal representative for the soundmen's local of the IA.

Juggling of members' demand notes for monies advanced during last summer's strike to those who stayed out, sent the gang into action immediately. Various groups got together and decided to stand collectively in fighting any legal action instituted to effect collection of the various notes.

Members that have continued to pay dues since the strike were determined to resign from the union and have nothing to do with any labor organization that might come into the cameramen's field. Charges of racketeering, double-crossing, misappropriation of funds and selling out were flung around freely by the cameramen as a result of the deal made with Hurd and the assignment of notes in settlement of the latter's contract.

Okay Settlement

In trying to hold the union together, officials of the organization told note-signing members they would be protected against suits for collection of their notes, and the local would even pay off the notes for the cameramen if necessary. One union official, when questioned as to source of the cash that might be needed, stated the local could pay off the notes, but was unable to explain why cash and not notes had been handed to Hurd originally.

Hurd, former business representative and storm center of the entire controversy, could not be reached through several former phone numbers, and his house phone has been disconnected for over two weeks. A friend stated that he was probably out of town for his health.

Ace camermen who paid in a large portion of the money for the charity and relief fund through assessment of 5% of salaries over a period of two years, are holding undercover meetings to discuss ways and means to start legal action against present and former officials of the union. Claim is made that the motion originally passed by the membership creating the fund specifically stated that the latter was not to be used for the payment of any salaries or other expenses of the organization, but was to be used solely for relief of members in the form of loans.

McLEOD'S RIVIERA VACASH

On a vacation from the Par studio, Norman McLeod arrived in New York, Wednesday (2), by plane and sailed Saturday (5) to join the missus on the Riviera.

Will be away a month.

Contracts

Hollywood, May 7.

Options on Mary Boland and Toby Wing lifted at Paramount.

20th Century has renewed Ray Griffith's pact for another year.

Ray Enright has been given a seven-year exclusive directorial pact by Jack L. Warner.

John Cromwell has put his name on a year's contract to direct for RKO.

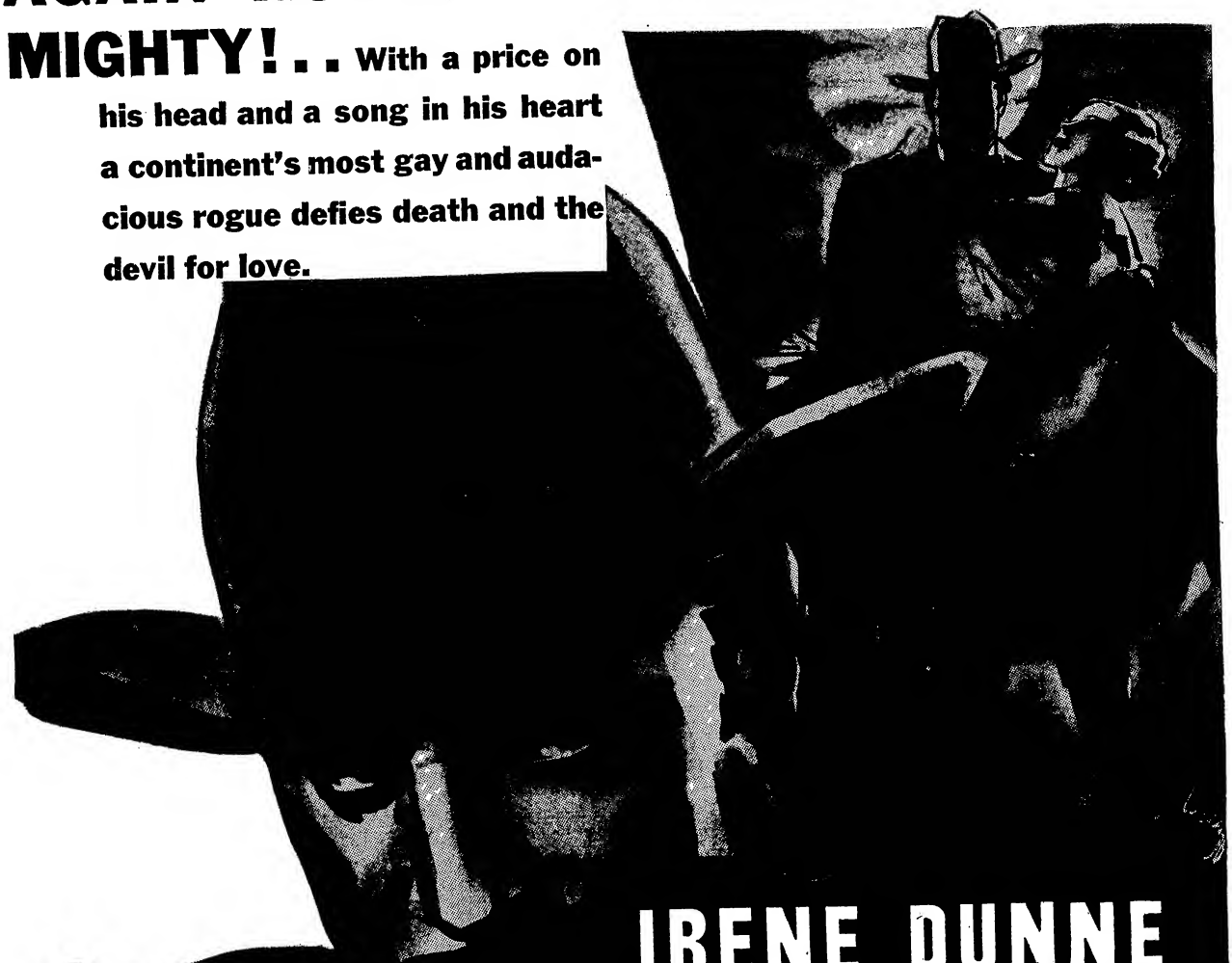
Warner has hired Terry La Franconi, singer at Agua Caliente.

Edmund Lowe and Boris Karloff have new pacts at Universal. Each will do two next year.

Sampson Raphaelson draws a term writing covenant at Fox and is preparing 'Servant's Entrance' for Janet Gaynor.

AGAIN ROMANCE RIDES HIGH AND MIGHTY!..

With a price on his head and a song in his heart a continent's most gay and audacious rogue defies death and the devil for love.



IRENE DUNNE
RICHARD DIX

"CIMARRON'S"
GLORIOUS STARS
UNITED AGAIN
IN

SYLVIA SCARLETT

with

MARY BOLAND
CONWAY TEARLE .. ANDY DEVINE
HENRY STEPHENSON .. UNA O'CONNOR
DIRECTED BY WILLIAM A. WELLMAN

RKO RADIO PICTURE
BASED ON STORIES BY E. W. HORNUNG
A MERIAN C. COOPER PRESENTATION
PANDRO S. BERMAN, Executive Producer

DECORATION DAY RELEASE

CALENDAR OF CURRENT RELEASES

Harold Auten

Office: 1540 B'way, N. Y. C.

End of the World ('Fin du Monde' (Fr). Scientific dream based on Flammarion novel. Dir. Abel Gance. 65 mins. Rel. April 15.

Melo (German). Sensitive study of psychological difficulties. Elisabeth Bergner. Dir. Paul Czinner. 93 mins. Rel. Feb. 1. Rev. Feb. 6.

Mirages de Paris (French). Adventures of a girl who wants to be a star in Paris. Jacquelin Francell, Roger Theville. Dir. Fedor Ozep. 82 mins. Rel. Dec. 23. Rev. Jan. 9.

Poil de Carotte (Red Head) (French). A story of adolescence. Robert Lynen. Dir. Julien Duvivier. 96 mins. Rel. Sept. 1. Rev. Dec. 20 and May 30.

Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins. Rev. Aug. 8.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

City Park—3 Men and a Girl. Sally Blane, Henry B. Walthall. Dir. Richard Thorpe. Rel. May 1.

In Love with Life. Lila Lee, Onslow Stevens, Dickie Moore. Dir. Frank Strayer. 68 mins. Rel. April 18.

ifteen Wives. Conway Tearle, Noel Francis, Natalie Moorhead, Raymond Hatton. Dir. Frank Strayer. Rel. May 15.

Notorious But Nice. Marian Marsh has a hectic love adventure. Betty Compson, Marian Marsh. Dir. Rich. Thorpe. 71 mins. Rev. March 6.

Murder on the Campus. Mystery with a college background. Shirley Grey, Charles Starrett and J. Farrel McDonald. Rel. Dec. 27. Rev. March 13.

Quitter, The. Newspaper business in a small town. Chas. Grapewin, Emma Dunn. Dir. Rich. Thorpe. 67 mins. Rel. Feb. 5. Rev. March 20.

Rainbow Over Broadway. Musical romance. Grace Hayes, Joan Marsh, Lucien Littlefield. Dir. Richard Thorpe. 72 min . Rel. Dec. 23. Rev. Dec. 27.

Stolen Sweets. Dramatic romance. Sally Blane, Charles Starrett. Dir. Richard Thorpe. 79 mins. Rel. March 15.

Columbia

Studio: Gower at Sunset, Hollywood, Cal. Offices, 729 Seventh Ave., New York, N. .

Crime of Helen Santley, The. Murder mystery in a picture studio. Ralph Bellamy, Shirley Gray, Gail Patrick. Dir. D. Ross Lederman. 58 mins. Rel. April 20.

Fighting Code, The. Typical horse opera with mystery angle. Buck Jones. Dir. Lambert Hillyer. 61 mins. Rel. Dec. 30. Rev. Jan. 16.

Fighting Ranger, The. Round-up of killers by a temporary furloughed ranger out for vengeance for killing his brother. Buck Jones, Dorothy Revier. Dir. George B. Seitz. 60 mins. Rel. March 17. Rev. April 17.

Heil Bent for Love. Young state policeman defeats his gang rival. Tim McCoy. Dir. D. Ross Lederman. Rel. May 19.

It Happened One Night. Girl marries without father's approval and on leaving his yacht meets boy on bus heading for home, developing comedy-romance. Clark Gable, Claudette Colbert. Dir. Frank Capra. 105 mins. Rel. Feb. 23. Rev. Feb. 27.

ing of Wild Horses. Home life of wild horses on the range. Little romance and less comedy. Rex, William Janney and Dorothy Appleby. 61 mins. Rel. Nov. 10. Rev. March 27.

Let's Fall in Love. Musical with usual backstage romance with a different twist. Edmund Lowe, Ann Sothern, Miriam Jordan, Gregory Ratoff. Dir. David Burton. 67 mins. Rel. Dec. 26. Rev. Jan. 23.

ost Previous Thing in Life. Abandoned mother relives her own romance through her son. Jean Arthur, Donald Cook, Richard Cromwell. Dir. Lambert Hillyer. Rel. May 19.

inth Guest, The. Eight people mysteriously invited to dinner after arriving told Death is ninth guest and all will die. Six perish. Donald Cook, Genevieve Tobin. Dir. Roy William Neill. 69 mins. Rel. Jan. 31. Rev. March 6.

No Greater Glory. Ferenc Molnar's 'Paul Street Boys' with a mostly juvenile cast. Geo. Breakston, Jimmy Butler, Ralph Morgan, Lois Wilson. Dir. Frank Borzage. 78 mins. Rel. April 20. Rev. May 8.

One is Guilty. Well-planned murder mystery. Ralph Bellamy, Shirley Grey. Dir. Lambert Hillyer. 64 mins. Rel. March 31.

Once to Every Woman. Heavy drama of hospital life centering around big operation. Ralph Bellamy and Fay Wray. Dir. Lambert Hillyer. 79 mins. Rel. Jan. 25. Rev. March 15.

Party's Over, The. Bruce Blakely ends the party when he realizes his efforts to support his parents and brothers and sisters is robbing him of his own happiness. Stuart Erwin, Ann Sothern, Arline Dodge. Dir. Walter Lang. Rel. May 16.

Shadows of Sing Sing. Racketeer's sister in love with detective's son. Both sides objecting to romance. Boy framed by redhots and saved by father. Mary Brian, Bruce Cabot, Dir. Phil Rosen. 63 mins. Rel. Dec. 3. Rev. Feb. 27.

isters Under the Skin. Tired business man takes a matrimonial vacation and gets it out of his system. Elissa Landi, Frank Morgan, Jos. Schildkraut. Dir. David Burton. 70 mins. Rel. April 15.

Social Register. A chorus girl's adventures in high society. Colleen Moore. Chas. Winninger, Pauline Frederick, Alex. Kirkland. Dir. Marshall Nielan. 74 mins. Rel. March 10.

Speed Wings. Western with airplanes to break monotony of sagebrush. Tim McCoy, Evalyn Knapp. Dir. Otto Brower. 61 mins. Rel. Feb. 5. Rev. April 3.

Straightaway. Tim McCoy discards the chaps and sombrero for the speedway. Tim McCoy. Dir. Otto Brower. 58 mins. Rel. Dec. 22. Rev. Jan. 23.

Twentieth Century. From the stage hit. Temperamental theatrical manager and temperamental star on same train. John Barrymore, Carole Lombard. Dir. Howard Hawks. 91 mins. Rel. May 11. Rev. May 8.

ice in the Night. Complications in the telephone business. Tim McCoy. Dir. Chas. C. Coleman. 59 mins. Rel. April 6.

Whirlpool. A self-sacrificing husband meets death to shield his wife. Jack Holt, Jean Arthur. Dir. R. W. Neill. 74 mins. Rel. April 10. Rev. May 8.

First Division

Offices: R.K.O. Bldg., New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

Beggars in Ermine. Lionel Atwill, Betty Furness. Dir. Phil Rosen. ins. Rel. May 1.

Broken Dreams. A father's devotion to his young son. Randolph Scott, Martha Sleeper, Beryl Mercer, Buster Phelps. Dir. Robert Vignola. 68 mins. Rel. Dec. 1.

ity Limits. A millionaire, ailing and tiring of wealth, falls in with two hobos and enjoys life for a time. Frank Craven, Sally Blane, Ray Walker. Dir. Wm. Nigh. 70 mins. Rel. May 1.

City Park. Three men voluntarily become the guardians of a destitute young girl. Sally Blane, Henry B. Walthall, Matty Kemp, Johnny Herron. Dir. Richard Thorpe. Rel. May 15.

Cross Streets. Young doctor, jilted by the woman he loves, ruins his career, until daughter of same woman falls in love with him, years later. Rel. Jan. 22. Dir. Frank Strayer.

Eat 'Em Alive. Jungle super thriller. 56 mi . Rel. Feb. 1.

Forgotten Men. Collection of uncensored war film, taken from government archives of 14 warring nations. Rel. April 1.

French production of a de Maupassant story. Dubbed in English. A village paragon who lost his virtue. 65 mins. Rel. Dec. 26. Rev. Jan. 9.

He Couldn't Take It. Inside story of a process server who makes good with his summonses and gets his man. Ray Walker, Virginia Cherrill, George E. Stone. Dir. Wm. Nigh. 64 mins. Rel. Jan. 1.

House of Mystery. An archeologist returns to America from the Far East with a curse on his head for his stolen wealth. Verna Hille, Ed Lowry. Dir. Wm. Nigh. 61 mins. Rel. May 30.

In Love with Life. A hard-hearted millionaire, refusing aid to his starving daughter, takes her young son from her. Lila Lee, Claude Gillingwater, Dickie Moore. Dir. Frank Strayer. 68 mins. Rel. May 1.

In the Money. A goofy family, suddenly broke, pin their hopes on a Shakespearean-minded prize fighting champ. Skeets Gallagher, Lois Wilson. Warren Hymer, Sally Starr. Dir. Frank Strayer. 67 mins. Rel. Jan. 15.

Lawless Valley. Western horse opera. Lane Chandler. Rel. May 1.

Loud Speaker. Comedy-drama of a radio star. Ray Walker, Jacqueline Wells. Dir. Joseph Santley. Rel. May 21.

Manhattan Love Song. Two orphaned Park Avenue society deb sisters, forced to go to work, change places with their servants who go 'society.' Dixie Lee, Robert Armstrong. Dir. Leonard Fields. Rel. May 30.

Money Means Nothing. Efforts of a poor clerk to make a go of marriage with an heiress wife. Wallace Ford, Gloria Shea. Dir. Christy Cabanne. Rel. May 31.

Murder on the Campus. Mystery with college background. Shirley Grey, Charles Starrett, J. Farrel McDonald. 69 mins. Rel. Feb. 6. Dir. Richard Thorpe.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only in actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of accuracy, 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

B'WAY THEATRE STENCHERS' MYSTERY

A development ascribed to the continued cross-picketing in the tussle for New York control between Local 306 (the IATSE union) and the State-chartered Allied Operators appears to be a campaign of molestation to force the theatres into action of some kind.

Several Broadway houses are reported to have been stench-bombed, but all are trying to keep it quiet so that the public will not be scared away. Moreover, neither managers nor union officials can say positively what's causing the danger by way of stenching or other dirty work, but the presumption is that it grows out of the union war.

Theatres themselves have no controversy at the present time with any unions.

Presumption in theatre and union circles is that leaders of the 306-Allied fight are a little piqued that the theatres aren't minding the cross-picketing as openly and frankly as two years ago.

Pittsburgh, May 7.

Bombing situation becoming critical here, with four more indie houses getting the works last week, making it a dozen in all. Vandals are no longer sticking to sulphurous smoke bombs but going in now for dynamite, and with disastrous results.

Theatres wrecked in most recent outbreak were New Oakland, in Oakland district; Atlas, on Northside; Colony, Stowe Township; and Arcadia, Northside. It was the second time both the New Oakland and Arcadia had been bombed, eight having been seriously injured in the first bombing.

Police assigned to cases were doubled in numbers and making thorough check of all dynamite sales in district. All of the blasts last week were made by time bombs and went off at practically the same time in the morning.

Situation has not only indies but also circuits plenty worried because business as a result has fallen way off all over town, particularly in unborhood districts. Customers now asking if it's safe before they go in and so far none of the criminals have been apprehended.

Police watch being maintained nightly now over most of indie-owned houses, indicating seriousness of situation.

Blystone Vice MacFadden

Hollywood, May 7.

'She Was a Lady' will be directed by Hamilton MacFadden instead of John Blystone who has another assignment.

Helen Twelvetrees and Robert Young have top spots, with Al Rockett producing.

Mystery Liner. Noah Beery, Astrid Allwyn. Dir. Wm. Nigh. Rel. Dec. 19.

Quitter, The. A father with the wanderlust returns home long enough to straighten out the affairs of his now grown-up sons. Barbara Weeks, Billy Bakewell, Charles Grapewin, Emma Dunn, Glen Boles. Dir. Richard Thorpe. Rel. March 12.

Rainbow Over Broadway. Musical romance of an ex-musical comedy star of twenty years before who makes a sensational overnight comeback in a Broadway night club. Joan Marsh, Grace Hayes, Frank Albertson, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Jan. 15.

Road to Ruin. Innocent girl finds shame through ignorance and neglect of modern parents. Film on modern youth. Helen Foster, Paul Page, Nell O'Day, Glen Boles. Dir. Mrs. Wallace Reid and Melville Shyer. 68 mins. Rel. Feb. 17. Rev. Feb. 20.

Stolen Sweets. High pressure insurance salesman falls for heiress and wins her via determined, rapid line of chatter route. Charles Starrett, Sally Blane, Johnny Harron, Jamieson Thomas. Dir. Richard Thorpe. 73 mins. Rel. May 1.

Sweetheart of Sigma Chi. College musical comedy romance. Based on the famous campus fraternity song. Buster Crabbe, Mary Carlisle, Sally Starr, Florence Lake, Ted Flo Rito and band. Dir. Edwin L. Marin. 73 mins. Rel. Dec. 15.

Texas Tornado. (Kent.) Texas Ranger cleans up the rustlers. Lane Chandler. Dir. Oliver Drake. Rev. March 6.

Throne of the Gods. Travel in the Himalayas. 55 mins. Rev. Dec. 27.

Twin Husbands. Crook comedy drama. John Miljan, Shirley Grey, Monroe Owsley. Dir. Frank Strayer. 69 mins. Rel. May 15.

Woman's Man. Hollywood inside story. John Halliday, Marguerite de la Motte, Wallace Ford. Dir. Edward Luddy. 68 mins.

Young Eagles. Boy Scout adventures in wilds of Central America. Twelve episode serial. Dir. Harry Hoyt. Rel. May 15.

First National

Studios: Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Bedside. Comedy-drama of a women's doctor. Warren William, Jean Muir. Allen Jenkins. Dir. Robert Florey. 65 mins. Rel. Jan. 27. Rev. Mar. 13.

Big Shakedown, The. Dramatic expose of the cut-rate drug racket. Bette Davis, Charles Farrell, Ricardo Cortez. Dir. John Francis Dillon. 64 mins. Rel. Feb. 3. Rev. Feb. 6.

Circus Clown, The. Roaring comedy under the big tent with a winsome romance wound into hilarious situations. Joe E. Brown, Patricia Ellis, Gordon Westcott, Tom Dugan. Dir. Ray Enright. Rel. June 30.

Convention City. The hilarious lowdown on big business conventions. Adolphe Menjou, Dick Powell, Mary Astor, Guy Kibbee. Dir. Archie Mayo 69 mins. Rel. Dec. 30. Rev. Dec. 27.

Dark Hazard. Edward G. Robinson as a whippet racer. Genevieve Tobin, Glenda Farrell. Dir. Al Green. 69 mins. Rel. Dec. 3. Rev. Feb. 27.

Fashions of 1934. Story of a style stealer set against a lavish background. Wm. Powell, Bette Davis, Verree Teasdale. Dir. Wm. Dieterle. 80 mins. Rel. Feb. 17. Rev. Jan. 23.

Fog Over Frisco. Mystery melodrama set in San Francisco. Donald Woods, Bette Davis, Lyle Talbot, Margaret Lindsay. Dir. William Dieterle. Rel. June 2.

Journal of a Crime. Drama by the French playwright Jacques Deval, and depicts the effect of a murder on a woman of fine instincts and delicate sensibilities who kills an unscrupulous rival. Ruth Chatterton, Adolphe Menjou, Claire Dodd. Dir. William Keighley. 65 mins. Rel. March 10. Rev. May 1.

Mandalay. Adventure in the Indies. Kay Francis, Lyle Talbot, Ricardo Cortez. Dir. Michael Curtiz. 68 mins. Rel. Feb. 10. Rev. Feb. 20.

Massacre. Drama of the modern Indian and his conflicts with the white men. Richard Barthelmess, Ann Dvorak. Dir. Allen Crosland. 70 mins. Rel. Jan. 13. Rev. Jan. 23.

Merry Frinks, The. Comedy-drama of the typical family stepping all over Ma until she turns and leaves them on their own. Aline MacMahon, Guy Kibbee, Allen Jenkins, Hugh Herbert. Dir. Al Green. Rel. May 26.

Registered Nurse. Drama of the romantic side of a nurse's life in a metropolitan hospital. Bebe Daniels, Lyle Talbot, John Halliday. Dir. Robert Florey. Rel. April 7.

Return of the Terror, The. Mystery drama with plenty of heart interest. Mary Astor, Lyle Talbot, John Halliday, Frank McHugh. Dir. Howard Bretherton. Rel. July 7.

Side Streets. Love drama based on an original story by Ann Garrick and Ethel Hill. Aline MacMahon, Paul Kelly, Ann Dvorak, Patricia Ellis. Dir. Alfred E. Green. Rel. June 30.

Son of a Sailor. Comedy of a sailor who gets into a funny situation because of his love for all romantic stories about himself. Joe E. Brown, Jean Muir, Frank McHugh, Johnny Mack Brown and Thelma Todd. Dir. Lloyd Bacon. 70 mins. Rel. Dec. 23. Rev. Dec. 5.

Twenty Million Sweethearts. Musical romance taking place behind scenes of a broadcasting studio. Dick Powell, Pat O'Brien, Ginger Rogers, Allen Jenkins, the Four Mills Brothers, Ted Fiorito and Band. Dir. Ray Enright. 90 mins. Rel. May 12. Rev. May 1.

Very Honorable Guy, A. Comedy from the story by Damon Runyon about a guy who always kept his promises. Joe E. Brown, Alice White, Robert Barrat, Alan Dinehart, Irene Franklin. Dir. Lloyd Bacon. 62 mins. Rel. May 26.

Wonder Bar. Dramatic musical spectacle laid amid the gay revelries of a fashionable Parisian night club. Kay Francis, Dick Powell, Dolores Del Rio, Al Jolson, Ricardo Cortez, Hal LeRoy, Guy Kibbee, Hugh Herbert, Ruth Donnelly, Fifi D'Orsay. Dir. Lloyd Bacon. 84 mins. Rel. March 6.

World Changes, The. An epic drama of a family through four generations. Paul Muni, Aline MacMahon, Mary Astor, Donald Cook, Margaret Lindsay, Jean Muir, Patricia Ellis. Dir. Mervyn LeRoy. 95 mins. Rel. Nov. 25. Rev. Oct. 31.

Fox

Studio: Fox Hills, Hollywood, Cal. Offices: 444 West 56th St. New York. N. Y.

All Men Are Enemies. Hugh Williams, Helen Twelvetrees. Dir. Geo. Fitzmaurice. 79 mins. Rel. April 20.

As Husbands Go. 'When Ladies Meet' with the sexes reversed. Warner Baxter, Helen Vinson, Warner Oland. Dir. Hamilton McFadden. 66 mins. Rel. Dec. 29. Rev. Jan. 30.

Bottoms Up. Breaking into Hollywood with a fictitious pedigree. Spencer Tracy, (Miss) Pat Paterson, John Boles. Dir. David Butler. 85 mins. Rel. March 30. Rev. March 27.

Carolina. From Paul Green's stage play of last season. Janet Gaynor, Lionel Barrymore, Robt. Young, Henrietta Crosman. Dir. Henry King. 82 mins. Rel. Feb. 9. Rev. Feb. 20.

Change of Heart. From the story 'Manhattan Love Song.' Janet Gaynor, Chas. Farrell, James Dunn, Ginger Rogers. Dir. John G. Blystone. Rel. May 18.

Coming Out Party. Original done by the Lasky unit. Frances Dee, Gene Raymond, Alison Skipworth. Dir. John Blystone. Rel. March 9. Rev. March 20.

Constant Nymph. (British Gaumont). British made version of a frustrated love. British cast. 86 mins. Rel. March 23. Rev. April 10.

David Harum. The old York State Hoss' tradition. Will Rogers, Louise Dresser, Evelyn Venable. Dir. Jack Cruze. Rel. March 2. Rev. March 6.

Devil Tiger. Wild animal yarn made in Asia. Marion Burns, Kane Richmond, Harry Woods and natives. Dir. Clyde E. Elliott. 60 mins. Rel. Feb. 16. Rev. Feb. 13.

Ever Since Eve. Country boy licks New York. George O'Brien. Dir. Geo. Marshall. 75 mins. Rel. Feb. 9. Rev. April 3.

Frontier Marshal, The. Familiar theme of the unknown cleaner-up. Geo. O'Brien. Dir. Lew Seiler. 66 mins. Rel. Jan. 19. Rev. Feb. 6.

Heart Song. British made with Lillian Harvey and Mady Christians in the cast. Erich Pommer production. Dir. Frederich Hollaender. Rel. April 27.

Hold That Girl. Original story. James Dunn, Claire Trevor. Dir. Hamilton MacFadden. 65 mins. Rel. Feb. 16. Rev. March 27.

I Am Suzanne. Novelty story with puppet sequences. Lilian Harvey, Gene Raymond, Piccoli Marionettes, Yale Puppeteers. Dir. R. V. Lee. 99 mins. Rel. Dec. 22. Rev. Jan. 23.

I Believed in You. Original story. Rosemary Ames, Victor Jory, John Boles. Dir. Irving Cummings. 69 mins. Rel. Feb. 23. Rev. April 11.

I Was a Spy. (British). Based on the story by Marthe MacKenna. Herbert Marshall, Madaleine Carroll, Conrad Veidt. Dir. Victor Saville. 83 mins. Rel. Dec. 15. Rev. Jan. 16.

Jimmy and Sally. James Dunn, Claire Trevor. Dir. Jas. Tinling. Rel. Nov. 24. Rev. Dec. 19.

Mr. Skitch. From the story 'Green Dice.' Will Rogers, Zasu Pitts, Rochelle Hudson, Harry Green, Eugene Pallette. Dir. Jas. Cruze. Rel. Dec 29. Rev. Dec. 27.

Murder in Trinidad. Mystery story from Vandercook's novel. Niegel Heather Angel. Dir. Sol Wurtzel. 74 mins. Rel. April 6.

(Continued on page 34)

SEVEN HITS IN A ROW
"WE'RE NOT DRESSING"
with
BING CROSBY
Carole Lombard
George Burns and
Gracie Allen
Ethel Merman
Leon Errol
Directed by NORMAN TAUROG
SYLVIA SIDNEY
in
"THIRTY-DAY PRINCESS"
with CARY GRANT
Directed by MARION GERING
A. B. P. SCHULBERG
Production
Damon Runyon's
"LITTLE MISS MARKER"
with
Adolphe Menjou Dorothy Dell
Charles Bickford and
Shirley Temple
Directed by ALEXANDER HALL
A. B. P. SCHULBERG
Production
watch PARAMOUNT in 1934-35
CECIL B. DE MILLE'S
"CLEOPATRA"
CLAUDETTE COLBERT
MARLENE DIETRICH
in
"The Scarlet Empress"
Directed by Josef von Sternberg
Paramount Pictures
if it's a PARAMOUNT PICTURE

FROM PARAMOUNT
EARL CARROLL'S
"MURDER AT THE VANITIES"
with
The Most Beautiful Girls in the World
and
CARL BRISSON · VICTOR McLAGLEN
JACK OAKIE · KITTY CARLISLE
DUKE ELLINGTON
and His Famous Orchestra
Directed by MITCHELL LEISEN
"MANY HAPPY RETURNS"
with
GUY LOMBARDO and his ROYAL CANADIANS
GEORGE BURNS and GRACIE ALLEN
Directed by NORMAN McLEOD
MAE WEST
in
"IT AIN'T NO SIN"
with
Roger Pryor
John Mack Brown and
Duke Ellington's Orchestra
Directed by LEO McCAREY
"SHOOT THE WORKS"
with
Jack Oakie Ben Bernie
Dorothy Dell Arline Judge
Alison Skipworth
and Ben Bernie's Band
Directed by WESLEY RUGGLES
BING CROSBY and MIRIAM HOPKINS
in
"She Loves Me Not"
MAE WEST
"Me and the King"
it's the best show in town!

Studio Placements

Hollywood, May 7.

Jessica Dragonette, ' ig Broadcast of 1934,' Par.

Tamara Geva, 'Afterwards,' RKO.

Verree Teasdale, 'Lady Surrenders,' WB.

Rochelle Hudson, 'Great American Harem,' RKO.

Hobert Cavanaugh, 'Kansas City Princess,' WB.

Edward Ellison, scripting an orig, Par.

Arthur Caesar, scripting 'Romance of Manhattan,' RKO.

John Beall, 'Hat, Coat and ' RKO.

W. Fields, 'Mrs. Wiggs of the Cabbage Patch,' Par.

Hal Yates, scripting comedy, 'Old-Fashioned Way,' Par.

Paul Kelly, 'Barbary Coast,' 20th Cent.

Ralf Harolde, 'Always Honest,' Fox.

Henry Hathaway directs 'Honor right,' Par.

Alexander Hall directs 'One Way Ticket,' Par-Schulberg.

Frank Tuttle directs 'Ladies Should Listen,' Par.

Bartlett Cormack adapting 'Pursuit of Happiness,' Par.

Arthur Ripley, story advisor for Eric Charrell, 'Caravan,' Fox.

Doris Lloyd, Thomas Baideon, 'British Agent,' Warners.

Harry C. Bradley, 'Caravan,' Fox.

R. N. Bradbury directs 'Happy Landings,' Mono.

J. Carroll Naish, Tenen Holtz, Alec B. Francis, Gregory Gaye, Paul Porcasi, 'British Agent,' WB.

Joseph Cawthorne, 'Housewife,' WB.

Nell Hamilton, Helen Vinson, 'Two Heads on a Pillow,' Liberty.

Ethel Griffies, 'Resurrection,' Goldwyn.

Shirley Temple, to Me,' Par.

Bobby Connolly directs dances, 'Flirtation Walk,' WB.

John Wray, Alden Chase, 'Green Eyes,' Chest.

George Walsh, 'It Ain't No Sin,' Par.

Arthur Greville Collin dialoging 'Dragon Murder Case,' WB.

Nigel Bruce, 'Treasure Island,' MG.

Henry Stephenson, 'One More River,' U.

Donald Crisp, Agent,' WB.

Leon Errol, Maxine Doyle, June McCloy, Harry Seymour, 'Adam's Apple,' WB short.

Andre Ferrier, French versions, 'Caravan,' Fox, and 'Merry Widow,' MG.

Ray Walker, 'Happy Landings,' Mono.

El Brendel, short, WB.

Adele Buffington, adapting 'Moonstone,' Mono.

Cully Richards, 'Bachelor RKO.

John Eldridge, 'Big Hearted Herbert,' WB.

William Gargan, ' ritish Agent,' WB.

Andre De Segurola, 'Afterwards,' RKO.

Morrie Cohan, 'It Ain't No ' Par.

Huntley Gordon, 'Afterwards,' RKO.

Hobart Bosworth, Henry Kolker, Carole Schipa, 'Whom the Gods Destroy,' Col.

Louis Alberni, 'Count of Monte Cristo,' Small-Reliance.

Pauline True, 'Housewife,' WB.

Robert McWade, 'Dragon Murder Case,' WB.

Clarence Williams, 'Bachelor Bait,' RKO

Steve Strulick, Mizurki, rasslers, 'It Ain't No Sin,' Par.

Arthur Phillips, adapting 'Limehouse Nights,' Par.

Geneva Mitchell, Billie Seward, 'Plumbing for Gold,' Col short.

Dorothy Grainger, Howard, Fine and Howard, 'Punch Drunks,' Col short.

Don Alvardo, 'La Cucarachi,' Whitney, KO.

Berton Churchill, Stuart Erwin, Rochelle Hudson, 'Bachelor Bait,' RKO.

George Pearce, Herbert Hunston, 'British Agent,' WB.

Kathleen Howard, Ilbert Emery, Robert Grieg, E. Clive, 'One More River,' U.

Frank Laughton, More River,' U.

Del Henderson, 'Old Fashioned Way,' Par.

William Augustin, 'Zeffie Tilbury, 'Bachelor Bait' (formerly Great American Harem), RKO.

George Lewis, 'Merry Widow,' MG.

Fred Santley, 'Afterwards,' RKO.

Lee Birinski, adapting 'Sweet Pepper,' MG.

William Keighley, directing, Joan Blondell, Glenda Farrell, Hugh Herbert, 'Princess of Kansas City,' WB.

Eddie Kane, 'Dames,' WB.

Joan Wheeler, Doris Lloyd, Mary Kronman, 'Du Barry,' WB.

Billy Bletcher, 'Skirt City,' WB.

Maude Eburne, Sailor Vincent, 'Hey, Sailor,' WB.

SCHENCK'S PERSONAL

Harry Schenck's 'Beyond Bengal,' animal pix, goes into the Gaiety, N. Y., on a grind run May 16.

Schenck will appear in person with it.

CALENDAR OF CURRENT RELEASES

(Continued from page 31)

Orient Express. Mystery on a railroad train. Heather Angel, Norman Foster. Dir. Paul Martin. Rel. Jan. 12. Rev. March 6.

Scandals. Staged by George White on the lines of his revue. Rudy Vallee, Alice Fay, Jimmy Durante. Dir. Geo. White, Harry Lachman. 80 mins. Rel. March 22. Rev. March 20.

Sleepers East. From the novel by Fredk. Nebel. Wynne Gibson, Preston Foster. Ir. Kenneth MacKenna. 69 mins. Rel. Jan. 26.

Smoky. From the novel by Will James. Victor Jory, Irene Bentley, Frandis Ford. Dir. Eugene Forde. 66 mins. Rel. Dec. 8. Rev. Jan. 9.

Springtime for Henry. From Benn Levy's stage play. Otto Kruger, Nancy Carroll, Nigel Bruce, Heather Angel. Dir. Frank Tuttle. (Lasky produced). Rel. May 25.

Stand Up and Cheer. Musical. Warner Baxter, Madge Evans, Sylvia Froos Dir. Hamilton MacFadden. Rel. May 4. Rev. April 24.

Such Women Are Dangerous. From the story, 'Odd Thursday.' Warner Baxter, Rosemary Ames, Rochelle Hudson. Ir. Jas. Flood. 79 mins. Rel. May 4.

Wil John Harry Green. Marshall. May 11.

Freuler Associates

Office: R.K.O. Bldg., New York, N. Y.

Kiss of Araby. Original: ritish army and Riff, with love interest. Maria Alba, laire Windsor. Dir. Phil Rosen. Rel. April 21.

Love Past Thirty. A woman's struggle against the lure of youth for the man she loved! Aileen Pringle, Theodor von Eltz, Gertrude Messinger, Phyllis Barry. Dir. Vin Moore. 73 mins. Rel. Jan. 27.

War of the Range. Tom Tyler western. Dir. J. P. McGowan. 60 mins. Rel Sept. 22. Rev. Dec. 12.

When a Man Rides Alone. (onarch.) Tom Tyler does a modern Robin Hood with a gold mine. Dir. J. P. McGowan. 65 mins. Rev. Dec. 27.

Gaumont-British

Office: 226 West 42nd St., New York

(ITISH MADE)

Channel Crossing. Drama. Matheson Lang, Constance Cummings. Dir. ton Rossmer. 68 mins. Rev. Oct. 31.

Failing for You. Comedy drama. Jack Hulbert, Cicely Courtneidge. Jack Hulbert. 71 mins. Rev. Aug. 4.

Ghoul, The. Thriller. Boris Karloff. Dir. T. H. Hunter. 73 mins. Rel Jan. Rev. Jan. 30.

Leave It to Smith. Mystery comedy by Lonsdale. Tom Walls, star and director. 70 mins. Rel. April 13. Rev. April 24.

Orders Is Orders. Comedy of American making film in British army. James Gleason, Charlotte Greenwood. Dir. Walter Forde. 70 mins. Rev. Aug. 18.

Prince of Wales. Newsreel compilation of British heir's life. 60 mins. Rel. April 15. Rev. April 24.

Majestic

Offices: ldg., Radio City New York City

Charming Deceiver, The. (British made.) Romantic drama of Cinderella type Constance Cummings and Frank Lawton. Dir. Monty Banks. Rel Dec. 8.

Morning After, The. A merry mix-up of international spy systems. Ben Lyon and Sally Eilers. Dir. Allan Dwan. Rel. Jan. 1.

Sin of Nora Moran, The. Woman is framed to shield the higher-ups. Zita Johann, Alan Dinehart, Paul Cavanagh, John Miljan. Dir. Phil Goldstone. Rel. Dec. 12. Rev. Dec. 19.

Unknown Blonde. From the novel "Collusion." The divorce racket. Edward Arnold, Helen Jerome Eddy. Dir. Hobart Henley. Rel. March.

Metro

Studios: Offices: 1540 Broadway, New York, N. Y.

Cat and the Fiddle, The. From the successful musical play by Jerome Kern and Otto Harbach. Ramon Novarro, Jeanette MacDonald, Frank Morgan, Charles Butterworth, Jean Hersholt, Vivienne Segal. Dir. William K. Howard. Rel. Feb. 16. Rev. Feb. 20.

Eskimo. Love and hate in the icelands. Native cast. Dir. W. Van Dyke. Roadshow length, 120 mins. Rel. Jan. 13. Rev. Nov. 21.

Fugitive Lovers. Robert Montgomery and Madge Evans as the lovers in a story most of whose action takes place on a transcontinental bus. Nat Pendleton, C. Henry Gordon, Ruth Selwyn. Dir. H. Boleslavsky. 84 mins. Rel. Jan. 5. Rev. Jan. 16.

Going Hollywood. Marion Davies chases a radio crooner to the studio. Marion Davies, Bing Crosby. Dir. Raoul Walsh. 75 mins. Rel. Dec. 22. Rev. Dec. 26.

Hollywood Party. All star musical film. Rel. April 13.

Laughing Boy. Ramon Novarro in the title role. Based on the Pulitzer Prize winning novel by Oliver La Farge. Lupe Velez. Dir. W. S. Van Dyke. Rel. April 20.

Lazy River. Story of the shrimp fisheries among the Cajuns in the Louisiana bayou country. Jean Parker, Robert Young, C. Henry Gordon. Dir. George Seitz. 77 mins. Rel. March 16. Rev. April 10.

Men In White. Picturization of the successful Broadway stage play of hospital life. Clark Gable, Myrna Loy, Jean Hersholt. Dir. R. Boleslavsky. 72 mins. Rel. April 6. Rev. May 1.

Mystery of Mr. X. Based on the Crime Club novel by Philip MacDonald. Robert Montgomery, Elizabeth Allan, Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 23. Rev. Feb. 27.

Old Hannibal. May Robson as a Wall Street manipulator. Lewis Stone, Jean Parker. Dir. C. Riesner. Rel. Jan. 26.

Operator 13. Based on the last novel of the late Robert W. Chambers. Marion Davies, Gary Cooper. Dir. Richard Boleslavsky. No release set.

Queen Christina. Greta Garbo as the seventeenth century queen who was brought up as a boy. Lewis Stone, Ian Keith, Elizabeth Young. Dir. Rouben Mamoulian. 90 mins. Rel. Feb. 9. Rev. Jan. 2.

Rip Tide (Opposing Forces Within Woman). An American girl marries into English nobility and suffers disappointment and disillusionment. Norma Shearer, Robert Montgomery, Herbert Marshall, Mrs. Pat Campbell. Dir. Edmund Goulding. Rel. March 23. Rev. April 3.

Sadie McKee. Based on the novel by Vina Delmar. Joan Crawford, ranchot Tone. Dir. Clarence Brown. No release set.

Should Ladies Behave. From the stage play, "The Vinegar Tree." Lionel Barrymore, Alice Brady. Dir. Harry Beaumont. 89 mins. Rel. Dec. 1. Rev. Dec. 19.

Showoff, The. Old stage play of a conceited man who makes good. Spencer Tracy, Madge Evans. Dir. Chas. Riesner. 78 mins. Rel. March 9. Rev. March 20.

Sons of the Desert (Hat Roach). Laurel and Hardy attend a fraternal convention. Dir. Wm. A. Seiter. 65 mins. Rel. Dec. 29. Rev. Jan. 9.

Tarzan and His Mate. Further adventures of the characters created by Edgar Rice Burroughs. Johnnie Weissmuller, Maureen O'Sullivan, Neil Hamilton. Dir. Cedric Gibbons. Rel. March 30. Rev. April 24.

This Side of Heaven. Domestic drama from a novel. Lionel Barrymore, Fay Bainter, Mae Clark, Una Merkel, Tom Brown. Dir. Wm. K. Howard. 78 mins. Rel. Feb. 2. Rev. Feb. 13.

Viva Villa. Wallace Beery portrays the famous Mexican character, Pancho Villa. Stuart Erwin, Fay Wray, Leo Carrillo. Dir. Jack Conway. 112 mins. Rel. April 7. Rev. April 17.

Women in His Life, The. Criminal lawyer, deserted by his wife, sends to the chair the man who stole her. Otto Kruger, Una Merkel, Ben Lyons. Dir. Geo. B. Seitz. 74 mins. Rel. Dec. 8. Rev. Jan. 30.

You Can't Buy Everything. Story of a domineering old woman. May Robson, Jean Parker, Lewis Stone. Dir. C. H. Reisner. 72 mins. Rel. Jan. 26. Rev. Feb. 6.

Studios: 6048 Sunset Blvd., Hollywood, Cal.

Monogram

Office: R. K. O. Building, Rockefeller Center, N.Y.C.

Beggars in Ermine. Bankrupt steel man organizes a mendicants trust. Lionel Atwell, Betty Furness. Dir. Phil Rosen. 70 mins. Rel. Feb. 22. Rev. May 1.

Blue Steel. John Wayne, Eleanor Hunt. Dir. R. N. Bradbury. A Lone Star Western. 59 mins. Rel. April 30.

City Limits. Ray Walker, Sally Blane, Frank Craven. Story of breezy newspaper reporter who gets his story—and the girl. 67 mins. Rel. April 15.

He Couldn't Take It. Story by Dore Schary. Inside story of process serving racket. Ray Walker, Virginia Cherrill, George E. Stone, Dorothy Granger, Paul Porcasi. Dir. William Nigh. Rel. Dec. 11. Rev. March 27.

House of Mystery, The. Verna Hillie, Ed Lowry. Dir. William Nigh. 62 mins. Rel. March 30.

Lucky Texan, The. Western story of a man accused of the murder of his pal. John Wayne. Dir. Paul Malvern. 56 mins. Rel. Jan. 22. Rev. Feb. 13.

Mystery Liner. Noah Beery, Astrid Alwyn. Dir. William Nigh. 62 mins. Rel. March 15. Rev. April 10.

Manhattan Love Song. Dixie Lee, Robert Armstrong. Leonard Fields. 72 mins. Rel. April 30.

Sagebrush Trail, The. Lone Star western. John Wayne, Nancy Shubert. Dir. Armand Schaefer. 53 mins. Rel. Dec. 15. Rev. Jan. 9.

Sixteen Fathoms Deep. Sponge diver's romance. Sally O'Neill, Creighton Chaney, Russell Simpson, Maurice Black. Dir. Armand Schaefer. 59 mins. Rel. Jan. 1. Rev. Jan. 23.

West of the Divide. Lone Star western. John Wayne, Virginia Brown Faire. Dir. R. N. Bradbury.

Woman's Man. Hollywood inside story. John Halliday, Wallace Ford, Marguerite de la Motte. Dir. Edward Luddy.

Studios: 5851 Marathon St., Hollywood, Calif.

Paramount

Offices: 1501 Broadway, New York, N. Y.

Alice in Wonderland. The Carroll story visualized. Charlotte Henry and most of the Par. stars. Dir. Norman McLeod. 76 mins. Rel. Dec. 22. Rev. Dec. 27.

All of Me. From the stage play, 'Chrysalis.' Fredric March, Miriam Hopkins, Geo. Raft. Dir. Jas. Flood. 70 mins. Rel. Jan. 26. Rev. Feb. 6.

Bolero. Story of a gigolo who started in Hoboken. Geo. Raft, Carole bard, Sally Rand. Dir. Wesley Ruggles. 83 mins. Rel. Feb. 23. Feb. 20.

Come On Marines. Marine corps rescues a shipwrecked girls' seminary. Richard Arlen, Ida Lupino, Roscoe Karns. Dir. Henry Hathaway. 64 mins. Rel. March 23. Rev. March 27.

Death Takes a Holiday. Death takes a holiday to learn of life. From the stage play. Fredric March, Evelyn Venable. Dir. Mitchell Leisen. 79 mins. Rel. March 30. Rev. Feb. 27.

Design for Living. Adapted from Noel Coward's play. Fredric March, Gary Cooper, Miriam Hopkins, Ed. E. Horton. Dir. Ernst Lubitsch. 90 mins. Rel. Dec. 27. Rev. Nov. 28.

Double Door. Thriller story of a dominant old maid. Mary Morris, Venable, Kent Taylor. Dir. Chas. Vidor. 75 mins. Rel. May 4.

Eight Girls in a Boat. Love in a girl's school. Douglas Montgomery, Kay Johnson. Dir. Rich. Wallace. 85 mins. Rel. Jan. 5. Rev. Jan. 16.

Four Frightened People. Mixed quartet in the jungle. laudette Colbert, Herbert Marshall, Mary Boland, Wm. Gargan. Dir. Cecil de Mille. Rel. Jan. 16. Rev. Jan. 30.

Girl Without a Room. Americans in Paris. Chas. Marguerite Churchill, Gregory Ratoff, Walter Wol 72 mins. Rel. Dec. 8. Rev. Dec. 12.

Good Dame. Fredric March on a carnival lot. Sylvia Sidney. Ir. Marion Gering. 72 mins. Rel. Feb. 16. Rev. March 20.

Here Comes the Groom. Escaping burglar is forced to impersonate the groom of a deserted bride. Jack Haley, Patricia Ellis. Dir. Raoul Pagol. Rel. June 15.

His Double Life. (Dowling.) Light comedy. lilian Gish, Roland Dir. Arthur Hopkins. 63 mins. Rel. Jan. Rev. Dec. 19.

I Married an Actress. Matinee idol loses out to his wife, an actress, who takes his glory. Adolphe Menjou, Elissa Landi. Dir. Ralph Murray. Rel. June 22.

It Ain't No Sin. Mae West as a burlesque queen. Brown. Dir. Leo McCarey. Rel. June 29.

Kiss and Make Up. Beauty doctor marries his model. Cary Grant, Genevieve Tobin, Helen Mack and the Wampas Baby Stars. Dir. Harlan Thompson, Joan Noguiesco. Rel. July 13.

Last Roundup, The. Western with a Zane Grey title and a new story. dolph Scott, Monte Blue, Barbara Adams, Fred Kohler. Dir. Hathaway. Rel. Jan. 26.

Little Miss Marker. Damon Runyon story of a child who was pledged with a bookmaker. Adolphe Menjou, Dorothy Dell, Chas. Bickford, Shirley Temple. Dir. Alex. Hall. 110 mins. Rel. June 1.

Lone Cowboy, The. Western with Jackie Cooper as the hero. From a Will James story. Dir. Paul Sloan. 68 mins. Rel. Dec. 1. Rev. Dec. 6.

Many Happy Returns. Burns and Allen at their dizziest. With Guy Lombardo, Joan Marsh. Dir. Norman McLeod. 66 mins. Rel. June 8.

Melody in Spring. Radio singer at home and abroad. Lanny Ross, Chas. Ruggles, Mary Boland. Dir. Norman McLeod. 75 mins. Rel. April 20. Rev. April 3.

Miss Fane's Baby Is Stolen. Farcical play. Dorothea Wieck, Alice Brady. Dir. Alex. Hall. 67 mins. Rel. Jan. 12. Rev. Jan. 23.

Murder at the Vanities. From the Earl Carroll stage production. Murder backstage. Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle. Dir. Mitchell Loisen. 96 mins. Rel. May 11.

No More Women. Flagg and Quirt as deep sea divers. Edmund Lowe, Victor McLaglen, Sally Blane. Dir. Al Rogell. 73 mins. Rel. Feb. 23. Rev. March 6.

Ol Fashioned Way, The. W. C. Fields in a road show in Baby LeRoy, Judith Allen. Dir. Wm. Beaudine. Rel. July 6.

Private Scandal. Suicide which is decided to be a murder because none of the witnesses dares his own exposure to scandal. Zasu Pitts, Phillips Holmes, Ned Sparks, Mary Brian. Dir. Ralph Murphy. 64 mins. Rel. May 11.

Search for Beauty, The. Pseudo-physical training yarn to display winners in Par's international beauty contest. Buster Crabbe, Ida Lupino, Toby Wing, Jas. Gleason. Dir. Erle Kenton. 77 mins. Rel. Feb. 2. Rev. Feb. 13.

She Made Her Bed. Show lot story about a brutal animal trainer. Rich. Arlen, Sally Eilers, Robt. Armstrong. Dir. Ralph Murphy. Rel. March 9. Rev. May 1.

Shoot the Works. A denatured 'The Great Magoo,' Jack Oakie, Dorothy Dell. Dir. Wesley Ruggles. Rel. June 29.

Six of a Kind. The humors of a share-expenses trip. Chas. Ruggles, Mary Boland, W. C. Fields, Geo. Burns, Gracie Allen, Alison Skipworth. Dir. Leo. Carey. 60 mins. Rel. Feb. 9. Rev. March 13.

Thirty Days a Princess. Obscure actress plays at being a princess. Sylvia Sidney, Cary Grant. Dir. Marion Gering. 76 mins. Rel. May 18.

Trumpet Blows, The. George Raft becomes an amateur bull fighter. Geo. Raft, Adolphe Menjou, Frances Drake. Dir. Stephen Roberts. 68 mins. April 13. Rev. April 17.

We're Not Dressing. Comedy of shipwrecked royalty. Bing Crosby, Carole Lombard, Burns and Allen, Ethel Merman, Leon Errol. Dir. Norman Taurog. 80 mins. Rel. April 27. Rev. May 1.

Witching Hour, The. Augustus Thomas play of a murder innocently caused by hypnotism. Sir Guy Standing, John Halliday, Judith Allen. Dir. Henry Hathaway. 65 mins. Rel. April 27. Rev. May 1.

Wharf Angel. Romance in San Francisco of 1907. Victor McLaglen, Dorothy Dell. Dir. W. C. Menzies. 65 mins. Rel. March 16. Rev. April 24.

You're Telling Me. Fields as a small town garage man. W. C. Fields, Loan Marsh, Buster Crabbe, Adrienne Ames. Dir. Erle Kenton. 66 mins. Rel. April 6. Rev. April 10.

Principal

Jaws of Justice. Kazan, the dog, in a melodrama of the Northwest Mounted Police, with Richard Terry and Ruth Sullivan. 54 mins. Rel. Dec. 15

Ferocious Pal. Kazan, the dog, in a thrilling mystery-melodrama of the sheep-raising country. Ruth Sullivan and Robert Manning. Dir. Spencer Gordon. 54 mins. Rel. Feb. 1. Rev. April 24.

Fighting to Live. Captain, the dog, and Lady, his mate, in a story based on a true incident in their lives. Mary Shilling and Gaylord Pendleton. 50 mins. Rel. May.

Studios: Hollywood, Calif.

R.K.O. Radio

ca: R.K.O. Bldg., Radio City, N.Y.C.

Alien Corn. Talented young musician realizes after a series of disappointing love affairs that love and a career won't mix and chooses career. Ann Harding, John Boles, Margaret Hamilton, Arnold Korff. Dir. Edward H. Griffith. Rel. May 25.

Blind Adventure. Adventures in London during one foggy night. Robert Armstrong, Helen Mack, Roland Young, Ralph Bellamy. Dir. Ernest B. Schoedsack. 63 mins. Released Aug. 18. Rev. Nov. 7.

Crime Doctor. A famous detective, jealous of his wife who no longer loves him, plans the perfect crime. Otto Kruger, Karen Morley, Nils Asther, Judith Wood. Dir. John Robertson. Rel. April 27.

Finishing School. A young boarding school girl becomes involved with a young doctor. Ginger Rogers, Frances Dee, Bruce Cabot, Billie Burke. Dir. Wanda Tuchock and George Nicholls, Jr. 70 mins. Rel. May 4. Rev. May 1.

Flying Down to Rio. Musical extravaganza which takes place in the air above Rio de Janeiro. Dolores Del Rio, Gene Raymond, Ginger Rogers, Fred Astaire, Raoul Roulien. Dir. Thornton Freeland. 89 mins. Rel. Dec. 29. Rev. Dec. 27.

Keep 'Em Rolling. One man's life-time devotion to his loyal army horse. Walter Huston, Frances Dee, Robert Shayne, Frank Conroy. Dir. George Archainbaud. Rel. March 2.

Hips, Hips, Hooray. Musical girl show. Bert Wheeler, Robert Woolsey, Ruth Etting, Dorothy Lee, Thelma Todd, George Meeker, Phyllis Barry. Dir. Mark Sandrich. Rel. Feb. 2. Rev. Feb. 27.

If I Were Free. A modern romance of two people, disappointed in marriage,

who meet and try to find happiness together in their way. Irene Dunne, Clive Brook, Nils Asther, Henry Stephenson. Dir. Elliott Nugent, 66 mins. Rel. Dec. 1. Rev. Jan. 9.

Long Lost Father. Story in a London nite club. John Barrymore, Helen Chandler. Dir. Ernest B. Schoedsack. 62 mins. Rel. Jan. 19. Rev. Feb. 27.

Lost Patrol, The. A detachment of British soldiers lost on the esopotamian desert are attacked by unseen Arabs with dramatic results. Boris Karloff, Victor McLaglen, Wallace Ford, Reginald Denny, Alan Hale. Dir. John Ford. Rel. Feb. 16. Rev. April 3.

Man of Two Worlds. An Eskimo, his illusions shattered by a glimpse of London civilization, returns to his own people and is brought back to reality by his infant son. Francis Lederer, Elissa Landi, Henry Stephenson, Walter Byron, Steffi Duni , J. Farrell MacDonald, Sarah Padden. Ir. J. Walter Ruben. 92 mins. Rel. Feb. 9. Rev. Jan. 16.

Meanest Gal in Town. Farce comedy love in the beauty parlor. Zasu Pitts, El Brendel, Pert Kelton, James Gleason. Dir. Rich. Schayer. 61 mins. Rel. Jan. 12. Rev. Feb. 20.

Of Human Bondage. A poignant story of a man who faces life as a partial cripple. Leslie Howard, Bette Davis, Reginald Denny, Reginald Sheffield, Alan Hale. Dir. John Cromwell. Rel. June 1.

ing and Like It. Gangster backs a Broadway show and makes sure of good reviews by furnishing special 'escorts' for each reviewer. Zasu Pitts, Pert Kelton, Edward Everett Horton, Nat Pendleton, Ned Sparks. Dir. William Seiter. 69 mins. Rel. April 20. Rev. April 17.

Son of Kong. Further adventures of Carl Denham, the director who brought King Kong to civilization, this time with the Son of Kong. Robert Armstrong, Helen Mack, Frank Reicher, John Marston. Directed by Ernest B. Schoedsack. 69 mins. Rel. Dec. 22. Rev. Jan. 2.

Spitfire. A powerful story which deals with a beautiful mountain "witch" whose naivete, temperament and personality combine wickedness and immaculateness. Katharine Hepburn, Robert Young, Ralph Bellamy, Martha Sleeper, Sidney Toler, Louis Mason, Sara Haden. Dir. John Cromwell. Rel. March 30. Rev. March 20.

Stingaree. Notorious Australian bandit of the "Robin Hood" type with a flair for the esthetic things of life. Irene Dunne, Richard Dix, Conway Tearle, Mary Boland. Ir. William Wellman. Rel. May 25.

Strictly Dynamite. A poet becomes a gag writer for a famous radio comic. Jimmy Durante, Lupe Velez, Norman Foster, Marian Nixon. Dir. Elliott Nugent. Rel. May 11.

Success Story. The ruthless rise to power and wealth of a boy of the New York telement district. Douglas Fairbanks, Jr., Colleen Moore, Genevieve Tobin, Frank Morgan. Dir. J. Walter Ruben. Rel. March 16.

is Man is Mine. To preserve her marriage a young wife virtually hurls her husband into the arms of his first love. Irene Dunne, Constance Cummings, Ralph Bellamy, Kay Johnson. Dir. John Cromwell. 75 mins. Rel. April 13. Rev. April 17.

Two Alone. An orphan girl and a young boy who escaped from a reformatory fall in love and try to escape the inhuman farmer who keeps them enslaved on his farm. Jean Parker, Zasu Pitts, Tom Brown, Arthur Byron, Nydia Westman, Beulah Bondi, William Robertson, Emerson Tracy. Dir. Elliott Nugent. Rel. Jan. 5, 1934. Rev. April 10.

Where Sinners Meet. An eloping couple have a break-down in their car and spend the night in an unusual hotel where the host, a philosopher, shows them the error of their way. Clive Brook, Diana Wynyard, Reginald Owen, Billie Burke, Alan Mowbray, Gilbert Emery. Dir. J. Walter Ruben. Rel. May 18.

Wild Cargo. Frank Buck's expedition into the Asiatic jungles to capture wild animals. Frank Buck. Dir. Armand Denis. Rel. April 6.

United Artists

Offices: 729 Seventh Ave., New York, N. Y.

Advice to the Lovelorn. Romance and adventures of reporter who edits the agony column and eventually exposes the drug racket. Dir. Alfred Werker. Rel. Dec. 1. Rev. Dec. 19.

ira of Cellini, The. The love life of Benvenuto Cellini. Fredric March, Constance Bennett, Frank Morgan, Fay Wray. (No date set.)

orn to Be Bad. Story of a woman apparently destined by circumstances to be always wicked in spite of herself. Loretta Young, Cary Grant, Paul Harvey. Dir. Lowell Sherman. Rel. May 18.

Bulldog Drummond Strikes Back. Further adventures in crime solution. Ronald Colman, Loretta Young, Warner Oland, Charles Butterworth, Una Merkel. (No date set.)

Catherine the Great. The story of Russia's greatest ruler. Douglas Fairbanks, Jr., Elizabeth Bergner, Flora Robson, Griffiths Jones. Dir. Paul Czinner. 93 mins. Rel. April 13. Rev. Feb. 20.

Count of Monte Cristo, The. The famous romantic old classic of the French nobleman's struggle with his adversaries. Robert Donat, Elissa Landi, Louis Calhern. Dir. Rowland V. Lee.

Gallant Lady. An unwed mother who pays the price of silence in order to be near her child. Dir. Gregory La Cava. Ann Harding, Clive Brook, Otto Kruger, Tullio Carminati. Rel. Jan. 5. Rev. Jan. 23.

House of Rothschild, The (20th Cent.) Strong drama of the great financial house. George Arliss, Boris Karloff, Loretta Young. Dir. Alfred Werker. 94 mins. Rel. April 6. Rev. March 20.

Last Gentleman, The. Shrewd and elderly millionaire cleverly foils the plans of his children to chisel his money away. George Arliss, Edna May Oliver, Janet Beecher and Ralph Morgan. Dir. Sidney Lanfield. (No date set.)

Looking for Trouble. Thrills in the lives of telephone linesmen, with a couple of love stories on the side. Spencer Tracy, Jack Oakie, Constance Cummings, Arline Judge. Dir. Wm. Wellman. 77 mins. Rel. March 9. Rev. April 17.

oulin Rouge. A talented wife proves her ability by a clever impersonation ruse. Dir. Sidney Lanfield. Constance Bennett, Franchot Tone, Tullio Carminati. 70 mins. Rel. Jan. 19. Rev. Feb. 13.

Nana. Adapted from the Zola novel with Sam Goldwyn's new star, Anna Sten. Phillips Holmes, Mae Clark, Lionel Atwill, Rich. Bennett. Dir. Dorothy Arzner. 87 mins. Rel. Mar. 2. Rev. Feb. 6.

Palooka. The son of a prizefighter follows in his father's footsteps. Dir. Benjamin Stoloff. Jimmie Durante, Stuart Erwin, Lupe Velez. Rel. Jan. 26. Rev. March 6.

rivate Life of Don Juan. Somebody insinuates to the great legendary lover that all his conquests really didn't love him—so he gathers them around and puts the question to the test. Douglas Fairbanks, Merle Oberon, Benita Hume, Elsa Lanchester. Dir. Alex Korda. (No date.)

Roman Scandals. A town simpleton transported in a dream back to the grandeur that was Rome. Dir. Frank Tuttle. Eddie Cantor, Ruth Etting, Gloria Stuart. 91 mins. Rel. Dec. 29.

Sorrell & Son. An epic of the love between father and son. H. B. Warner, Peter Penrose, Hugh Williams, Winifred Shotter. Dir. Jack Raymond. Rel. April 20.

Universal

Universal City, Calif. : 730 Fifth Ave., New York, N. Y.

Affairs of a Gentleman. Drama. Paul Lukas, Lila Hyams, Patricia Ellis, Onslow Stevens, Lillian Bond. Dir. Edwin L. Marlon. Rel. June 18.

Beloved. Musical. John Boles, Gloria Stuart. Dir. V. Schertzinger. Rel. Jan. 29. Rev. Jan. 30.

Bombay Mail. Edmund Lowe Production. Dir. Ed. Marin. Rev. Jan. 9.

lack Cat, The. Mystery. Karloff, Bela Lugosi, David Manners. Edgar Wilmer. Rel. May 7.

By Candlelight. Sophisticated comedy-drama. Paul Lukas, Elissa Landi, Nils Asther, Esther Ralston. Dir. James Whale. 70 mins. Rel. Dec. 18. Rev. Jan. 9.

Counsellor at Law. Drama. John Barrymore, Bebe Daniels. Dir. Wm. Wyler. Rel. Dec. 25. Rev. Dec. 12.

Countess of Monte Cristo. Drama. Fay Wray, Paul Lukas, Paul Page, Carmel Meyers, Reginald Owen. Rel. March 19. Rev. April 3.

Cross County Cruise. Comedy-drama. Lew Ayres, June Knight, Alice White. Dir. Eddie Buzzell. 78 mins. Rel. Jan. 15. Rev. Jan. 23.

Crosby Case, The. Drama. Wynne Gibson, Onslow Stevens, William Collier. Rel. March 5. Rev. April 3.

Embarrassing Moments. Comedy-drama. Chester Morris, Marion Nixon. Dir. Ed. Laemmle. Rel. May 14.

Funny Thing Called Love. Comedy. Charles Morris, Andy Divine, Lois Jannery, Frank Craven. Dir. Curt Neumann. Rel. June 25.

lamour. Comedy-drama. Constance Cummings, Paul Lukas. Dir. William Wyler. Rel. April 9.

Gun Justice. Western. Ken Maynard. Rel. Dec. 18. Rev. April 3.

Half a Sinner. Drama. Joel McCrea, Sally Blane, Buster Churchill. Dir. Kurt Neumann. Rel. April 30.

Honor of the Range. Western. Ken Maynard. Dir. Alan James. 60 mins. Rel. April 16. Rev. May 1.

Her First Mate. Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Aug. 8. Rev. Sept. 5.

Horse Play. Comedy. Summerville-Devine. Dir. Ed Sedgwick. Rel. Nov. 27. Rev. March 13.

I Like It That Way. Musical. Rodger Pryor. Gloria Stuart. Dir. Harry Lachman. 70 mins. Rel. Feb. 12. Rev. April 24.

I'll Tell the World. Comedy. Lee Tracy, Gloria Stuart, Roger Pryor. Dir. Edwin Sedgwick. 78 mins. Rel. April 16. Rev. April 24.

Invisible Man. Mystery-drama. Claude Rains, Gloria Stuart, Henry Travers, Una O'Connor. Dir. James Whale. 70 mins. Rel. Nov. 13. Rev. Nov. 21.

Let's Be Ritzy. Comedy-drama. Lew Ayres, Patricia Ellis, Frank McHugh, Isabelle Jewell, Hedda Hopper. Dir. Edward Ludwig. Rel. March 26.

Little Man, What Now? Drama. Margaret Sullavan, Douglass Montgomery Dir. Frank Borzage. Rel. May 21.

Love Captive. rama. Nils Asther, Gloria Stuart. Max Marcin. Rel. June 4.

Love Birds. Comedy. Slim Summerville, Zasu Pitts. Dir. Wm. Seiter.

Madame Spy. Drama. Fay Wray, Nils Asther. Dir. Karl Kreun 70 mins. Rel. Jan. 8. Rev. Feb. 13.

Midnight. Drama. Sidney Fox, Henry Hull, Chester Erskine. Rel. Jan. 22. Rev. March 13.

Myrt and Marge. Musical. Myrtle Vail, Donna Domerll, Eddie Foy, Jr., Ted Healy, Grace Hayes, J. Farrell MacDonald. Dir. Al Boasberg. 66 mins. Rel. Dec. 11. Rev. Jan. 23.

Smoking Guns. Western. Ken Maynard.

Poor Rich, The. Comedy. Edna May Oliver, verett Horton. Ed. Sedgwick. Rel. Feb. 26.

Uncertain Lady. Comedy-drama. Horton. Dir. Karl Freund. Rel. April 23.

Wheels of Destiny. Western. Ken Maynard. Dir. Alan James. 19. Rev. April 3.

Warner Brothers

Studios Burbank, Calif. : 321 W. 44th St New York, N. Y.

As the Earth Turns. Epic in the romance of American life and a revelation of the character of the New England farmer taken from the story of Gladys Hasty Carroll. Jean Muir, Donald Woods, Dorothy Peterson. Dir. Alfred E. Green. 73 mins. Rel. April 14. Rev. April 17.

Disraeli. Political drama of England. George Arliss, Joan Bennett. Alfred Green. 88 mins. Re-rel. Dec. 16.

Easy to Love. A frothy farce. Adolphe Menjou, Genevieve Tobin, Mary Astor, Guy Kibbee, Edward Everett Horton. Dir. William Keighley. 61 mins. Rel. Jan. 20. Rev. Jan. 16.

Friends of Mr. Sweeney. Comedy-drama of the browbeaten husband who turns the big trick for his newspaper. Charlie Ruggles, Ann Dvorak, Eugene Pallette, Dorothy Tree. Dir. Edward Ludwig. Rel. July 7.

From Headquarters. A crime drama with a murder committed right in headquarters. George Brent, Margaret Lindsay and Eugene Pallette. Dir. William Dieterle. 63 mins. Rel. Dec. 2. Rev. Nov. 21.

Gambling Lady. Based on the drama by Doris Malloy of a gambling lady who is such a sport she is willing to sacrifice her love to save her husband from a murder charge. Barbara Stanwyck, Joel McCrea, Pat O'Brien, Claire Dodd. Ir. Archie Mayo. 66 mins. Rel. March 31. Rev. April 10.

Harold Teen. Hilarious comedy romance which brings to life on the screen the characters of Carl Ed's comic strip. Hal LeRoy, Rochelle Hudson, Patricia Ellis, Guy Kibbee. Dir. Murray Roth. 66 mins. Rel. April 7.

Heat Lightning. Thrilling romance of desert love and hate, based on the Broadway stage hit by Leon Abrams and George Abbott. Aline MacMahon, Ann Dvorak, Lyle Talbot, Preston Foster. Dir. Mervyn LeRoy. 63 mins. Rel. March 3. Rev. March 13.

He Was Her Man. Action melodrama of the gal who double-crossed herself in love when her past came back. James Cagney, Joan Blondell, Frank Craven, Harold Huber. Dir. Lloyd Bacon. Rel. June 16.

Hi, Nellie. Comedy-drama of a newspaper 'love' columnist. Paul Muni, Glenda Farrell, Kathryn Sergava. Dir. Mervyn Le Roy. Rel. Jan. 20. Rev. Feb. 6.

House On 56th Street. Drama of a gambling lady. Kay Francis, Ricardo Cortez, Gene Raymond, Margaret Lindsay and Frank McHugh. Dir. Robert Florey. 68 mins. Rel. Dec. 23. Rev. Dec. 5.

Isle of Fury. Fighting for love while the Sinn Fein and the Black and Tan crossfire during the Irish trouble. From the London stage success, 'The Key.' William Powell, Edna Best, Colin Clive, Henry O'Neill. Dir. Michael Curtiz. Rel. June 6.

I've Got Your Number. Rowdy, rollicking story of the telephone trouble hunter who finds it. Joan Blondell, Pat O'Brien. Dir. Ray Enright. 67 mins. Rel. Feb. 4. Rev. Feb. 6.

Jimmy the Gent. Hilarious comedy romance based on the story by Laird Doyle and Ray Nazarro, which reveals a new kind of racket, that of digging up heirs. James Cagney, Bette Davis, Allen Jenkins. Dir. Michael Curtiz. 67 mins. Rel. March 17. Rev. March 27.

Lady Killer. Jimmy Cagney bats 'em around again. Jas. Cagney, Mae Clark, Leslie Fenton. Dir. Roy Del Ruth. 67 mins. Rel. Dec. 5. Rev. Jan. 2.

Merry Wives of Reno. Comedy-farce of the Reno divorce mill in action. Margaret Lindsay, Donald Woods, Guy Kibbee, Glenda Farrell, Hugh Herbert and Frank McHugh. Dir. H. Bruce Humberstone. 64 mins. Rel. May 12.

Modern Hero, A. Based on the novel by Louis Bromfield, opening with the gay romance of circus life and carrying the hero through tremendous financial battles to a captain of industry. Richard Barthelmess. 70 mins. Jean Muir, Marjorie Rambeau, Verree Teasdale. Dir. G. W. Pabst. Rel. April 21. Rev. April 24.

Smarty. Comedy of the wife who wanted to commute between husbands. Joan Blondell, Warren William, Edward E. Horton, Frank McHugh and Claire Dodd. Dir. Robert Florey. 64 mins. Rel. May 26.

Upperworld. Drama by Ben Hecht dealing with a millionaire's adventures with a chorus girl. Warren William, Mary Astor, Ginger Rogers, Dickie Moore. Dir. Roy Del Ruth. Rel. April 28.

When Tomorrow Comes. Drama of woman who tries to help her hubby's girl friend. Kay Francis, Warren William, Jean Muir, Verree Teasdale. Dir. William Keighly. Rel. June 23.

Miscellaneous Releases

Ariane. (Blue Ribbon.) British made story of a woman who pretends sophistication to win her love. Elizabeth Bergner, Percy Marmont. Dir. Paul Czinner. 80 mins. Rel. April 1.

Big Race, The. (Showmen.) Race track story. Boots Mallory, John Darrow. Dir. Fred Newmeyer. 62 mins. Rev. March 6.

Cri inal at Large. (Heiber.) Edgar Wallace mystery story, British made. British cast. 74 mins. Rev. Dec. 27.

Dawn to Dawn (Duworld.) Rural story in a foreign setting. 35 mins. Rev. Jan. 9.

Enlighten Thy Daughter. (Exploitation.) Warning to parents. Remade from a silent. 75 mins. Rel. Jan. 15. Rev. Feb. 20.

Found Alive. (Ideal.) Jungle story. Barbara Bedford, Maurice Murphy. Dir. Chas. Hutchinson. Rel. Feb. 10. Rev. April 17.

Guilty Parents. (Jay Dee Kay.) Sex education story. Jean Lacy, Glen Boles. Dir. Jack Townley. 58 mins. Rev. April 10.

Hired Wife. (Pinnacle.) Man hires a bride to get a fortune and falls in love with her. Greta Nissen, Weldon Heyburn. Dir. Geo. Melford. 60 mins. Rev. March 13.

Love Past Thirty. (Monarch.) Beauty parlor rejuvenation for a faded fiancee. Aileen Pringle, Theodor von Eltz, Phyllis Barry. Dir. Vin. Moore. 60 mins. Rev. March 13.

Moth, The. (Showmen's.) Sally O'Neill astray in New Orleans. Dir. Fred Newmeyer. 64 mins. Rel. Jan. 15. Rev. April 17.

Marriage on Approval. (Monarch.) In which a girl gets married in the first reel and finds it out in the last. Barbara Kent, Donald Dillaway. Dir. Howard Higgin. Rev. Jan. 9.

Public Stenographer. Title tells the Lola Lane, Wm. Jr. Dir. Lew Collins. Rev. Jan. 30. mins. Rev. Nov. 21.

Trapeze. (Proteo.) Anna-Sten's first lish. 85 mins. Rel. Feb. Rev. Feb. 20.

What's Your Racket. (Showmen.) Familiar gangster frameup. Regis Toomey, Noel Francis. Dir. Fred Guiol. 50 mins. Rel. Jan. 1. Rev. March 6.

Wine, Women and Song. (Chadwick.) Lilyan Tashman's last picture. Backstage story. Lilyan Tashman, Lew Cody. Dir. Leon D'Usseau. 64 mins. Rev. March 27.

Woman Unafraid. (Goldsmith.) Story of a policewoman. Lucille Gleason, Skeets Gallagher. Dir. W. J. Cowen. 68 mins. Rev. April 24.

SPANISHEE TRIO

Hollywood, May 7.

Fox plans production on trio of Spanish dialog features during the coming month. 'Negligee,' with Valentin Parera and Rosita Moreno in the leads, starts in two weeks.

'Love Flight' will star Jose Mojica, and 'Strangers of the Evening' will have Raoul Roullen in to spot.

Invinc's Thriller

Hollywood, May 7.

George Batcheller put 'Green Eyes,' a murder mystery, into production Friday (4) for Invincible with Richard Thorpe directing.

Shirley Grey, Charles Starrett, William Bakewell, John Wray, Dorothy Revier and Ben Hendricks, Jr., in the cast.

F&M OPERATES ST. L. POOL AUGUST 1

St. Louis, May 7.

Fanchon & Marco assume operation of the Missouri, Ambassador and the Grand Central theatres around Aug. 1. Legal tangle which has been surrounding the reorganization plan for the three former Skouras theatres, now in bankruptcy, has finally been cleared. After refusing to allow Warners to intervene previously, Judge Davis last week additionally okayed the reorganization plan submitted.

Notice of the Court's approval of the plan already has gone forth to non-depositing bondholders. Allan Snyder, successful bidder-inner the properties, will likely take charge around 60 days after foreclosure at which time F&M begins to operate the houses.

Fanchon & Marco already operating the Fox and the St. Louis theatres, downtown, under the Snyder deal, will have operating control of the town's five principal de luxers. Only exception is Loew's, which is the sixth. Warners, talked of as having two theatres, actually has only the recently acquired Shubert-Rialto, former legit spot. Warners had bought up RKO and Paramount product and now has no outlet for same.

In getting operating control of the Missouri, Ambassador and the Grand Central theatres, besides the Fox and the St. Louis, it means that Fanchon & Marco practically becomes the dominating theatre influence in this key town.

Question of stage shows is one of those things Labor costs mostly look to keep the shows out, as the local union laws compel the theatres to two crews of seven stagehands for stage shows, one for matinees and one for nights. Scale runs to around $75 per man, which means it takes around $900 for stagehands weekly.

5th Loop Legit Spot Deserts as Princess Goes to Pic Policy

Chicago, May 7.

Another legit theatre has gone pictures, Princess, an old Shubert standby, has been taken over by the Princess Clark Theatre Corp., of which Abe Goldstein is president.

Will open shortly at 15c. and 25c. House needs sound and treatment before opening, which is expected by June 1. This makes the fifth legit theatre within the year to go to pictures. The others are the Woods, Adelphi, Garrick and Apollo. Albert Goldman negotiated the lease, which is for 10 years.

FILM CARRIER SANS LICENSE NOT GUILTY

Mason City, Ia., May 7.

Rosenstein, Des Moines, Iowa, operating a motion picture circuit delivery system out of the capital city and serving more than a dozen exhibitors in as many towns, was found not guilty of contempt of court through violation of an injunction seeking to restrain him from operating his carrier delivery system.

Rosenstein had been enjoined from operating a film delivery service to north Iowa motion picture theatres through an association because he had failed to obtain the necessary state trucking certificate and pay the required tax. He has taken the stand that he is not a public carrier within the meaning of the state legislature act and that he has only a set, given number of clients whom he serves through the medium of a distributing organization.

Gregory Circuit Now 11

Chicago, May 7.

Gregory circuit of theatres, which now includes 10 spots in Indiana, Illinois and Wisconsin, increases to 11 by the acquisition of the Central in LaPorte, Ind.

Gregory has taken it over on lease and will reopen, after alterations, in August.

License Angles on 'Voodoo,' Hitler Pix Are Worrying Indie Distribs

Considerable agitation in film row on the recent wave of film license revocations in the Middle West. Most outstanding examples are that of 'Hitler's Reign of Terror,' in Chicago, and 'Drums of Voodoo' in Detroit.

In both instances the films were passed by the censor board and allowed to open. Resultant difficulties with disturbing fans caused police to clamp down and revoke the permits, although in both cases after a couple of days of dickering the films were permitted to reopen in cut versions.

From the standpoint of film companies, especially independents with limited bankrolls, the situation is a highly dangerous one. If it is possible to revoke licenses after opening propaganda and publicity have started, the smallies figure, their investments are never safe. They fear, also, that it sets a highly dangerous precedent in that it gives police and reform societies throughout the country ideas and eventually may foment an endless chain of trouble-breeders for films. Argument is that if censoring is necessary at all, the passage of a film by the censor board ought to guarantee it from further interference.

Thus far situation has not yet become a major company worry, with that, too, one of the indie complaints, since they argue the indies are not sufficiently organized or financed to take on any heavy legal campaign to fight the thing.

BEN BLUE

WARNER BROS. COMEDIES
Dir. JOE RIVKIN
LEO MORRISON, Agency

Balto City Council Rules City Is Over-Theatred

Baltimore, May 7.

The City Council has thumbdowned the application of Frank Durkee (Durkee Amus. Enterprise which operates largest string of nabe picture house) to erect an 800-seat house in the residential-zoned Forest Park sector. Council stated the town was already over-seated and felt it was dealing for the good of the general exhib biz.

Durkee sought to build across street from the Gwynn, 800-seat split-week grind, which Robert Kantner Corp. unveiled last November. Until the Gwyn threw open doors, immediate vicinity had had no house within two-mile radius.

RECOGNITION OF 118 IS STILL OPEN ISSUE

Pending a check of lists to determine whether the Theatre Amusement Employees Union, Local 118, was entitled to recognition, a dispute arose during the past week at Loew's Metropolitan, between management and ushers which resulted in a sharp order from Sol A. Rosenblatt to mediate the controversy. Three ushers were fired at the Met and the others walked out with them, leaving the house un-serviced. Whole crew was back in 50 minutes and both sides are under orders to straighten out the matter.

Trouble occurred at a time when lists of all services employees in RKO and Loew theatres is being compiled. When this is completed it will be checked with a membership list of Local 118 and if the union has a majority representation among RKO and Loew service staffs, it has been agreed both sides will sit down to negotiate an agreement and scale. This may occur within a week or 10 days.

Meanwhile, 118 has agreed there will be no attempt to strike anywhere.

Restore 10% Cut

Minneapolis, May 7.

ooth operators, seeking a wage increase, are getting back a 10 per cent cut which they took voluntarily more than a year ago. A settlement already has been reached for St. Paul independent houses and a similar one is expected for Minneapolis within the next week.

Booth operators in St. Paul loop houses will receive from $56.00 to $58 a week, or $2.50 more than they have been getting the past year. A tilt in the neighborhood theatres will jump the scale from $41.50 to $43 a week immediately. Additional increases of $1.50 a week each is provided to take effect Nov. 1, 1934, and May , 1935.

Operators were asking $60 a week for the loop theatres, but finally compromised.

Valencia, Balto's New Day-Date Res'd Policy

Baltimore, May 7.

Loew's Valencia, 1,000-seater, which is built atop the vaudfilm Century, inaugurates a new policy Friday (11). Will reserve-seat, two-a-day pictures at pop prices, day-and-date with the Century. Only policy of kind in the entire country.

The Valencia's Wurlitzer has been dusted and Harvey Hammond, who formerly trod the pedals as relief-organist at the Stanley, is in. Georgie Lyons (Lyons and Yosko) also on deck as harpist, pair to give musical duets as overtures.

RKO Gate, Frisco, Hill St., L.A., Go Duals with Vode

San Francisco, May 7.

Frisco's price and double billing war is being carried into another ditch when, on May 23, RKO sends its local Golden Gate and the Los Angeles Hill Street into double features, along with stage shows.

Present price of 25, 35 and 40c remains, Golden Gate's stage show with Horace Heidt continuing, at least for a time. Heidt, who has been there some weeks may bow out later. In that event he will be replaced either by another band or vaude acts.

Midwest Exchanges Ban Twin Bills, 10c Admish in 1934-35 Pix Deals

Chicago, May 7.

Pending final code decision of setup here the picture companies are all selling 1934-1935 product on the same basis as last year and with the same additional clauses. Which means that the major distributors are rubber-stamping all contracts that their pictures must not be coupled in a double feature program. And that their pictures may not be sold to the public at 10c or less.

Both exhibs and exchanges are agreed on this selling basis, figuring that if the Code Authority rules that these clauses are no go the clauses will become automatically ineffective.

Surprisingly, even those exchanges and exhibs which were loudly yelling for twin-bills and dime admissions about a month ago are also agreed on this selling method. Last month the breakaway exhibs were insisting that they would not signature contracts which contain double feature or admission bans. But now they admit that, in the final instance, the solution must be left to the code board. Code group is now ready to accept complaints on contract and release systems and it's up to those squawking exhibs to take their case to the authority for final decision.

Toronto Stenching Case Stymied, Witness Flits

Toronto, May 7.

isappearance of Albert Gold, principal Crown witness in the stench-bomb trial of Lew Kendall and Fred Pitton, resulted in the dismissal of the jury and the postponement of the trial of the forenamed duo on charges of 'perjury and the perverting of justice.' Judge O'Connell stated that evidence had shown that the international union of which Kendall is a member had provided funds for Kendall's defense and intimated that the union in question might have had something to do with Gold's disappearance.

Charges arose out of the bombing of the Dovercourt theatre, reputedly the unit of a rival chain. Gold had previously signed in an affidavit to police that he had been approached by Kendall, rival theatre owner, to stench-bomb the Dovercourt and had been promised $500. Gold protested to police when Fred Pitton, pay-off man, gave Gold only $125.

Twin City Exhibs Seeing Newspapers on Ad Costs

Minneapolis, May 7.

Twin City exhibitors, working in co-operation through Northwest Allied States to improve their conditions, are endeavoring now to lower newspaper advertising rates.

A committee of theatre owners has been delegated with the task of calling on all Minneapolis and St. Paul publishers.

COAST ELECTION

Los Angeles, May 7.

Annual election of officers of the Independent Motion Picture Owners' Association of Southern California has been called for June 5.

Ben N. Berinstein, president, will step out at that time, and will not be a candidate to succeed himself. Successor is expected to be Harry H. Hicks, operating the Arlington and Gem, nabe houses, here.

THE FAMOUS CANINE COMEDIAN

PETE

THE ORIGINAL "OUR GANG" DOG

Pete, the "Our Gang" Dog, is an actor in a class of his own, and a very high class at that. You'll love him.
—Washington Herald.

Week of May 11
STATE-LAKE, CHICAGO
For Open Dates Write or Wire
CHAS. V. YATES
1560 Broadway New York

Look at this picture until you count 25, keep light behind you. Concentrate on cross, look up, stare at ceiling and see

CARDINI

Float in the Air
17th Week CASINO DE PAREE, New York
Doubling CAPITOL, NEW YORK This Week (May 4)
Thanks to Billy Rose

MAX BERMAN

Managing Director of England's

Leading Theatrical and Film Costumiers

Arrives This Week on the "Berengaria"
and Can Be Located at the

PARK CENTRAL HOTEL

NEW YORK CITY

'SERVICE'

F+M
STAGE SHOWS
1560 Broadway New York City
A Subsidiary of
FANCHON & MARCO, Inc.

TOMMY MACK and Co.

This Week, May 4th, PARAMOUNT, BROOKLYN

Direction ROMM, MEYERS, BESTRY & SCHEUING

AIR ENEMIES UNITE FORCES

Pittsburgh Stations' 2-Day Bonanza As Newspaper Workers Go on Strike

Pittsburgh, May 7.

Pittsburgh radio stations had a gold mine week-end when mailers of three local newspapers went on strike, tying up circulation all over town for two full days. Business rolled into broadcasting outfits for 48 hours, and announcements went sailing out over waves almost continuously.

Came at a strategic moment, too, with town's leading department stores all going in for May sales advertising splurge. When mercantile establishments learned about newspaper situation—Press had a 72-page paper first day of strike and Sun-Tele 56 pages—advertising managers hot-footed it to ether factories with steady stream of announcements and kept the staffs going full blast for two days.

All five of town's stations got in on the gravy and profits for period went zooming. Stores, getting rebate on newspaper space, sunk it all into radio and kept clamoring for more but it was first come, first served, with everybody yelling for time.

Newspaper mailers, striking for return of 10 percent cut they accepted last May, finally agreed to arbitrate their differences and went back to work after couple of days. Almost impossible to get a paper during tenure of walkout. Morning daily, with a circulation of 200,000, managed to get only about 20,000 on the streets one day and none of that in downtown sector.

Dixie Belle Gin Knows What It Doesn't Want; 85 Auditions Nixed

hiladelphia, May 7.

Dixie Belle Gin, after auditioning five big shows at WCAU, with Philly talent, decided that it wanted a name or nothing. Audition was the largest ever staged at the station, with over 85 artists totaling the aggregation.

Client seems set on a musical show, with comedy, but insists that the comic be a top-notcher. Talent suggestions made so far included Georgie Price, Tom Howard, Block and Sully, all getting a nay. Gin outfit wants a star not associated with the product of a former sponsor. Thing has become a gag around town, since the client's demands seem impossible, although dough hasn't entered as a hindering factor. Agency is considering everything in sight but illinger and One-Eyed Connelly.

WCAU has commissioned H. Bart McHugh, artist bureau head, to New York this week for a complete talent search.

Chicago had a parallel case to Dixie gin in Schlitz beer. Schlitz is now on the air but it took a year of auditioni

Singing Sam Set

Chicago, May 7.

Atlas Brewing Company goes on CBS on May 15 for its Prager Beer, with Harry Frankel (' inging Sam') as the entertainment. Once weekly at 15 minutes each.

Placed through the local Erwin-Wasey agency. This makes the third beer account for Columbia system, and all three sold out of the Wrigley building. Shows are Schlitz, Blatz and Atlas, besides Prima on a local baseball shot.

Larson Leaves NBC

Bennett Larson leaves NBC's production staff May 15 to join the radio department of the Joseph Katz agency.

Larsen has been with the network for over five years.

NO MOSCOW PROGRAM

Anti-Propaganda Treaty Clause Stops CBS Pick-up

Washington, May 7.

Real reason CBS failed in its attempts to stage broadcast of Red Day celebration from Moscow last Tuesday (1) was recognition treaty which stipulates that no Communist propaganda shall enter U. S. from Soviet.

CBS suggested idea to Moscow weeks ago but received no reply till a few days before they hoped to air the show. When answer came it said all Moscow stations were too busy to co-operate.

CBS ANNOUNCER COVERS UP NBC MISHAP

Philadelphia, May 7.

Courtesy of a WCAU-CBS announcer saved the rival NBC web from an embarrassment.

NBC had the exclusive pickup, through its local WLIT, to carry Mrs. Franklin Roosevelt's speech at 1:30 in the Scottish Rites Temple, but later agreed to allow WCAU a wire for a Columbia connection. When the time arrived for the program to take the air, Alan Scott of WCAU was the only announcer within hailing distance, and the NBC word-slinger was nowhere to be found.

Scott stalled through ten seconds of preliminary spiel to give NBC in New York a chance to synchronize its opening announcement from the Radio City studio. Ordinarily he could have taken advantage of CBS' ten-second jump on National by giving Mrs. Roosevelt the mike at usual time, which would have brought NBC into her speech after she had started.

RADIO LEGISLATION EXPIRES IN ALBANY

Albany, May 7.

roposal for a 5% tax on gross receipts of radio stations didn't get to first base in the session of the New York State Legislature. Sponsored by Senator Thomas F. Burchill, New York Democrat, the tax would have affected every person, firm, association or enterprise in the state engaged in conducting broadcasting facilities. Burchill proposed that 90% of the revenue should be used for relief purposes until the emergency has ceased and then be turned into the state's general fund.

Harold E. Smith, general manager of Station WOKO, Albany, directed a vigorous fight on behalf of the broadcasters against the bill.

Another measure that also died in committee was that proposed by Assemblyman Daniel J. O'Mara, Rochester Republican, and which was said to be aimed at the radio activities of Lewis E. Lawes, warden of Sing Sing Prison. It provided for the removal from public office or employment any person who produced, uttered or published, whether under his own or an assumed name, and whether in print or by radio broadcast or otherwise, in any speech, article or broadcast, which dramatized or eulogized individually or as a class any criminal person or persons, fictional or real.

ATTACK RADIO IN THE SENATE

Church and Educational Groups Harp on 'Freedom of Speech'—Demand Arbitrary Allotment of One-Fourth of All Stations to Schools, Religion, Farmers, Labor and Non-Profit Broadcasters

A MENACE

Washington, May 7.

Legislative fight of major proportions will center around the Dill communications control bill expected to come up for Senate consideration this week. Preparations for contest indicate both critics and friends of broadcasting anticipate stubborn struggle over radio provisions.

Inevitable fight has been itensified by injection of two-pointed freedom of speech issue. Senators Wagner of New York and Hatfield of West Virginia sponsored amendment resulting from controversy between Paulist Fathers and CBS which would require allocation of one-quarter of broadcast facilities to 'educational, religious, agricultural, labor, co-operative, and similar non-profit-making associations.'

Frantic efforts to mobilize strength to defeat this amendment occupied industry lobbyists all last week. National Association of Broadcasters were in panic checking off names of Senators and trying to pull wires and get votes.

Controversy may involve unprecedented test of power of radio to direct public opinion and nation-wide appeal to listeners to stand by present setup. Broadcasters last week threatened to call on audiences to write Senators as last-resort move to beat back assault on their rights.

Revised to meet various minor criticisms, but still containing numerous features repulsive to broadcast industry, measure far exceeds President Roosevelt's ideas for establishing a central communication-control body. Fight will involve efforts to restrict Dill proposals to conform with President's pronounced wishes.

Wagner-Hatfield amendment, most serious threat encountered in years of warfare with educational groups, has strong backing and was believed today to have better than a 50-50 chance of being adopted. Catholic church, National Grange, assorted radio-education groups, and many lesser but potent organizations are riding the bandwagon and threatening to apply heat to Senators who turn thumbs down on scheme.

Industry counter-attack presents novel aspect in that strong press support has been enlisted. Press associations and local bureaus appear to have tacit understanding to play down news about educators' activities and give far more prominent attention to stories about objectionable phases of Wagner-Hatfield amendment. Remarkable amount of newspaper support is considered one of the good-will consequences which followed burying of hatchet over news broadcasts.

Dispute over this issue will obscure several other controversies which were of major significance but less intelligible to layman. Freedom of speech strife is most pronounced in this particular case, with both groups using argument in favor of their causes. Educators claim present setup restrains free speech, while commercial broadcasters insist this would follow adoption of Wagner-Hatfield proposal. Industry so far has soft-pedaled this type of oratory.

Claims will be voiced during debate that approval of amendment would require 150 commercial oper-

(Continued on page 45)

20 Small Stations Keep Ignoring Air Code Authority and Washington Pretty Irked; May Crack Down

900 Miles for Lunch

Seattle, May 7.

Folks back East must think Oakland and Seattle are neighboring villages, instead of being some 900 miles apart.

A prominent manufacturer of Brattleboro, Vt., recently sent Tubby Quilliam, commercial manager of stations KOMO and KJR here, the following insistent telegram:

'Please meet with our representative in Oakland, Calif. today for lunch, discuss contract.'

Washington, May 7.

Roundup of code violators was set in motion last week by Radio Code Authority. Steps to cite recalcitrant stations to NRA compliance officials are expected in immediate future.

Campaign is aimed at approximately 20 small stations which have ignored series of requests for their rate cards and signified no intention of respecting fair trade practices of compact. This challenge to NRA and CA powers has codists in a stew and considerable difficulty may be encountered in straightening out difficulties.

Majority of offenders are low-power local stations which are regarded as serious nuisances despite their relative unimportance as individual members of industry. Leaders fear disregard of rate regulations will spread if these violators are not punished.

Final series of letters quoting code clause and threatening punitive action will go in mails late this week. Final check was under way today to make certain that no errors have occurred in compiling list. Call letters probably will be published if no responses are received in reasonable period.

Three-day CA session last week cleaned up mass of small details but reached few significant decisions on

(Continued on page 45)

Yes Men, Red Tape and Intrigue

Yes men, red tape, and intrigue go together. All business has known them. Broadcasting, in certain of its organizational units, particularly knows them. They're the triplets of discord, fear and jealousy; as insidious as the boll-weevil. Ultimately something has to be done about them.

To start with the yes man. A yes man is generally an executive. Not a subordinate solely obligated to carry out orders but an executive, top and bottom, paid on the theory that he has judgment and is capable of making decisions and giving orders in the best interests of his organization. When, for reasons best known to himself, such an executive finds it politic or sagacious to refrain from decisions, or to withhold opinions which he ought to give, a yes man is born.

A number of yes men in any one organization means yards of red tape. To sidestep responsibility the yes man substitutes flattery for fidelity. That is protective, but also just a symptom, not in itself a disease. First there is fear.

Narrow minded radio officials stifling ideas or initiative in subordinates, appropriating credit if an idea does succeed and discharging the author if it fails, dreading the very novelty that broadcasting's continued growth makes mandatory, are responsible for confusion and do-nothingism.

Broadcasting is entertainment. New ideas, new programs, new personalities, must be developed. Topical opportunities must be capitalized, public good-will serenaded. But essentially radio has to be entertaining. A hard job at best and an impossible job if showmanship is clogged with intrigue.

Clear thinking and cliques do not go nor can they grow together. Creative imagination lags when inter-office politics preoccupy many minds. Time thus spent is time wasted as concerns broadcasting improvement.

Yes men, red tape and intrigue pal together like headaches, indigestion and a grouch.

NEW TECHNIQUE FOR CROSSLEY REPORTS

Methods of gathering data for the Crossley Reports on program popularity will be changed as soon as the joint committee from the Association of National Advertisers and the American Association of Advertising Agencies in charge of the service can decide along what lines to experiment. It is expected that at the next meeting of the group a sub-committee will be appointed to devise new twists for checking up on listener reaction as a step toward meeting some of the criticism that has been directed at these analyses of broadcasting.

Indications are that among the proposals will be one calling for the increase of the service's number of calls a year so as to get a more comprehensive picture of fan program leanings. Also that a proportion of these phone contacts be devoted to the coincidental method of listener toll-taking with the view of checking the results of these while-the-program-is-on calls against the tabulation of the recollective system, which is based on the idea of asking the fan what programs she had listened to the day before.

STUDEBAKER MUSICAL CHI PROGRAM ON CBS

Chicago, May 7.

Studebaker starts a 13-week ride on CBS out of the local headquarters on May 15 for a once-weekly 30-minute program. Will hit some 30 stations on the web coast-to-coast.

Account placed through the local Roche, Williams & Cunnynham agency. Studebaker has been using a number of spot schedules for local dealers, but Len Erickson of CBS demonstrated that a network run would cost hardly much more than the spot stuff.

MAX BAER
'Taxi' (Serial)
15 Mins.
COMMERCIAL
WJZ, New York

In radio as upon the motion picture screen Max Baer, the prize-fighter, pleasantly reverses expectations by turning out to be quite passable as an actor. He was good enough on the inaugural program (4) of the B. F. Goodrich Tire special series to confuse listeners in the absence of a sufficiently explicit identification of the prize-fighter as the actor playing the lead. Goodrich better make especially clear in advance that the part of Al Harper is enacted by Baer. Otherwise many may be waiting for the narrative to end in order to hear him. Unexpected merit is that deceptive.

Intention of the sponsor is to weave the narrative into a continued story culminating June 14 in the broadcast of the Baer-Carnera fight. If Baer is the white-haired lad after that tussle the programs may be extended. A good showing with or without the championship may qualify him. Meanwhile, the programs are slated to run Monday, Wednesday and Friday at 7:45 EDST over the NBC blue. Pick-ups from Baer's training camp at Asbury Park, N. J.

NBC cast the program and Chester Miller produced it for the sponsor. Script is by Len Holton. Miller and Holton are entitled to honor scrolls for their jobs. Script has crispness in the dialog, adroit dovetailing in handling and a multiplicity of characters with an economy of means. It is a well-thought out job of writing, the superiority of which as broadcast material is obvious. And quite likely the story could be developed and sold to Hollywood for a picture. For the first installment alone contained a full-born plot germ.

Action opens in a hamburger joint. Gertie, the nice girl behind the mustard jars, is daft on a handsome palooka (Max Baer) who drives a cab. He's been a little inconsiderate. Two bored society damsels finally land in the palooka's cab and in a hoydenish mood of irresponsibility one of the Park Avenue sirens commissions the stalwart cabbie to drive her to Miami, Florida, and to start pronto. That's the beginning of a story, which, is charted out with the same degree of cleverness as installment number one, will hang up a record for well-done radio production.

Difficulty in fixing the point between what the author means and what the producer means is always tough. Miller is the man that put the thing together and made a radio script with a prize-fighter stand out as a piece of absorbing narrative. His sense of pace, the universal smoothness apart from two or three minor verbal stumbles by Baer, all compliment his skill.

Goodrich looks to have a dandy bet here. Showmanship values are present. There's a good name (topical) in a good framework. And the commercial copy is held down to reasonable claims.

CBS had the first crack at auditioning the 'Taxi' script to prospective commercials but when it came to talking terms about broadcasting a round-by-round version of the Baer-Carnera go as climax of the affair Columbia found that it didn't have the required time available. Among those who heard the script before the Goodrich Tire directorate took it up were Lucky Strike, Gillette Razor, Lever Bros. and Dodge Motors.

For the air rights to the fight the Madison Square Garden Corp. and the leather-pushing principals will split among themselves $25,000. This figure is $12,000 better than the bid put in by Kraft-Phenix. As the lead player in the script series for the initial six weeks Baer is due to collect around $15,000. *Land.*

CAB CALLOWAY ORCHESTRA
Hi-de-Ho
10 Mins.
COMMERCIAL
WEAF, New York

That billing belongs. Cab Calloway dispenses hi-de-ho, wahwah, za-zu-zay. It is a unique kind of noise that bears but a superficial resemblance to orthodox music. It's lunatic jazz, the idiom of Harlem, poured into trumpets, zithers, and whathaveyou. It's as pungent as brandy and as hot. A large section of the citizenry are ga-ga over Calloway's wahwah.

While by way of an introduction to the report that the Calloway colored orchestra, just back from London bookings, appeared on the Rudy Vallee Fleischmann hour. And offered a characteristic sample of their stuff.

Calloway orchestra has made a couple of guest appearances, but has yet to attract direct sponsorship. It may be there's a bit too much pepper in the Calloway stew for radio. Yet reversely the band can answer the summons of any advertiser seeking an attraction of established popularity. Cab Calloway is one of the name attractions of the negro race. He and his aggregation of Harlem talent are standard theatrical bill-toppers. Type of rhythm and production numbers created by Calloway are unique and while they are not universally liked (nothing so radical could be) they have a numerous constituency. *Land.*

MAURY H. B. PAUL
With Freddy Martin Orchestra
Chatter, Band
15 Mins.
COMMERCIAL
WABC, New York

Elizabeth Arden Cosmetic has Paul, who Hearst by-lines as Cholly Knickerbocker on the society page of the New York American, teamed with the Freddy Martin band over CBS over a Tuesday evening.

As one who has had his tux and notebook on the inside of many a shindig tossed by New York's 400 Maury Paul can relate some harrowing tales of social frustration.

If Mrs. Jones of Podunk listens in for this series she'll learn that others with millions at their command have suffered social defeat. All because of poorly planned parties. Maury Paul is adept at picturing the horrors of such catastrophies.

Paul tells of how one outlander after another coming into Manhattan with fortunes garnered from oil, cattle, fish or whatnot has found the social going tough for the simple reason that in planning her assault on society's ramparts she hadn't provided original novelties for the jaded spirits of Park Avenue and the East 50's. It isn't lavishness that turns the trick as much as it is a twist of the different, Paul assures 'em.

Paul relates how one hostess knocked 'em for a row of Social Registers by building her menu around the lowly hot dog, and another saved her debbe guests from boredom by loading the entertainment bill with hillbilly warblers. Other novel touches in the latter regard still untapped are the importation of a Minsky troupe for the evening, or a can-can heaver from Chicago's lower loop.

Sandwiching Maury Paul's homily are tunes by the Freddy Martin combo orchestrated in the soft, romantic manner that has become the fashion for all programs that have a cosmetic to sell. For the plug retailing there's a femme with a pleasing register. Theme of her rondelay is simply 'keep your skin young and smoother the Elizabeth Arden way.' A gift is offered for the writing. It's a bandeau to be worn while applying the cold cream. Along with it will come a booklet, 'The Quest of the Beautiful.'

ARTHUR BORAN
Impersonations
COMMERCIAL
WEAF, New York

Arthur Boran rates as one of the few impersonators who have found a distinctive niche for themselves in radio. This young fellow not only has an arresting flair for capturing the finer nuances of the voice personality that he is imitating but he knows how to arm himself with material that set the original off at his best. For the past two seasons Boran has been in pretty steady demand for guest appearances on commercials clearing through WOR and NBC and CBS hookups. Recently he did a set of five appearances on the Colgate House Party, Saturday evening stanza on the red (WEAF) link.

Kraft-Phenix last Thursday (3) had him also routined in a 'party' idea. Program confined him to a takeoff on Jimmy Durante and the conception that Boran poured into the mike was one that did swell both by Boran and that Schnozzola. As part of the proceedings Boran uncorked a monolog on the theme of reincarnation. It fitted the personality he set out to mimic and it was funny. *Odec.*

CARSTENS CORNERS
With Burton James Players
Serial
COMMERCIAL
KOMO, Seattle

Presentation of a series of comedy dramas entitled 'Carstens Corners' and presented by Carstens Packing Company, scheduled for 26 weeks, opened Monday (30). It is farce throughout, with homely philosophy scattered generously in the lines. Burton James of Playhouse Players heads a cast of excellent local talent.

Originally sketch was entitled 'Harper's Corners,' but was changed to tie in with the sponsor. Formerly 26 episodes were written for the now defunct American Broadcasting Company. Each cost the sum of $125—which was paid to Mitchell Sutherland, author.

Main characters are: Grandpa Prouty, deaf octogenarian; Chet Rochester, constable; Jeff Larabee, loquacious village barber around whose Elite barber shop most of the action revolves; Henry Carstens, proprietor of the Carstens House; his wife, Sophia; Aunt Sarah, village gossip; Mrs. J. Worthington Bangs, richest woman in Wales County; ruce Talbott, postmaster, etc.

Program is designed to create good will toward sponsor's product by providing mellow amusement. The judicious use of the sponsor's name—particularly Carstens Corners—by repetition—not too much—carries message forward more effectively than straight commercials. Commercial blurb is converted to a two minute skit at the conclusion of each program. Audience response so far very favorable and increased good will seems certain.

EVERETT MARSHALL'S VANITIES
With Elizabeth Lennox, Irving Kaufman, Ohman and Arden
Song Revue
30 Mins.
COMMERCIAL
WABC, New York

Everett Marshall gets a double break on this program. First he shows up exceptionally well as a performer. Second, the publicity edge in having the program named after him is one of the most fortunate set-ups a headliner just starting on the air ever got. And the more so, as on this type of air show it's not usual.

Marshall is well known on Broadway, has been in numerous operettas, and is currently in the Shubertized 'Ziegfeld Follies'. He commands a good figure. Although he has scrouped in vaudeville and presentation houses and made shorts for the screen, he is probably not a name to the public at large. He begins for the radio listeners pretty much an outsider. But for that matter, to the ether addicts so were other names of the legit theatre.

Especially find on this program are the vocal duets rendered by Marshall and Elizabeth Lennox. There is some preliminary conversational palaver to these songs. Talk in general isn't good. The effort to create romance is not particularly successful. Sponsor's thought evidently is to create a romantic team in Marshall and Lennox. This is an inspirational hunch, but some tinkerings and experimenting may be necessary to get the right aesthetic slant. Danger seems to be gushiness, which Marshall's personality just doesn't fit. He is strong on rugged individualism and shy on the gigolo gloss.

Incidentally, Miss Lennox, antecedents unreported, is splendid individually and in union. Irving Kaufman, veteran vaudeville singer, stood out also. He has a voice radio can use and if he has any program ideas to sell with it he might be a candidate again for a break in his own right.

Team called Romeo and Juliet is Kaufman and a femme foil. Do Negro dialect comedy. Only it isn't funny comedy and it doesn't hold attention. Rambling gab is weak and this interlude didn't fit with the rest of the program.

Full billing of the show is 'Everett Marshall's Broadway Vanities', Ohman and Arden are there. A program without Ohman and Arden would be quite a novelty.

Auspices might be reminded that Marshall is but little known to the hinterland and his reputation should not be over-presumed. Some of the lines handed Marshall proceed on the theory that he l. better known than he is. A tendency in consequence for Marshall to sound a bit egotistical ought to be halted. He will sell himself on performance, so needs none of this antiquated star-light.

Bisodol concentrates its commercial copy in the middle of the program. It's as windy as a Himalayan plateau. Paragraphs are used where sentences would suffice. *Land.*

'OLD HEIDELBERG'
With Cadets Quartet, Doris Lorraine, Gene and Charlie, Clarence Wheeler Orch., Tom Shirley
Music
COMMERCIAL
15 Mins.
WBBM, Chicago

Blatz beer is paying for this 15-minute shot three times weekly on WBBM and once weekly on the Columbia links. Thursday and Sunday programs are strictly local, while the Tuesday broadcast shoves out over the web.

Show itself would be classified in vaudeville as family time, which would mean too good for the small time and not quite up to the smart style necessary to make it big time. And family time is probably just the right kind of time for Blatz beer and for this program. It's a home-folks program and this is by far the type of people the beer wants to reach.

There's plenty crowded into that 15-minute period, but it's all the same kind of entertainment. The Cadets sing and well, Gene and Charlie sing a semi-comedy tune, while Doris Lorraine sings, but not good enough. Miss Lorraine failed to sell her tunes. Over the loud-speaker her voice came in flat and without color. Even tunes inherently colorful, such as 'Two Hearts in Three-quarter Time,' were stiff and lifeless.

Standout were the Cadets for solid vocalizing of the 'Stout Hearted Men' variety and the Clarence Wheeler orchestra as a bang-up background and specialty ensemble. It shapes as an excellent job of these two items, the Cadets and the Wheeler group. Gene and Charlie had too little to do and picked an old tune, 'Honeymoon Hotel' for their so-so effort.

Show shapes as suitable from the sponsor's angle, without a chance of it making particular ripple in the radio sea. It is the type of show that though it will make only lukewarm friends, will not make any enemies. WBBM house talent. *Gold.*

EDDIE STANLEY
with Carol Dee
Comedy
COMMERCIAL
WEAF, New York

Eddie Stanley is from California. That's about all that his professional biography, as revealed to date consists of. He's been on the Rudy Vallee Fleishmann program twice, the second time (3) presumably by what used to be called popular request. It seems probable the lad will be on the way up if given a few more breaks such as Vallee handed him.

Stanley tells old jokes. Very old jokes. Tells them with a quasi-twang. Lots of vitality in his style. Speaks clearly. Every word registers. Speaks loudly. A lot louder than radio is accustomed to, but it's all part of his style and should not be changed.

That a young unknown can on merit stir up interest and get people asking, 'Who is that guy' and where did he learn his stuff' comes near to being one of those success stories that read so nice. That is, if the expected sequel materializes. And the afternoon generally follows the morning in any well-regulated system of logic. Stanley has what it takes.

Calculated to win over those who know the answers as well as the comic does is his smart stunt of kidding himself and his material. For instance, he cracks, 'just wanted to test your memory,' or 'it's your own fault—you laugh at 'em.'

Carol Dee is an able foil.

CHILDREN'S THEATRE OF THE AIR
COMMERCIAL
30 Mins.
WGY, Schenectady

Saturday morning program which youthful would-bes have broadcast over WGY for some time, is now sponsored by a Schenectady department store, with the starting time advanced to 10:30. Tom Lewis, who succeeded Roland Bradley (now of WEVD) as director of the Children's Theatre, now acts as m.c. and announcer.

From the viewpoint of the adult listener—omitting fond parents, relatives and friends of the performers—present programs pack no great punch. Doubtful whether they tote a wallop for juvenile dialers, either, although one can not be sure about this. Neither the recent talent nor the lay-out appears to be distinctive.

Of straight acting, the thing which with Bradley obtained splendid results on local kid programs, there has been none recently. Present stanzas unwind as a series of musical specialties, with pop vocals by little girls predominating. At the best the latter stuff is imitative; on the air it does not display girlhood or childhood in the most innocent and appealing aspects. Hardly edifying to hear a youngster in a quavering voice warble about love, often of the torch type.

Instrumental end of the program is stronger. A boy xylophonist, for instance, plays rather skillfully, and several other instrumentalists show competence. Incidentally, recent programs have been light on male talent. The lad, who m.c.'d with the confidence of an adult professional, is not appearing, nor is the boy with the appealing soprano. Tap dancing heard is okeh, although it does not click over the ether as in a theatre.

Tom Lewis, whose usual radio-stage activities are far removed from that of a 'father' to kids, guides the hopefuls here rather well. Program is weighed down with advertising. Junior dialers may not object to the plugging between each specialty, although some of the merchandise mentioned is certainly beyond their purses and desires. *Jaco.*

DOROTHY DIX DRAMAS
Sketch
15 Mi
Sustaining
WHAT, Philadelphia

This show is a tie-up with the Evening Public Ledger, which carries the lovelorn column. Program is strictly local, with original scripts written by studio's continuity crew.

Idea, presented daily at 1:30, is to dramatize the problems as coming through the mail, not strictly adhering to the Dix stuff as the paper carries it. Outstanding feature of the program is neatness in production and characterizations. Show neither burns a torch for lost loves, or laughs off difficulties, but handles each plot's basis frankly and cleverly.

Scenes are doved in and out primarily with music, but occasional narration by the announcer smooths over a rough spot. Dorothy Dix is not ghosted, but her advice to listeners is turned over the program as dramatization or through announcer's spiel. Cast suits the series admirably, although occasional romantic episodes leave one or two choice snickers, especially in the scenes which depict the home-life of a henpecked hubby. Show takes on all comers, from pessimistic swains to old gals in search of happy love affairs, and creates not a little local comment.

Station handles the program serviously, and obviously, so does the audience. It's one of the most popular script shows in Philly, and has been for more than a year.

SCHLITZ PRESENTS
Henry Busse, Kings Jesters, Roach, Jean Paul King
Band, Songs, Drama
30 Mins.
COMMERCIAL
WABC, New York

With the switch of producing responsibility from the Stack-Goble agency to Batten, Barton, Durstine and Osborne and the realignment of the program's cast, Schlitz had made little progress in relieving what has become its Friday night headache. Revised frame, which made its debut last week-end (4) represented a hodge-podge of some 10 or more commercials current on the networks, minus form, coherence and personality. Behind the 'Program of the Week,' which the brewer dropped after three samples, there was at least something smacking of the different in program ideas.

Because of the previous producer's commitment last Friday's show went through with a dramatized excerpt from what was tagged as the 'picture of the week.' Film was Warner Bros. '20 Million Sweethearts' and the production given the bit here couldn't have reacted to the picture's favor. Voice doubling couldn't have been more farfetched or detrimental to the illusion, while the thing as a whole left a pretty blurred impression of what it was all about.

Other dramatic bit interpolated into the continuity was a recollection of last year's Kentucky Derby. Jean Paul King doubled from the plug reading assignment into the role of sideline describer of the event, and poured into his delivery a twittery modulation and enthusiasm that would have done honor to a crocheting contest between Clara, Lu 'n' Em.

Henry Busse gave his customary expert interpretation of Tin Pan Alley's latest, the Kings Jesters plied a harmony interlude with the suavity and lightness that it takes, while Doris Roach, whom Rudy Vallee introduced on his Thursday night stanza several weeks ago, showed a keen flair for cadence in her vocalizing of a fast number. In selecting the fadeout number by the band the new producing coterie in Chicago showed an arresting penchant for originality. Tune is 'When Day Is Done.' Fred Waring has been using it for the same purpose ever since he's been on the air. *Odec.*

ROSEWOOD AND IVORY
Margaret Chesick, George Fraser and Peter Marti
15 Mins.
COMMERCIAL
WBT, Charlotte, N. C.

Captivating lyric soprano voice of Margaret Chesick and a background of piano (Fraser) and xylophone (Martin) make a spot that so intrigued Southern Public Utilities Company and listeners that it has been signed for a full year.

Program, created under the direction of the WBT program department, was sold to the utilities concern on a brief trial. It turned the trick so it was signed for a year, three 15-minute programs a week.

Martin and Fraser are both experienced showmen, having played in all manner of bands and orchestras for all types of shows from canvas to big time theatres, circus and minstrel to lavish revue. They know how to make the background with proper shadings for Miss Chesick.

Program goes on at 11:45 o'clock a. m., a good time to reach the housewives who are the real customers of the utility concern.

Title comes from wooden notes of Martin's xylophone and Fraser's ivory notes.

MARY BERGHOFF
With Connie Beaver
15 Mins.
COMMERCIAL
WOWO, Fort Wayne

Name of Berghoff is soundly impressed on the listener in this quarter hour, as soprano is wife of brewery head which has just introduced its newest brand, Berghoff Hofbrau, to public. 'Zwei Herzen' in German is the theme, with program devoted to popular and light classics. Reader copy is good, being mostly choice recipes for housewife of famous dishes created at the original Hofbrau house in Munich, where Berghoff beer first saw light.

Program was on air twice weekly at first, but last week company decided to increase with an extra Sunday hour. Connie Beaver is accompanist and supplements with solos now and then. Featured singer has rich voice, which relays well. Studio concentration on this one for a special summer run.

'Ma Fraser,' of the NBC network afternoon sketch, is now being introduced as 'America's Mother of the Air.' With the change in time, skit is hitting the air 15 minutes earlier.

Bob McCombs, organist of Criterion theatre, has been appointed music director and staff organist for KOMA, Oklahoma City.

RCA LIKES WLW PRECEDENT

Boston's Finicky Clients

Boston, May 7.

On receipt of a stamped self-addressed envelope Charley Burton of WEEI says he will prove to anybody the veracity of the instances listed below.

SPONSOR	OBJECTION	REASON
Cigarette Mfr.	'Smoke Gets In Your Eyes'	Smoke in eyes is unpleasant. Nothing unpleasant about his brand of fags
Ginger Ale Mfr.	'Shine, Little Glow Worm'	Might lead listeners to suspect his ginger ale contained worms
Milk Co.	'Old Oaken Bucket'	His milk is not watered
Baked Bean Canner	Sketch containing reference to somebody having scarlet fever	Scarlet fever creates bad taste in mouth that otherwise might be watering for beans
Coal Dealer	Sketch in which small boy throws rocks	His coal pure; no rocks in it

CBS May Use Business Films

Broadcasting's Initial Employment of Promotional Supplement

CBS may resort to talking pictures as a sales promotion device. Network is tinkering around with the idea, undecided whether to depend for the pictorial effects on photos, action pictures or cartoons. Meanwhile it is having recorded on sound tracks the voices of its names, near-names and talent slated for a buildup.

In addition to using these sound films for time and talent selling purposes the web is figuring on developing from them a library of one reelers to do a job of institutional plugging. The reels would be circulated among advertising clubs, women's clubs and schools. CBS has already selected a title for one of these subjects. It's 'A Day Around the Columbia Studios.' Included would be not only flashes of artists before the mike, but shots of the production department at work preparing the programs. Another reel would deal with the technical twists involved in broadcasting.

Recording of the artists is limited to a few bars of song or a gag. Soundtracking is being done through Paramount.

MORE SYNCHING TIME BETWEEN WBBM-KFAB

Chicago, May 7.

Local CBS station, WBBM, has made another synchronizing deal with KFAB in Lincoln, Neb. Will synch with the station from 8:30 until midnight instead of simply from 10 p. m. on.

Which makes it just a little tougher for the local salesmen since it's necessary for the station to carry network programs for 90 minutes additional each evening.

No Dobbsie Renewals

San Francisco, May 7.

When its contract expires June 18 California Packing Co. will not renew with NBC and Capt. Dobbsie's transcontinental Del Monte Ship of Joy will go off the air.

Dobbsie's show, only cross-country commercial currently emanating from here, has been on since September with several renewals. Neither Calpack nor the McCann-Erickson agency has any plans for the summer.

Nothing definite for Dobbsie, who for five years had the Shell Oil account on the Don Lee and NBC chains.

Another account going off NBC is 'Dawn of Hollywood,' Tuesday night cosmetic show for the House of Seager, which bows out May 15.

Neal Barrett, general manager KOMA, Oklahoma City, now waxes his mustache at both ends.

Irene Beasely Summer Sub for Wendall Hall

Chicago, May 7.

Irene Beasley is set for the summer run for the Fitch air tonic show on NBC.

Replaces Wendell Hall, who has been the show for the past season and who is slated to return to the program this fall after a vacash.

Special Stage, Radio Show in WGN-B&K Deal

Chicago, May 7.

Arrangement has been made by WGN and Balaban & Katz circuit of theatres for a one weekly special broadcast from the stage of the Chicago, the ace B.&K. house.

Show will run from 9-9:30 p.m., with B.&K. producing a special radio-type show for these broadcasts. Not only will the show include the talent of the Chicago theatre, but of all available talent at the other B.&K. spots. It will be a public broadcast, with the event advertised to the public an an 'extra added attraction.' Quin Ryan, manager and chief voice of WGN, will be in on the first broadcasts anyway as m.c. to get the show started.

Brunton Buying KQW

San Francisco, May 7.

Deal is on the fire between Julius Brunton & Sons, owners of KJBS, to buy KQW in San Jose and San Francisco, from Fred Hart, owner. Papers expected to be signed by Ralph Brunton and Hart this week.

If completed, Brunton will move the Frisco studios of KQW to his present KJBS location and will link the pair of broadcasters into a two-station chain. KQW will give KJBS added coverage of the northern California territory.

Meanwhile Brunton is sliding out from under the Radio News Bureau in which he is affiliated with other stations throughout the country. Unable to get a satisfactory return from his heavy investment he has cut off one man and instead has subscribed to the Press Radio Service, meanwhile maintaining one man in Frisco and one in Sacramento for local news, and also the Dow-Jones ticker service. Does two broadcasts and spot announcements of his own gatherings and the Press Radio stuff at 12:30 a.m.

SUPER-POWER HAS A FOOTHOLD

Development of 500,000-Watt Station Outside RCA Control Deemed Salubrious from Corporation's Standpoint

SARNOFF'S SLANT

In the establishment of WLW, Cincinnati, as the highest powered station in the country, RCA has a partisan interest aside from the fact that its subsidiary, the Victor Co., did the equipment supplying for the 500,000-watt transmitter. With this indie outlet rating as the lone superpower broadcast source, RCA figures that much has been done towards diverting the curse of monopoly that has been fastened upon its other subsid, NBC. Also that the way is now open for NBC to do some promoting for super-power on its own accord.

David Sarnoff, who was among the dedicatory speakers for WLW last Wednesday night (2) has always been a strong advocate for super-powered transmitters. Through such setups (50,000-watts) it has been his opinion NBC-controlled stations in most instances overcome the problem of dead spots and kindred interferences.

Just prior to the organization of NBC the Westinghouse Co. had under consideration a plan of converting every one of its stations into broadcasting sources of the super-power type. It believed that with five or six transmitters strategically located and armed with super-power it would be able to cover the entire United States. Stations that Westinghouse had figured for power promotion along these lines are KDKA, Pittsburgh; WBZ-WBZA, Boston-Springfield; KYW, Chicago, and KFKX, Lincoln, Neb.

RCA has still another interest in WLW. Location of this outlet will lend itself ideally to the development of television, and it is believed that RCA will make heavy use of this that center when it is ready to debut picture-casting as a commercial medium.

NBC Pays Tribute

While NBC is supposed to resent WLW's ability to demand and get $990 an hour from the network and the probable increased card rate demands expected to be made shortly by WLW on the 500,000-watt basis, the larger significance of a super-power station outside NBC-RCA control is understood to mollify the network's pout.

Deduction has been made within broadcasting that WLW under its new signal strength is competing with the networks rather than with individual stations and that the very nature of WLW coverage is an anti-network argument that will be used plenty.

Chicago, May 7.

Indications are the Palmer House show will shift from the NBC basic web to the Quality Group of three major indies, WGN, WOR and WLW on May 29 at the expiration of the first 13 weeks of the Palmer House-NBC contract.

Hotel is understood plenty dissatisfied with the mail count on the show thus far, especially when comparing it with the click of the Floyd Gibbons programs last year. Mail count for the programs up to the present is reported at some 10,000, far under the Gibbons mail in 1933. Present NBC hookup of 17 stations does not include WLW, but NBC is now offering the hotel WLW for the second 13-week option if the hotel goes along.

Amos 'n' Andy appeared in person at Warner theatre, Oklahoma City, Saturday, May 5.

Chain Income from Time Sales

NBC

	1934	1933	1932	1931
January	$2,373,923	$1,869,885	$2,635,447	$2,026,860
February	2,197,297	1,742,784	2,571,609	1,924,778
March	2,473,400	1,997,463	2,864,783	2,164,434
April	2,368,118	1,690,177	2,649,892	2,195,880
Total	$9,412,738	$7,300,309	$10,721,731	$8,311,952

CBS

	1934	1933	1932	1931
January	$1,405,948	$941,465	$1,348,842	$692,114
February	1,387,823	884,977	1,319,414	750,621
March	1,524,904	1,016,102	1,436,050	1,110,526
April	1,371,601	775,489	1,354,592	1,076,103
	$5,680,276	$3,618,033	$5,458,898	$3,629,354

CBS 77%, NBC 40% Above April, 1933, Figures; Summer Prospects Still Good; Drop Not Alarming

April gave Columbia a record-breaking boost. Network last month grossed in time sales 77% more than it did for the corresponding 30-day period of 1933. Previous month also set a new April high for CBS. Tally from hookup facilities in the last lunar stretch came to $1,371,601, which was $13,000 better Columbia did for April, 1933.

NBC for April, '34, showed a jump of 40% over the same month of 1933, but continued to lag behind the network's 1932 grosses. However, the marginal drop between March and April indicated that NBC was having less difficulty than CBS in holding on to business as the warm spell approaches. In the case of NBC, the dip amounted to $105,000, while Columbia last month took in $153,000 less than it did in March.

NBC's time disposal business last month brought it $2,368,118. In April, '33, it did $1,690,177, while the '32 tally for the same month was $2,649,892. Judging from the small number of accounts it's slated to lose this month and the addition of such new business as Goodrich Tire's Max Baer script series and General Food's matinee Show Boat version, NBC should come through May with a similar 40% edge over the May, '33, level. In the latter month the network grossed $1,622,887.

Columbia's May, 1933, total was $624,256. Though the breakdown of NBC's total into the red (WEAF) and blue (WJZ) link allocations were not available last week, it is apparent that CBS in April continued to be the top grosses by network.

Los Angeles, May 7.

For the first four months of 1934, major broadcasting stations on the coast shows a substantial increase in dollar volume over the same period last year and also shows commercial increases over the first four months of 1932, considered the banner year.

In network business, from Pacific coast accounts, NBC is way ahead of CBS. If the former's business keeps up as started for the four months it looks as if NBC will do around $1,500,000 worth of business from west coast advertisers over the Coast chain and from Coast accounts sending their stuff east.

National accounts coming to the Coast either by transcontinental chain or by production on the west coast for release here run almost two to one over Columbia. At least four accounts using CBS in the east come into western territory over NBC.

FIDLER NON-SPI

Hollywood, May 7.

Non-Spi has hired Jimmy Fidler to do a few minutes of Hollywood chatter on its broadcasts.

Fidler is set for two weeks and, if oke, stays on for the series.

Tums Announcements In Nation-Wide Test

Chicago, May 7.

Tums, the product of the A. H. Lewis Medicine Company of St. Louis, goes on the air on May 14 for a national test of one-minute recorded announcements. Will hit about 15 stations from coast to coast three times weekly at night.

Through the local Ruthrauff & Ryan agency.

WOMEN DISLIKE SPIELERS OF OWN SEX

Toronto, May 7.

Would-be Canadian femme announcers are out of luck, according to a survey of Toronto stations. Curiously enough, the feminine elements in Canadian radio audiences are the chief objectors.

When faced by a microphone, women have a tendency to talk in an unnatural voice and put on 'a sweet tea-party affectation,' according to Stanley Maxted, regional director of the Canadian Radio Commission.

'As a general rule, we have no objection to women announcers but we have found through observations of the past six years that a woman's voice is never successful on the air,' says Maxted. 'If we could find a woman who can talk perfectly natural on the air, we would do everything in our power to promote her.'

Claims Harry Sedgewick, managing director of CFRB; '70 per cent of our listeners are women; the men never complain about women announcers; complainants are always women. Their voices are clear but they are not acceptable to listeners unless they are confined to children's programs or descriptions of cosmetics or lingerie. In these instances, women announcers get by for it is not very convincing for a baritone voice to laud the qualities of ladies' personal garments.'

More Dough—Musicians

Los Angeles, May 7.

Musicians' local, 47, is attempting to penalize local stations which transport their staff orchestras to other spots to remote before free audiences.

Under new regulations stations using their bands for these outside affairs will be compelled to pay the men their usual studio time plus the one engagement rate for each out-of-station remote.

New Business

NEW YORK CITY

Genung, Inc. (department stores), 26 announcements, to May 25. WFAS.

Penna Sales Co., four test programs, including Bob Harper, John Wrigley and Buck Jones, dialog. Placed through Associated Broadcast Advertising Co. WFAS.

BUENOS AIRES

Enoch Morgan's Sons, Inc. (Sapolio), 13 weeks, three times weekly. Through Conquest Alliance, Station LR4.

SAN JUAN, P. R.

Crystal Corp. (Outdoor Girl cosmetics), 13 weeks, musical programs. Through Conquest Alliance. WKAQ.

KANSAS CITY, MO.

Kreitman and Shukert, furriers. Both are three-a-week quarter-hour of World transcriptions, evening time. KMBC.

Palace Clothing Company. Quarter hour daily mornings. Advice to the distressed by the Sunshine Lady. KMBC.

John Taylor Dry Goods Co. Renewal. Joanne Taylor's Fashion Flashes. Program is personal shopping service for out-of-town or indisposed shoppers. KMBC.

ATLANTA

Stone Baking Company, Atlanta concern, 52 15-minute talent shows, Mondays and Thursdays. WSB.

Banquet Tea, one-minute transcriptions. WSB.

Monarch Brand Foods, 50-word announcements, Tuesdays, Thursdays and Fridays. WSB.

Palmolive Beauty Box program, one-hour NBC broadcasts, on Tuesday evenings. WSB.

Dr. Pepper, 78 one-minute transcriptions. WSB.

CINCINNATI

Union Gas & Electric Co., renewing its twice weekly cookery programs, conducted by Laura Judd Bryant, on WCKY for a year. Sponsor engaged Christine Fryman, winner of WCKY 'Miss Radio of '34' beauty contest, to take part in airings.

Knox Co., makers of Cystex, kidney medicine, renewed with WCKY for 26 weeks of weekly transcriptions on 'Newspaper Adventures.'

Goodrich Tire & Rubber Co., on WCKY for Monday, Wednesday and Friday evening, 15-minute blasts from Max Baer's camp from May 4 to Carnera-Baer scrap, June 14.

OMAHA, NEBRASKA

Phillips Department Store, South Omaha, announcement daily, except Sunday, beginning April 24. WAAW.

Capitol Auto Livery, 18 announcements to be given three per week, began April 23. WAAW.

Deluxe Motor Service, announcement daily, except Sunday, began April 21, for one month. WAAW.

Interstate Hatcheries, announcement daily, except Sunday, April 19 until forbid. Buchanan Thomas Agency. WAAW.

Jack Lincoln Motor Co., announcement daily, except Sunday, two weeks, began April 19. WAAW.

Dr. Hayes Association, announcement daily, except Sunday, began April 16 for one month. Hogan Advertising Co., Kansas City. WAAW.

Kellogg Sales Co., Pep, announcement daily, except Sunday, began April 15 for one month. WAAW.

Chase Plow Co., announcement daily, except Sunday, began April 14 for one month. Buchanan Thomas Co. WAAW.

Byrd Nurseries, announcement daily, except Sunday, began April 11 until forbid. WAAW.

Blue Ribbon Beer, announcement Tuesdays and Thursdays, April 10 to September 27. KOIL.

Cadwallader Fur Co., announcements three times daily, except Sunday, for one year. KOIL.

Continental Keller Co., Council Bluffs department store, announcement every Wednesday for one year, began April 18. KOIL.

Dr. Donan, dentist, Council Bluffs, 52 announcements, to be given at times specified on the farm dinner hour after April 10. KOIL.

Evans Home-Made Ice Cream, announcements Tuesdays, Thursdays and Saturdays on the farm dinner hour, April 10 to September 30. KOIL.

Goldstein-Chapman Co. and Natelsons, women's furnishings stores, 200 announcements to be used alternately, four times daily, except Sunday. KOIL.

Kellogg Sales Co., Pep, three announcements daily, except Sunday, for 21 days beginning April 23. KOIL.

Lord Asprin Co., announcement daily, except Sunday, April 15 to July 15. KOIL.

Maidrite Sandwich Shop, 52 announcements, to be taken at staggered times within the year, beginning April 21. KOIL.

Nebraska Clothing Co., 15-minute program daily, except Sunday, evening periods, began April 2 for one year. Material World Broadcasting Co. transcriptions. KOIL.

United Food Stores, new sponsor for the Brandeis-General Electric Kitchen broadcasts, 45-minute program from kitchen daily, except Sundays, April 23 through October 23. KOIL.

Union Pacific Streamline Train, announcements four days per week, began April 17 until forbid. KOIL.

United Drug Co., 15-minute programs daily, May 1 to 5. RCA-Victor transcriptions. Spot Broadcasting Co., New York. KOIL.

Martha Washington Candy Co., 52 announcements, one daily, except Sunday, beginning April 22. KOIL.

Avocado Soap Co., 15-minute transcriptions, 13 times, Tuesdays and Thursdays, 10 a.m., began April 12. Norman Kirschbaum & Co., Omaha. WOW.

Easy Washer Spiralator Corp., product advertised on the Hayden Bros.-Schmoller & Mueller program, 10 minutes, Mondays, Wednesdays and Fridays, and 15 minutes Sundays. Talent, Billy Meyers, Frank Hodek and John Chapel. WOW.

Lord Asprin Co., announcements daily for one year, began April 16, 15-minute program five times per week, 9:30 a.m., except Saturdays and Sundays, one year, began April 16. WOW.

Mickey Quilt Patches, John C. Michael Co., Chicago, five-minute transcriptions, Wednesdays, 3:30 p.m., 13 times, began April 11. Grieg, Blair & Spight, Inc. WOW.

Goldstein-Chapman Co. and Natelsons, long-term contract, announcements at staggered times. WOW.

Omar Baking Co., 15-minute program featuring Mary Baker, 9 a.m. daily, except Sunday, April 16 through June 26. WOW.

Pennzoil, Kansas City, 32 five-minute transcriptions, began April 19. Ruthrauff & Ryan, Inc. WOW.

Pontiac Motor Co., 30 transcription announcements daily, except Sunday. Campbell-Ewald Co., Inc., Detroit. WOW.

Willard Tablet Co., stomach powders, 13 announcements, one daily, except Sunday. First United Broadcasters, Chicago. WOW.

DES MOINES

Colonial Baking Co., 15 minutes per week, 17 weeks, and Saturday morning kid show, Fairall Advertising agency. KSO.

Chase Investment Co., three announcements per day, one year. Cooldge Advertising Agency. KSO.

Braught & Gage (B. & G. Malter Cocoa), 17 15-minute programs. Saturday morning kid show. Direct. KSO.

Mankato Brew. Co., 52 chain break announcements. Direct. KSO.

Omar Baking Co., renewal, three announcements per week, 13 weeks, BBD and O. KSO.

Frankel Clothing Co., 15 five-minute programs. Direct. KSO.

Zinsmaster Breads, Inc., renewal, three 15-minute programs per week, 15 weeks. Charlie Flagler. Battenfield & Ball. KSO.

Pittsley Motor Co., renewal, three announcements daily, eight weeks. Direct. KSO.

Shell Petroleum, 56 one minute transcriptions. J. Walter Thompson. KSO.

Standard Oil of Ind., 26 one-minute transcriptions. McCann-Erickson. KSO.

New Utica (Form Fit Dept.), six 15-minute programs, 'Life of Irene Castle.' KSO.

Gen. Gospel Chapel, 13 10-minute programs. Direct. KSO.

Herman M. Brown Co. (Frigidaire), three announcements per day, three weeks. KSO.

City Club Brew. Co., renewal, one hour per week, eight weeks. KSO.

United Drug Co., five 15-minute transcriptions. Rexall 1c sale. KSO.

Morgan Printing Co., 52 15-minute programs. Direct. KSO.

John Morell & Co. (Red Heart Dog Food), two 10-minute programs per week, 13 weeks, Ed. Barrett's 'News Flashes of Yesterday.' KSO.

Soilax (Economics Laboratories), three 15-minute programs per week, 18 weeks, 'Happy' Brooks Erwin, Wasey Co. KSO.

BOSTON

C. Crawford Hollidge, 215 10-minute programs starting May 14. WEEI.

Graham Funeral Service, 52 15-minute programs, starting May 14. Through The Wessel Company, Chicago. WEEI.

Gold Redeeming Corp., 39 announcements in After Dinner Revue. Through David Malkiel Agency, Boston. WEEI.

Hood Baking Company, 20 announcements in Shopping Service, started May 7. Through Batten, Barton, Durstine & Osborne, New York. WEEI.

Tums, 13 announcements on After Dinner Revue, starting May 14. Through Gregg, Blair & Spight, Chicago. WEEI.

Reagan & Kipp, Jewelers, late baseball scores for season, started May 7. Through Broadcast Advertising, Inc., Boston. WEEI.

Katro-Lek Laboratories, Inc., 52 30-minute programs, started May 6. Through Chambers and Wiswell, WAAB, WEAN, WMAS, WICC, WDRC, WFEA.

Dolly Madison Ice Cream Co., 100 daily weather reports, started April 30. Through Harry M. Frost Co., Boston. WAAB.

Kelsey-Highland Nurseries, 60 announcements on Merry-Go-Round. Through Harry M. Frost Co., Boston, started May 4. WNAC.

Normandie Ballroom, Boston, 39 announcements on Merry-Go-Round, started May 2. WNAC.

Robert Alexander Nurseries, Middleboro, 30 daily weather reports, started April 27. Through Bittinger Publicity Service, Plymouth. WNAC.

Great Atlantic and Pacific Tea Co., two 15-minute programs, started May 4, through Radio Broadcasting Co., Boston. WNAC and WICC.

CHARLOTTE, N. C.

M. L. Clein & Co., 37 one-minute announcements, daily except Sunday. Placed direct from Atlanta, Ga. WBT.

Crazy Water Crystal Co., Charlotte branch, contract for 18 two and one-half hour programs Saturday night barn dance from 9:30-12 midnight, beginning May 5, 1934. Placed locally. WBT.

Pontiac Motors, Detroit, series of 26 one-minute transcription announcements daily except Sunday, beginning April 27, 1934. Placed through Radio Sales, Chicago. WBT.

Scott Buick Co., Charlotte, N. C., series of 312 75-word announcements, two each day, Monday, Wednesday and Friday, beginning April 30, 1934. Placed locally. WBT.

Glass Mfg. Co., Sand Springs, Oklahoma, series of 26 live announcements on Wednesdays and Fridays, beginning May 16, 1934. Placed through Radio Sales, Chicago. WBT.

PORTLAND, ORE.

W. P. Fuller and Company, announcement service, six weeks. Through station. KGW.

Triangle Milling Company, renewal announcement service, steady. Through Gerber & Crossley Agency. KGW.

Gilmore Oil Company, 10 announcements. Through Botsford, Constantine and Gardner. KGW.

First National Bank, one-time half hour remote broadcast initiating 'home renovizing' campaign. Through Mary Pentland Agency. KGW.

Hayden Island Amusement Company, day and night announcement service, one month. Through Norvell Agency. KGW, KEX.

Wenworth & Irwin, Inc., one month announcement service. Through station. KGW.

Mauro Tire Company, one month's announcement service. Through station. KGW-KEX.

W. P. Fuller & Company, six week announcement service. Through station. KEX.

State Farm Mutual Automobile Insurance Company, announcement service for duration of baseball season. Through station. KEX.

NEWARK, N. J.

Bristol-Myers Co. (Ingram's Milkweek), renewal, 13 weeks, starting May 2, Wednesdays, 15 minutes in the afternoon, recording, 'Through the Looking Glass with Frances Ingram.' WOR.

P. Duff & Sons, 48 additional weeks, ending April 19, 1935, recordings, three noons a week, Mrs. J. S. Reilley's 'Minute Manners.' WOR.

Studebaker Sales Corp., 9 weeks, ending May 2, three 15-minute periods a week, recorded in part, 'The Champions.' WOR.

Alfred W. McCann Laboratories, Inc., renewal, 40 weeks, beginning Sept. 10, Monday to Thursday, 10-11 a.m., 'Pure Food Hour.' WOR.

Cushman's Sons, Inc., (bakeries), renewal continuing until further notice, Mondays to Fridays, 6:45-7 p.m., 'Ray Perkins-Fun Baker.' WOR.

Buick Motor Co., May 7 to May 11, five minute recordings, 'Tuneful Trips.' WOR.

United States School of Music (correspondence course), 26 weeks, beginning Sept. 8, five minute recordings, Saturdays. WOR.

Charles Bloom, Inc., (household furnishings), 13 weeks, beginning August 28, Tuesday and Thursdays, 15 minutes at night. WOR.

New York Good Humor, Inc. (ice cream), 13 weeks, starting May 12, Tuesday, Thursday, Saturday, 10 minutes, Phil Cook. WOR.

SEATTLE

Hamrick's Blue Mouse theatre, series of six announcements, Apr. 30 to May 4,. KOMO.

Nuismatic Co., 15-minute disc, Apr. 27. KOMO.

Dr. West's Toothpaste, three 15-minute discs, 'Adventures of Frank Merriwell,' weekly, Apr. 30 to July 25. KOMO.

Gilmore Oil Co., 12 announcements split between KOMO and KJR; Apr. 23-28.

Eastern Outfitting Co., series of 13 announcements on KJR; starting Apr. 30.

George A. Miller, half hour daily except Sunday, morning philosophy program, 'Your Personal Advisor,' for six months starting May 1, over KOMO and fed to KMO, Tacoma.

Bristol Myers, 15 minutes each Wednesday eve for 13 weeks over KOL; starts May 3.

Calirox Cookies, daily announcement on 'Carnival Hour' for 13 weeks. KOL.

Empire Motor Co., daily announcement on 'Carnival Hour' and additional announcement each eve for one month. KOL.

Gilmore Oil Co., two disc announcements daily for one week. KOL.

I. Magnin (dept. store), one announcement each Tuesday for 13 weeks. KOL.

PITTSBURGH

Donahoe's Inc., sponsorship of play-by-play broadcasts of all Pirate games played away from home. Placed direct. WWSW.

Independent Wallpaper Co., 12 announcements. Placed by Whitman and Shoop. WWSW.

Spear and Co., six announcements. Placed by Walker and Downing. WWSW.

Oscar Winnenberg, legislative candidate, 12 announcements. Placed direct. WWSW.

Kramer Clothers, baseball broadcasts of Pirate games abroad. Placed direct. KQV.

Rosenbaum's, 24 announcements. Placed direct. WWSW.

Spear and Co., six announcements. Placed by Walker and Downing. WWSW.

Palace Credit Clothing Co., six announcements. Placed direct. WWSW.

Sachs Ladies Store, one announcement daily for two weeks. Placed direct. WWSW.

Michael E. Sweesey, two announcements (political). Placed direct. WWSW.

R. K. Cunningham, one announcement daily for two weeks (political). Placed direct. WWSW.

ST. LOUIS

United Drug Company for Rexall, 'Magic Hour' radio discs, 15 minutes daily for five days. KMOX.

Hydrox Ice Cream, St. Louis, 30-minute musical show Sunday afternoons for 26 weeks. Direct. KMOX.

Iowa Soap Company, 15-minute radio discs, twice weekly for 11 weeks. Foots agency, Kansas City). KMOX.

Skelly Oil Company, Kansas City, five-minute radio discs, five weekly for five weeks. (Russell C. Comer, Kansas City). KMOX.

PHILADELPHIA

Philadelphia Inquirer, five spot announcements per week. (J. Faulkner Arndt). WCAU.

R. G. Eynon Committee, 15-minute talks, 10:45-11 p.m. Placed direct. WCAU.

Buick Motors, 30 announcements, six daily, for one week. (Campbell-Ewald Agency). WCAU.

Rose Laird, five minute discs, three times weekly. Placed direct. WFI.

Florist's Association, Mother's Day programs, with Wanderers Quartet, Olive Marshall, and orchestra, 6:45-7, for one week. Placed direct. WFI.

Fritz and LaRue, spot announcements twice weekly, from May 2 to 28th inclusive. (Charles Blum Agency). WFI.

Philadelphia Inquirer, five spot announcements weekly. (John Faulkner Arndt). WFI.

Reo Motors, spot announcements, indefinite contract. (Maxon Agency, Detroit). WFI.

SEATTLE

Liberty Orchards Co., 10 announcements, between May 1 and 12. KOMO.

Commercial Tire Co., 13 announcements, between April 29 and May 11. KJR.

Dodge, one-minute discs daily except Sunday; started April 30, to run indefinitely. KOMO.

Bristol Myers, series of 13 15-minute discs, to run each Wednesday; started May 2. KOL.

LOS ANGELES

George Belsey Corp., five minute discs, Saturday and Monday. (Dan B. Miner). KHJ.

E. Broox-Randall & Sons, Sunday, 3:30-3:45, instrumental and vocal. (Lockwood-Shackelford). KHJ.

Globe Outfitting Co., Monday, Wednesday, Fridays, 3:30-3:45 p.m., 'Everybody's Friend,' philosophical talks and music. (Duke Johannot). KHJ.

Rocket Gasoline Co., Monday and Friday, 7:30-7:45 p.m., Rockateers (Military Band), 12 stations on Columbia-Don Lee coast network, emanating KHJ. (Beaumont & Hohman).

Borden Co., Wednesday 4:45-10 a.m., cooking school, 12 stations, Columbia-Don Lee coast network, emanating KHJ.

Los Angeles Realty Board, Tuesday and Thursday, 8:45-9 p.m., Mason Casey political talks and Salvatore Santaella orchestra. KMTR.

Knox Co., Sunday 4-4:15 p. m., Doc Savage's Adventures, eight stations, Don Lee California network. (Renewal). (Dillon & Kirk).

LINCOLN

Coryell Oil, one one-hour program celebrating the 40th anniversary. KFAB.

Dr. Fowler's Foot Clinic, daily participation in Times and Tunes KFAB, and announcements daily over KFOR.

Numismatic, Two ETs. KFAB.

Associated Serum Producers, 100 daily announcements over KFAB.

Kellogg Sales, three announcements daily, May 1-16. KFAB.

Lewis Lye, 52 daily announcements to run two months. KFAB.

Grand Grocery, daily announcements. KFOR.

Hicks Radio, daily announcements. KFOR.

Woods Bros., five daily announcements. KFOR.

Hardy's, daily announcements for three months. KFOR.

Duteau Chev., announcements for one week. KFOR.

Bob's Coffee Shop, continuation of the weekly ten minute sport talk on Sundays by Harry Johnson. KFOR.

C. W. Fleming Jewelry, 40 day and 15 night spot announcements. KFOR.

Radio Chatter

New York

'Mystery singer' that Kraft-Phenix aired last Thursday (3) is Norman Cordon, former basso in the Merrimen quartet.

Rudy Vallee-Fleischmann round of the clock has been tagged the 'Variety Playhouse.'

Rankin agency has contracted Ben Rocke to produce all the Tastyeast programs.

Leopold Spitalny will hear, this week, either way on his audition for Ward Baking. Frame included a 25-piece orchestra, two dramatic sketches authored by David Freedman and Georgie Price.

Al Williamson, NBC's press chief in Chicago, did several days of conferring in the home office last week.

NBC program board gave itself a hearing of 'Four Saints in Three Acts.'

Actors' Dinner Club has a 'Radio Rodeo' set for May 23 at the 71st Regiment Armory with George M. Cohan, Helen Hayes, Walter Huston and Edward Johnson among those pledged to appear.

Harrison Grey Fiske auditioned a dramatic affair for NBC last week.

Eddie Miller is doing the current week at Radio City Music Hall.

Bill Fineschreiber leaving CBS press to take over the booking of Carnegie Hall dates.

Nelson Hesse, the team's manager, stooged for Stoopnagle and Budd on last Tuesday's (1) Camel broadcast.

John J. Karol, CBS market research expert, leaves May 15 for a month's vacation on the Coast.

William H. Haskell, Knickerbocker Press and Evening News radio columnist, provided the entertainment—not himself, although he spoke—at a luncheon of the new Albany Variety Club.

Harold Smith, gen. mgr. of WOKO, Albany, already is skimming through the summery air in his plane.

Edith Murray at the Petit Palais for an unlimited stay.

Bradley Kincaid is now singing on a Monday morning furniture company commercial, in addition to his sustaining broadcasts over WGY and over the NBC and to personal appearances. Also working on the advertising of the commercial.

Charles Norton has been added to cast of WGY Matinee Players for the mystery sketches authored by Frank Oliver.

Frances Halliday auditioning for CBS drama commercials.

Kraft Phenix took up its six months' option on Paul Whiteman. Extension becomes effective with the July 5 broadcast. Whiteman returns to the Biltmore roof May 31.

John Royal found that he had so arranged his itinerary that the date for his paying a goodwill visit to NBC's affiliate in Louisville, WAVE, coincided with the runoff of the Kentucky Derby.

Don Bigelow has three periods a week out of the Hotel Whitehall with NBC the release.

Dixie Cup show with Frank Novak, slated to start yesterday (Monday), put off until May 14 because of time clearing troubles.

Lee Sims and Homay Bailey doing guest appearances on Palmer House's next two Tuesday shows over NBC.

New England

WCAX, Burlington, Vt., has installed a set of velocity microphones.

Standard Oil Co. of New York is sponsoring a 15-minute sports broadcast daily over WDEV, Waterbury, Vt. Jack Deal is announcer for the program.

Vergennes theatre, Vergennes, Vt., is now advertising programs over WCAX, Burlington.

Jimmie, Joe and Eddie, WGY team, are making personal appearances in Vermont theatres.

Legal department of the New England Tel. and Tel. working on the recent case of the cutting of the wire lines between Morey Pearl's

(Continued on page 42)

Picture of a Station in the Red

CBS Tells Atlantic City Commission Where the Money Goes on WPG

Atlantic City, May 7.

Columbia Broadcasting Company operated the city's radio station, WPG, for the seven months ending April 28, at a deficit of $16,382.29, the officials of CBS reported to the City Commission Thursday (3). This brings the total losses reported for the almost four years of operation of the station by CBS to $121,909 against a report of only one profit, $7,665, for a six months' period in 1933.

Under the terms of the lease all losses are cumulative in figuring the share paid to the city. City is to be paid 50% of profits, if any, whenever the profits amount to more than the accumulated deficit.

Station's report of income and expense for the period October 1, 1933, to April 28, 1934, follows:

Income: Broadcasting, $17,178.55; cash discount received, $19.76.

Income for acting as CBS representative in this territory and for originating commercial and sustaining programs, $9,000. Miscellaneous income, $38.69. Total, $26,237.

Director expense (cost of hookups; cost of talent to advertiser; remote expenses; commercial wire charges; time discount; advertising agency commission; program expense): $2,407.73.

Indirect expense: Transmitter expense; salaries, power, supplies, repairs, tubes, etc., $9,298.42.

Control: Electrical research products, salaries, repairs, etc., $5,102.60.

General expense: Salaries, executive traveling and miscellaneous, insurance, stationery, etc., $14,654.17.

Sales: Sales expense and commission, $1,565.52.

Program: Salaries, copyright license, $6,390.

Production: Salaries and production expense, $1,689.14.

Remote: Salaries, supplies, batteries, etc., for remote controls, $1,182.55.

Maintenance: Studio expense, ventilation, $329.18.

Total, $42,619.39. Loss, $16,382.39.

Cash, Not Thanks

Winnipeg, May 7.

Labelling the Canadian Radio Commission as a 'bunch of chiselers,' Winnipeg Musicians' Association, Local 190, refused to consider CRC request to pick up gratis the inaugural concert of the annual Music Festival.

Commish, beset by financial difficulties, had hoped to grab the concert, featuring Winnipeg Symphony orchestra and Winnipeg Male Voice choir. President of Winnipeg Symphony Association communicated with local 190, which said it was okay for the CRC to broadcast the concert so long as the musicians received recompense from the radio body.

CRC wouldn't pay anything for the privilege of broadcasting.

Tinsley Gets WBAL Job

Baltimore, May 7.

Garland Tinsley steps in today (7) as new commercial manager of WBAL. Post has been vacant for fortnight, since Purnell Gould flitted to assume similar job at WFBR.

Tinsley, a local lad, has held same position at WDEL and WILM in Delaware.

ROBERT STUART ON KFRC

San Francisco, May 7.

Robert Stuart, vet legit and picture player, has been added to the staff of Don Lee's KFRC, taking the lead in a new serial 'Green Mansions' and also going into cast of Bank of America's 'Leaders of Tomorrow.'

Stuart just finished several pictures in Hollywood, and previously was in London.

Read Wight Joins World

Chicago, May 7.

Read Wight joins the World Broadcasting company here as salesman, moving over from the Kastor agency, where he was radio contact man.

H. E. Walker steps into the radio job at Kastor.

Senate Okays Madrid Pact

Washington, May 7.

International radio convention negotiated at Madrid conference in 1932 was approved last week by the Senate without record vote or amendment.

Only objections to compact came from amateurs, who charged they were discriminated against but eventually were satisfied that agreement offers them more protection than ever before. Principal importance of treaty relates to international radio-telegraph communications providing standard practices and signals to eliminate confusion.

LOCAL CARD RATES ABOLISHED BY WBT

Charlotte, N. C., May 7.

Seeking to stabilize radio rates WBT has announced that, effective May 15, it will eliminate entirely its local rate card.

This means that all local concerns, heretofore on local rates, will have to pay practically double the present local rate at the expiration of existing contracts.

National rate card, to be effective for all time in the future, is based on class A time at $200 a hour for one-time programs. The local card, being dispensed with, was based on a rate of $106 an hour for the same class time.

N. W. Ayer Placing New Armand Discs on WGN

Chicago, May 7.

New discs for the Armand Cosmetic Company arrive in town on May 21, when they start over WGN, the Chicago Tribune station. These discs are being placed through the N. W. Ayer agency instead of Reincke-Ellis-Younggren & Finn, which formerly had the job.

Running 15-minute programs once weekly for 13 weeks. Shows feature Jane Froman and Don Ross.

WQDM's New Partner

St. Albans, Vt., May 7.

A change in ownership has been made at radio station WQDM, The partnership of Arthur J. St. Antoine and E. J. Regan has been dissolved and a new partnership of E. J. Regan and F. Arthur Bostwick formed.

New firm will continue the operation of the station in its same location. Improvements in equipment and programs are planned.

TEXACO TIES MONTANA

Hollywood, May 7.

Texaco has contracted for a min. daily news broadcast on all stations in Montana, with deal running for six months.

Stations are KGHL, Billings; KGIR, Butte; KFBB, Great Falls; KGEZ, Kalispell; KGBO, Missoula, and KGCX, Wolf Point.

Stations are serviced by the KNX independent news service, which is giving battle to the stations and newspapers in the official news broadcasting pact.

Alka Seltzer which commercials the KNX news periods and the indie service at KSTP, St. Paul, added KFPY, Spokane, this week. Latter station's bulletins clear from KNX.

GOLFER SMITH FOR PALMER H.

Chicago, May 7.

Horton Smith, the golfer, headlines the next Palmer House show on May 15.

Show is now on NBC through the local Lord & Thomas agency.

Odorono Gets Harris

Phil Harris has been handed another 13-week contract by the Northam Warren Corp. covering its Friday night half-hour on NBC. Extension becomes effective June 7.

Plug on the program switches from Cutex to Odorono July 1.

Theme Song

Washington, May 7.

Rudy Schramm, local maestro, was requested by advertising agency to have a number prepared which would be suitable to introduce radio dramatization of baseball yarn of 20 years ago.

Baton-waver pondered while and showed up with 'After the Ball Was Over.'

TIRED OF IT? BANG — IT'S BROKEN!

Charlotte, N. C., May 7.

When complaints multiply against any phonograph record as having been over-played Lee Everett, WBT program director, makes a ritual during the early morning 'Musical Clock' broadcast of breaking the particular disc.

Listeners seem to relish the vandalism perpetrated against discs which have been rendered tin-pany through repetition.

JAN SAVITT, AGE 23, HEADS WCAU MUSIC

Philadelphia, May 7.

Complete reorganization of WCAU musical department took place today (Monday) with Jan Savitt, of the Philadelphia orchestra, coming in as the outlet's new baton-wielder.

Savitt, with the Philly concert orchestra since he was 15, takes the reins at WCAU at the age of 23. With him comes Harold Anderson as staff arranger and librarian.

Action by the station replaces Paul Mason's house unit, which had resigned the week before, and culminates the difficulties which arose when the local musicians' union clamped down upon Philadelphia ether outlets for paying below scale.

It is expected that a wholesale cleaning of talent is due this week, since WCAU is planning a musical campaign to reach the top in competition with chain outlets over the country, and in anticipation of KYW's removal to Philly. Perking up of the entertainment facilities with this CBS key station should throw many chain shows its way, and be instrumental in having a number of network sustainings of the more important nature emanate from the station.

Savitt, as the new orchestra head, automatically takes over all commercials vacated by Mason's resignation.

Irene Sorenson Out

San Francisco, May 7.

Irene Sorenson, who came into KTAB two months ago as program director after a walkout of the previous director and staff, is out of the station.

W. I. Dumm, owner and KTAB manager, has replaced Mrs. Sorenson with Grant Maxwell, brother of Ted Maxwell, NBC producer, writer and actor and one-time program chief.

McDermott to Chi NBC

Chicago, May 7.

George B. McDermott has moved over to the NBC peddling department on national and local sales.

McDermott comes in from the local office of World Broadcasting.

Spencer Revives Deacon

San Francisco, May 7.

NBC has taken on Kenneth Spencer, Negro tenor previously with the Southern Harmony Four on the chain, and is giving him several solo spots weekly.

He'll revive the Truthful Deacon Brown series.

Clark Orch. for Fair

Chicago, May 7.

Palmer Clark orchestra set for the Swift packing firm opener show at the Fair. Is set for the first five weeks, after which Chicago Symphony Orchestra replaces as the big show.

Those Kapp freres, Paul and Dave, handling the Clark job.

Need Better Sales Copy—Gallup

Showmanship in Preparation of Advertising Blurbs Air's Great Demand

Radio's next step in the field research, avers George Gallup, be to find ways and means of im- research, avers George Gallup, will who directs the Young and Rubicam agency's research department, believes that a major part of the merchandise retailing on has been ineffective for the very reason that advertising has done little in studying and putting to use the new set of psychological factors presented by broadcasting.

Sponsor, says Gallup, has pretty well mastered what had been his first problem in the medium and that was the fashioning of entertainment that would assure their tuning in week after week. Job now confronting the fellow that pays the program bill is to determine how he can get his advertising message to the listener in a way that both overcomes mood resistance and sets up a mental association favorable to the particular product.

For years advertising in radio had contented itself with producing the required sales effect by the device of windy plugs and repetition of selling points. To get away from the dullness and resentment that this method produced commercials the past year or so have resorted to feeding it to them in dramatized or dialoged capsules. But all these efforts or experiments haven't even begun to attack the problem because the writers responsible still think in terms of print copy and have given minor thoought to the distinct psychological problems involving the auditory sense.

KFYR Full Time

ismarck, N. D., May 7.

KFYR, Bismarck, N. D., goes full time this Sunday (13). Federal Radio Commission last week okayed the station's petition for the use of the wavelength of 550 kilocyles all to itself in that area.

Previously KFYR ceded the channel to KFDY, Brooking, N. D., from 12:30 to 2 p.m. each day. With KFYR in the full time category KFDY shifts to the wavelength of 780 kilocycles. Bismarck outlet will continue to operate at 2,500 watts in the daytime and 1,000 watts at night. New dispensation will have it on the air continuously from 7 a.m. to midnight.

'Moon Dial' Wax Program At 10:30 P.M. on WJSV Solidly Commercial

Washington, May 7.

WJSV, local Columbia outlet, will make first local attempt at staging full hour of spot announcements with phonograph record fill-ins at night beginning May 14. Programs are mainstays of all stations in morning and afternoon, but all have steered away from clogging up after-dark hours with stuff.

Move was actuated by waiting list which has grown up for 'Sun Dial,' breakfast hour run by Arthur Godfrey. Circular letter sent to all advertisers argues that in summer nearly 20,000 auto radios are in operation in parks and highways and spot stuff at night is way to reach 'em.

Program will be labeled 'Moon Dial.' Scheduled for 10:30 to 11:30 p.m. Mondays, Wednesdays and Fridays.

Ed Harvey to WISN

Pittsburgh, May 7.

Ed Harvey, program director at WCAE, Hearst station, for last two years and originator of station's weekly dramatic serial, 'Our Family,' has been transferred to WISN, Hearst station in Milwaukee, where he takes over a similar position. With him will go Mrs. Harvey, known on the air as Sondra Kostner and a member of WCAE's dramatic staff. No successor has yet been named.

Harvey first came to Pittsburgh four years ago from NBC headquarters in Chicago and served as program director at KDKA until he transferred to WCAE in 1922. He's second program director to leave Pittsburgh within last fortnight, Claude Morris having resigned recently at KDKA to go east for dramatic work.

WILSON BOQUETS CROSLEY

Cincinnati, May 7.

L. B. Wilson, prez of WCKY, 5,000 watter and second strongest Cincy station, complimented jump of WLW to world's most powerful sound tosser by broadcasting the NBC portion of the dedicatory program for the 500,000-watt blaster.

Wilson also extended congrats to Powel Crosley, Jr., for founding and developing WLW through the columns of a local radio program sheet, as did WFBE and WKRC.

EASY ACES FILM SET

Current evening run of the Easy Aces on CBS for Jad Salts is only for 10 weeks, taking the act off the air July 7.

Aces have a picture to work in for Paramount on the Coast, and it is the turn's intention to stay out of radio until October, whether the new contract is with the present commercial or another.

Artists Bureau of WKRC, Cincinnati thread in the CBS web, will toss a moonlight boatride on the Island Queen, pride of the Ohio River, May 10. Smilin' Ed McConnell, Harvey Brownfield, Irene Righter, Ray Sullivan and the Yodeling Twins will take part in the show.

EQUITY'S MRS. HOLT ON RADIO CODE COMMITTEE

Mrs. Emily Holt, of Equity's legal staff, has been appointed to the Radio Code Committee. She will represent the artists in all matters pertaining to them, not being required to attend Code sessions otherwise.

Committee convenes in Washington, where Mrs. Holt atetnded for two days last week. Routine and preliminary matters were discussed, no important topics coming up for disposal.

WGN-NBC Remotes for Swift Co. Expo Bands

Chicago, May 7.

Radio wire on the Swift show at the World's Fair will be handled by NBC and WGN, the Chicago Tribune station. CBS made a bid but was outbid by NBC, which reputedly offered Swift everything plus the moon wrapped up in a fancy box.

Swift show will go sustaining, of course, and will offer the Palmer Clark orchestra for the first five weeks with the Chicago Symphony orchestra starting on July 1.

Philly Dailies Soften

Philadelphia, May 7.

That the Philly newspapers and local radio may soon go doveydovey received another boost this week when the Philadelphia Inquirer, morning daily of the Curtis-Martin house and recently combined with the Morning Ledger, bought daily spot announcements on WCAU and WFI.

First move in this connection was the institution of short-wave pages, some weekly and others daily, in the local press a month ago. Idea has been getting plenty of attention through circulation and reader response, and sheets are said to be contemplating regular broadcast columns. This is complete reversal of newspaper attitude, which has had the press dead against the air since six years ago.

Harold LaFount of the FRC, while in Cincy for the start of the 500,000-watt WLW, crossed the Ohio River to visit L. B. Wilson and inspect the WCKY studio.

Radio Chatter

(Continued from page 40)

Tent and the WEEI studios dug up a law which means two years in prison, a $500 fine, either or both, and can be doubled if the deed was committed after sundown.

WBNX, Springfield, Vt., has permission to step-up its power from 250 to 500 watts.

Ida Hopkins has been signed by WDEV, Waterbury, Vt., for a series of old-time hymns.

Tristram Coffin, radio actor, has joined the announcing staff at Yankee network.

Mrs. D. W. Norris, wife of Doc Norris, commercial manager of WBZ, won a prize at a recent dressmaking style show.

John Shepard, 3rd, of Yankee web in Washington attending meeting of code authority.

Riverview Ballroom returned to the air for the season Saturday night over the Yankee web. Hughie Connor and his band is the main attraction again this year. Friday nights has been reserved for 'name' bands. Freddie Martin played opening night. Ozzie Nelson is booked in for the 18th.

Lowell Thomas doubled Friday at Connecticut sales organization dinner of his sponsor, Sun Oil Company, at Seven Gables Inn, Milford, Conn., and at opening of Bridgeport prosperity exposition.

'Three Batchlors,' Alma Dettinger's scripter, new at WICC, Bridgeport.

Mitchell Dairy Co. (Borden subsidiary) commercial, 'Memory Songs,' starring Joe Lopez, put on this week from WICC crystal booth at Bridgeport prosperity expo.

Caryll Kelly, New Haven blues singer, plotting half-hour WICC show with Carl Loman's orchestra.

Anne Eagleston, late WICC vocal addition, guesting with Westport Players, repertory drama troupe.

Jane Dillon, ex-WICC impersonator, due to return to old stand at WTIC, Hartford, with that watter going full-time.

Pacific Northwest

Newest member of KGW-KEX staff is Van Alstyine Fleming, only don't use the entire moniker in his presence. Van Fleming is the name he goes by. Van comes to Portland from Los Angeles, where he wrote and produced commercial radio accounts and worked in the scenario department of the Fox Film studios. He is best known, however, for the 'Van and Don' program he and Don McNeill wrote and produced over the NBC network from San Francisco, Chicago and New York for Quaker Oats. His job at KGW-KEX will be in the writing and production department.

Station KWJJ will operate on a frequency of 1040 kilocycles, a wave length of 288.3 meters. The change from 160 kilocycles was directed by the Federal radio commission in an order last week, which explained the reassignment was to permit stations WTIC and WBAL in the east full-time operation.

As a result of general program changes occasioned by the adoption of daylight savings time in the east, 'Piano Surprises' go on a new time schedule over KGW.

There will be four 15-minute broadcasts weekly, on Monday, Tuesday, Wednesday and Thursday at 5:15 o'clock. The programs will be conducted by Warren Erwin, Portland's 'Music Crusader.'

KOIN will feed Portland Symphony Orchestra under Joseph Sampietro to entire Columbia system on Sunday, May 6, at 11 a.m., P.S.T.

Lefty Carson, singing cowboy from the Eastern Oregon rangelands, has been selected to give a musical dress to the Beneficial Loan Society daily programs over KOIN, Portland.

KEX, Portland, broadcasting Portland games in the Pacific Coast baseball league, both at home and afield. When out of town, games are recreated by Western Union wire reports. When played in Portland last three innings are broadcast from the field—the first time permission has ever been granted for broadcasting home games.

'As Old Scotch Sees It,' a daily five-minute column on KOIN, is causing talk in the northwest.

Vic Meyers' Club Victor orchestra hitting the Coast two nights a week via NBC. KOMO and KJR, Seattle, alternating on the releasing. Hal Wolf announcing.

Iowa

Gwen McCleary added to personnel at KSO; is first femme announcer there. Also will work femme angle in sales department.

KSO has divided its Sat. morning kid show at the Des Moines theatre between Martha Washington candies, Colonial Baking Co. and B. & G. Malted Cocoa.

Earl May's farm talks over his station KMA at Shenandoah, Iowa, being broadcast via WOC-WHO.

Mr. and Mrs. B. J. Palmer, head of WOC-WHO, sailing from New York this week for an extended trip through Europe. Expect to be in Oberammergau for broadcast of Passion Play over NBC.

Father Charles A. Coughlan addressed national convention, Farmers Holiday association on the silver question from WOC-WHO through NBC and Columbia systems, May 3. Ernie Sanders and 'Dutch' Reagan divided announcing. Father Coughlan also made extemporaneous 15-minute talk over WOC-WHO the same evening.

Charlie Flagler's tour of Finkelstein and Rubin Iowa houses with his KSO show, including Denver Darling, 3 J's and Ruth Flagler, has now played 20 some houses.

Orville Foster's 'Movie Parade,' for Tri-State houses, over KSO every morning, doing a good build-up for future pictures.

Lanny Ross's 'Melody in Spring,' had to be held over at the Paramount for a full week.

Pennsylvania

Darrell V. Martin, radioed Pittsburgh 'Post-Gasette,' to Cincinnati to cover dedication of WLW's new transmitter.

Billy Leroy and his Town Tattlers, WWSW, Pittsburgh, to dance resort in Ludington, Mich., for summer with WKBZ as an ether outlet.

Staff of WCAE, Pittsburgh, tossed farewell party for Sylvia Stein, former member of station's So-and-So trio, upon her departure for New York.

Those Three Girls, harmony trio, ticketed by KDKA, Pittsburgh, for regular afternoon spot.

Rudy Vallee sent an unsolicited check to Pittsburgh Kiwanis Club for its annual charity ball.

Following all Pirate games played at home, Walt Sickles, sports-reeler for WWSW, Pittsburgh, hurries from Forbes Field to the studio to give half-hour resume of encounter.

Roy Morton's orchestra, daily feature on WWSW, Pittsburgh, goes to Van Beuren Point, resort spot, for the summer.

Walt Framer, KQV, Pittsburgh, Show Shopper, expected to switch program to another station shortly.

Variety Club, of which he was member, tossed farewell party Saturday night for Ed Harvey, program director at WCAE, Pittsburgh, last two years.

Larry Funk's band and Mal Hallet's units scheduled for dates next week at the Wagner dancery.

WCAU will do the CBS pick-pp for the Franklin Field Intercollegiates this month and the National Golf Open at Merion.

John Hayes, WIP word slinger, out with laryngitis.

WFIL airing a spot announcement which features the title 'Your Stomach and You!'

Frank Capano's new tune got a plug through WPEN.

Leo Deigel, new golf pro at Philmont, auditioned last week for a sporting goods account, via WCAU.

Georgie Price got a transcription offer from a Philly liquor group, but the cash figure was too small.

Mannie Sacks, WCAU public relations head, out of the office these days as a member of the Philmont competitive golf team. WIP planning Spring fairways set-to with WCAU, and out to even last year's score.

Albert M. Greenfield, Philly real estate tycoon, rumored angling for operating control of KYW, but refused by NBC. Greenfield controls red web's local outlet, WLIT, through the Bankers' Trust Company.

Second of Pittsburgh's radio romances at WCAE will culminate in a June wedding when Gene Llewelyn, staff pianist and member of station's So-and-So trio, becomes the bride of Howard Price, WCAE tenor. More than a year ago, Charlotte Shallenberger, soprano for the Hearst station, became Mrs. Frank Mulloy, wife of WCAE's p.a.

Minnesota

reig, Blair & Spight, Inc., who have been representing KSTP on the west coast, are now taking over the Chicago area representation for the same station, in addition to the Pacific Coast stint, according to Stanley Hubbard, v.p. and gen. mgr. of KSTP.

Three women announcers are now doing their stuff over KSTP's air waves. The trio: Wilva Davis, formerly with Walker Whiteside for four years on Broadway; Ann Ginn (who nicknames her son 'Rickey'), and Edith Shedlov. This trio is an addition to the station's six men announcers.

P. B. Juster, who talks on styles for men over KSTP five minutes Wednesday nights and 15 minutes Sunday nights, gets dozens of requests after every broadcast from men throughout the middlewest. Interest indicates that biz is picking up with men suddenly getting style-conscious and laying out the mazuma for glad rags.

Neil Searles, formerly announcer on WDGY (Minneapolis) and WISN (Milwaukee), is now pronouncing his P's and Q's over KSTP, St. Paul.

Georgia

Jimmy Davenport, WSB announcer, is a papa again. Another boy.

Lambdin Kay, general manager, and John Outler, advertising manager of WSB, Atlanta, are attending meeting of Edward Petry organization in Chicago.

Carnation Quartet to sing number, 'In a Little Valley in the Georgia Hills,' composed by Ernest Rogers, publicity director of WSB, on Contented Hour May 21.

Singing Red Heads, from KMOX, St. Louis, and other stations, have lined up with WSB, Atlanta.

Three of Hearts, WSB girl harmony singers, have joined Bert Lown's orchestra and are appearing with him in Kansas City.

Paul Crutchfield and His Boys, formerly of XER, Mexico, now with WSB, Atlanta.

Dave Brinkmoeller succeeds Green Adair as manager of WGST, Atlanta.

Nebraska

William Ruess of Woodmen of the World to Chi on both radio and insurance biz.

New singer at KOIL Dalton Norman from Outstate.

Ozark Ridge Ramblers replacing Lonie and Clyde at KFAB.

Arbor Day speech of Secretary Henry Wallace picked up from Nebraska City and relayed to an NBC chain by KOIL.

Max Baer interviewed by Ralph Wagner of the Bee-News sport staff via WOW on his exhibition here.

Harriett Cruise sending records of her latest numbers to hubby, Larry Kemmer, at KFAB.

John Chapel off duty at WOW while vocal chords hampered by a spring cold.

Three Bad Boys, Hope Welburn, Evelyn Clough and Midnight Frolic performers entertaining the Jr. C. of C. with Johnny Gillin as m. c.

John Henry, KOIL-KFAB boss, absent from his desk on political biz many hours.

Maryland

WBAL, Baltimore, gets full ether time rating today (8).

Maj. Gen. Paul Malone spieled a guest-speak stint over WCBM.

Male members of the Simms Trio, harmony pipers over WCAO, Baltimore, doubles as usher at Warners' Met.

Shirley Deulow, child warbler, promoted by WFBR from Kiddie Club to spot on station's 'Mississippi Minstrels' program.

Frederic Tedesco's ensemble, a septet of accordionists, gets new sustaining quarter-hour once weekly over WCBM.

Gerald Cooke, chief engineer, WBAL, and the missus, Jane Kirby, ether warbler, back from Atlantic City vacash.

John Wilbourn hopped to the Big Burg to ogle Radio City.

Al Wohlman's ork, current at the roadhouse, Summit, given daily spot over WCAO.

Illinois

Dick (not Vic) Marvin of J. Walter Thompson and Phil Klein of CBS continuity have written a three-act comedy which is thus far untitled and unangeled.

Sid Strotz voted the actually busiest exec in the Chi radio biz.

Henry Sellinger on the recoup from a touch of a cold.

Hal Totten plenty carefree on his sustaining baseball broadcasts with no sponsor plugs to worry about.

J. Walter Thompson quarters getting ready for the big boom by spreading and redecorating.

Richard Cole photo offers over WGN drew 2,000 requests on three announcements.

Jim Cook got socked by a taxi and now nursing some bruises at home.

Al Williamson finally got away for a glim of Radio City.

Ed Voynow has degenerated into a strawberry soda addict.

Judy Talbot passed up the road tour with Ace Brigode orchestra.

John Blair readying to move the Grieg-Blair & Spight offices to larger quarters.

WJJD has expanded to encompass practically the entire 22d floor of 201 N. Wells street building.

Biggie Levin off to the coast for a six-week rest cure.

Air Line News

By Nellie Revell

CBS announcers no longer allowed to give themselves credit lines on programs in which they have only minor role. Henceforth can take plug only when they read commercials or act as master of ceremonies or do long description spiel. Business of taking credit after introduction or merely identifying a program is out.

Declines to Give Up Own Name

According to word from Schenectady, Billy Rose, composer and husband of Fannie Brice, has asked Billy Rose, tenor and announcer of WGY to select another name for professional use. However, the WGY Billy Rose has been singing under that name since 1923 and since he was christened William Rose will keep on doing so.

Short Shots

Pappy, Zeke & Ezra off the air latter part of last week, probably still owing to illness of Pappy who probably htd a haircut and caught cold....Ben Larson, production man at NBC shifted to the Joseph Katz Agency....Josef Pasternack replaces Billy Artzt on the Ward's Family Theatre show starting May 13....Jack Smart and Minerva Pious are the mountain and molehill of the Fred Allen show....David Freedman will write Block and Sully's material for their WOR broadcasts....Davis and Gennert, piano duo go sustaining for CBS twice weekly....Ma Perkins, Chicago NBC, to New York for visit at Radio City studios....Tom Noonan leaves WMCA May 20 but will return in the fall....Leon Belasco returns from his vacation on May 15 and will join his band at the St. Moritz....John Babb froze all winter in an open car so he could have it for the summer only to have it stolen....Paul Whiteman will play Peter deRose's new melodic symphony 'The Deep Purple' Thursday eve....Lennen & Mitchell have the auditions and rehearsals of Hollywood talent for the 'Hall of Fame' show put on for them at 3 a. m.; wire charges are lighter after midnight....Al Gaber, head of NBC orchestra department, is in the hospital....John Brewster has been on the air two years....During the period he has played for various programs but all were sponsored by firms selling a cathart....Following his May 14th show Edwin C. Hill goes to the Maine Woods to fish....If line charges are not to high Hill will broadcast from Boston May 21 and 28....Herman Schad is with Hill.

Scrambled Notes

'Singin' Sam married in Richmond, Ind., to Helene (Smiles) Davis....Helene was former wife of Ned Wayburn, divorced twenty years ago....CBS has dropped film stars from 'California Melodies' on Sunday eves and will use radio talent instead; move necessitated by Borden's use of picture names later the same eve on CBS network....Harry Conn is doing a script for Mae West which if okayed by West will be used on 'Hall of Fame' show July 1 at CBS....Mauro Cottone, organist at WMCA, is also organist at the Central Synagogue for the past five years....Sid Weiss is new p.a. for the Hotel Roosevelt....Maury Neuman on new commercial; now singing from WLW for Camay Soap; comes to WEAF on August 6....Helen Menken-Tom Powers and Herbert Rawlinson auditioned for Sales Board at NBC; did episode of Napoleon and Josephine tiff....George Levy of Rockwell-O'Keefe Agency to Coast last Thursday....Reggie Childs orchestra opens the summer gardens at the Roosevelt Hotel on May 21....Ben Pollack band currently over three set-ups—NBC, WMCA, WNEW—coming from Casino de Paree....Warren Munson graduate announcer at WGY shifted to WDRC in Hartford....Veronica Wiggins, WOR contralto, off the air on advice of psysician, replaced on 'Moonbeams' by Louise Smith....Allan Joslyn back from Florida plenty tanned....Brad Barker doing sound effects at NBC....Irene Hubbard off Palmolive show....General Foods used her on Maxwell Showboat where she plays 'Maria'; they objected, claiming her voice is associated with the Maxwell show....Benton & Bowles handle both accounts so to keep harmony she is off Palmolive——Lee Leonard, contralto, goes sustaining at NBC.

Stand By

'Blind Whistler' at NBC is Fred Lowry. He will work with Vincent Lopez at St. Regis....New offices on the second floor at NBC are used by visiting executives of affiliated stations. The inner suite is used by sales dept....Jerry Cooper, WOR baritone, will be on with Will Rogers when the lariat-whirler returns....Gladys Hurlburt leaves for Europe on the Lafayette on the 12th....Burns & Allen go to Europe on June 14. Will do personal appearances in England....Mike Porter, Aircaster of Eve Journal, put his 35-foot cruiser in water over week-end....Pete Canova and Dwight Butcher have been added to WOR; doing a sustaining called 'Mountain Moments'....Peg La Centra on 'Romance of Meat' show for four weeks....James Thurber on Tuesday and Little Jack Little on Friday move into the Oldsmobile spot when and if it leaves CBS....3X Sisters will guest star on Babo show in two weeks....Jules F. Seebach, CBS program director to Chicago this weekend....Gladys Swarthout off Palmolive show tonight only. Helen Jepson replaces....Floyd Gibbons' contract with Johns-Manville has clause releasing him in case of war....Bar X show signed for nine additional weeks.

Just Talk

Ruppert Beer account moved to Kelly, Nason & Roosevelt. Account originally started with Lesan Agency....Harry Winston follows the account to new agency....Pete Dixon trying to arrange vaudeville booking for 'Bobby Benson' show....Flash in act will be 'Windy' (John Battle) doing sharpshooter routine with rifles....Phil Harris will play Brooklyn, Chicago, Detroit and New York vaudeville early in June. While away will be wired back for broadcast for Odorono....Chesterfield and Ford programs eat most rehearsal time at CBS....Bob Wilder, assistant to Lou Reid at WOR, left hurriedly for Daytona Beach, Fla., last Sat. Dad seriously ill....The Street Singer (Arthur Tracy) goes to the Coast Friday to play Fanchon & Marco for four weeks....Rockwell-O'Keefe auditioned Herman Timberg to Pittsburgh sponsor—show wired from N. Y....Gertrude Berg is trying to arrange script so that each member of cast of 'The Goldbergs' will get a week off this summer....Goodrich Tire, which is sponsoring the Max Baer show, is trying to figure out a contest with free fight ducats as come-on....Marion Parsonette is in WOR production....Courtenay Savage, CBS production, is being swamped with dramatic scripts....Gets twenty a day and desk looks like the usual scene in B'way producer's office; if the deluge persists expects to need a playreader; attributes the sudden onset to the popularity of the Stribling broadcasts....Irene Taylor opens at the Blue Ribbon Cafe in Chicago on June 1 for entire summer....Bob Grant and Band to Mounds Club in St. Louis on June 1....Ajax Motors auditioned NBC program titled 'Land Where Good Songs Go', old time pop tunes, with The Revelers and Robert Simmons.....announcer does MC.....audition piped to Detroit....Conoco ballyhooing Jack Denny with placards at 18,000 Conoco gas stations....Paul Sabin auditioned for new baker product show at CBS....Tastyeast account moved from Stack-Gobel to Wm. Rankin Agency....Jack Landy and Maria Bergeron (Miss America 1933) intend to wed in August....Bill Feinschreiber CBS p.a., left Saturday for job as promotion manager at Carnegie Hall. Before starting new job will vacation at St. Augustine, Fla., for nine days; staff dividing his duties....The Three Scamps open at the Palace on May 25....Edith Murray under contract to CBS finally joins the Jones & Hare show coming from WOR....CBS previously had refused to release her to opposition station. Finally okayed her on week to week contract—first show May 14.

RADIO SHOWMANSHIP

(Merchandizing and Program Tieups)

OUTSTANDING STUNTS:
MARY PICKFORD PRESENTATION.
CAMPBELL-EWALD AGCY., DETROIT

Selling the Directors

Detroit.

Campbell-Ewald Agency in presenting the proposed Mary Pickford program to Pontiac prepared a display similar to those used in theatre lobbies. Series of beaver board panels pasted solid with newspaper clippings about Mary Pickford brought out the inherent publicity possibilities of the star.

Hinged wall-books containing photographs and highlighting advantages of the program to the product were prepared. Whole thing worked into a Barnumesque presentation with lots of elegant photography, and lithography for the benefit of the executives and directors of the General Motors subsidiary.

Irtax Problems

New York.

LaFrance soap flakes continues to have a program of considerable innate dramatic tug in the ether version of timeless Beatrice Fairfax. However, Saturday (28) the case of the husband with social pretensions seemed a bit incredible.

No doubt there are husbands who want to put on the dog while wifey pulls the other way for simplicity and naturalness, but traditionally it's the feminine side of the house that's supposed to yearn for the swank while the old gent likes to flaunt suspenders and shoeless feet. Still, since the program obviously thrives by creating partisanship maybe the story was deliberately written that way.

Towels and Sox

New York.

Sliver Dust programs now goes beyond dish-towels for milady. Kitchen queens can still trade two box tops for a towel as heretofore, but now the sponsor has a super-offer. New premium is a pair of silk stockings, guaranteed to be in the latest fashionable shade and of $1 quality. To obtain same the housewife needs only wash enough pots, pans, dishes, floors, bathtubs, clothes and floors to use 10 boxes of Silver Dust. Tops of these cartons can be ransomed for the hosiery.

Paul Keast and Thelma Goodwin and an orchestra (CBS) contrive an enjoyable quarter-hour. Not a program to excite comment, but likely to hold the ears that pick it up.

Bank Wants Mortgages

Portland, Ore.

First National Bank, a consistent user of radio advertising, is sponsoring a 'renovizing' campaign to speed up building activity and to beautify homes.

A half hour broadcast over KEX from veranda of model house rebuilt on prominent downtown corner featured the introduction of star of the San Carlo Grand Opera company then playing in Portland.

Byrd-World's Fair Tie-Up

Chicago.

More button-pushing set for the opening of the World's Fair here on May 26. Latest remote control celebrant slated is Admiral Richard Byrd who will join in the general cheer on opening day by transmitting an electrical impulse from Little America in Antarctica to the loop. The impulse will shoot off some fireworks.

All this being readied by General Foods for the regular Saturday two-way broadcast. Regular New York assistants on the Byrd expedition broadcasts will come into Chicago for the event. Also in on the deal is the ship 'City of New York' which is on exhibit at the Fair.

Free Ducats For Kids

St. Paul.

Tilden Produce Co., local creamery, couples its radio and picture entertainment for listeners to its daily air program over KSTP.

Kids are urged to send in labels from Tilden's butter, each label to be accompanied by a joke. Ten best daily get two tickets to any show in the Twin Cities (St. Paul-Minneapolis). Stunt is one of the highlights of the daily KSTP Children's Hour program.

Interesting angle to showmen is that kids seldom pick ducats for the deluxers, preferring any house which happens to be showing a good comedy or a slam-bang western.

Book Giveaway, 7c Each

Chicago.

Dr. West toothpaste, 'Frank Merriwell,' platters will shortly start a new give-away test in Denver. Will offer kids a copy of one of the Frank Merriwell adventure books for two carton wrappers. Cost to advertiser on books is figured about seven cents apiece due to quantity.

Dr. West is now giving away live turtles to the youngsters and the campaign is reported okay but the toothpaste company is looking ahead to the day when turtle tide turns. Through the local J. Walter Thompson agency.

Grocery Store Idea

Kansas City.

A new program idea is being offered by the A-G (Associated Grocers) Musical Grocers over KMBC.

Daily morning spot presents a grocery store with Al and George, the proprietors; Olaf the butcher, Eimer the stock boy, Flash the delivery boy, and customers. The script is interrupted by songs, with lyrics adapted to the various products being advertised. Paul Henning and Gomer Cool are the authors.

ir For Chrysler

New York.

Chrysler Male Choir, consisting of workmen employed in the Plymouth, Dodge, DeSoto and Chrysler plants, will broadcast an hour's program over CBS tonight (Tuesday) starting at 9:30. Event will originate from Orchestra Hall, Detroit, with Thomas Lewis, 52-year-old ex-coal miner from Wales and amateur musician, the conductor.

Choir holds 185 voices, with the ages of the members ranging from 19 to 64 years.

Improved Weather Reports

Boston.

E. B. Rideout, WEEI meteorologist is now utilizing a different method of fact finding on which to base his forecast by taking via short wave the 9:05 a.m. and p.m. complete reports from station NAA, the U. S. Naval Observatory at Arlington, Va. Thus, with a member of the WEEI operating staff taking the code reports which are much more complete than the telegraphed information heretofore utilized, Rideout, without journeying twice daily to the local weather bureau, will have at an earlier hour strictly up-to-the minute data. The Arlington reports encompass such distant points as the Canal Zone and the Alaskan peninsular.

New technique in gathering information will not only furnish substantially more data for Rideout to work with but will speed up his specialized service to mercantile and other business which in increasing numbers, are finding it profitable to take his 'long range' (advance) forecasting dope sheets and last minute information on current conditions.

Launching Carstens

Tacoma.

Showmanship in a big way was used by the Carstens Packing Company in building up its program which started over the NBC regional hookup, Seattle, Spokane and Portland, Monday eve. With a sales force of over 100 in Oregon and Washington, hookup was made to include Tacoma, parent office and entire sales organization in Spokane, Portland, Seattle listened to an hour's audition and sales dynamite the Saturday before the program broke. Billboards, snipe posters on 148 trucks, 10,000 window strips, 50,000 stickers, 5,000 postal cards direct to meat dealers, told the story of the opening broadcast. This advance buildup was carried out in 6 days before the opening.

Postal wires were used with KOMO mechnicians carrying out all details of the remotes. It was estimated that over 1,200 people of the organization participated in this buildup for the program which will run for 26 weeks at half-hour periods. Ads were carried in every large newspaper in Oregon and Washington with the Oregonian in Portland breaking the Sunday before with 2 col cut in Sunday section.

ie-Up

New York.

Literary Guild helped celebrate the debut of T. S. Stribling's dramatic series, 'Conflict,' on CBS by putting out a special edition of the Guild's magazine, Wings, for distribution among listeners.

Issue contains a greeting from William S. Paley, an article on writing for radio by the novelist himself, and contributions by Carl Van Doren, Thomas L. Stix and Courtney Savage, CBS's chief dramatic director. Stix did the agenting for the Stribling script.

Day at WINS

New York.

As its contribution to National Youth Week WINS last Monday morning (30) not only devoted a quarter hour program to the event but assigned for the day honorary titles covering each job on the executive and operating staff to a group of youngsters selected through the co-operation of the Greater New York Forum for Character Building. Boys and girls, each under 18, were given an insight on the running of the business end of a station as well as the preparation of a program.

It was the first time that a stunt of the bosses for a day type had been pulled by an outlet in the New York area.

Window Shows

Portland,

Nate Cohn, manager of one of Portland's large furniture stores, thought up the idea a long time ago of featuring a children's broadcast from the store's windows. So successful has this weekly Saturday morning remote broadcast been, that in answer to numerous requests, this 'Star Window Theatre of the Air' has now begun a road tour of nearby towns.

First show sold out all seats two weeks in advance. Plan of program is to give Portland youngsters a chance to sing, play or recite, but they must have the stuff. Nate Cohn sees to that, for no one goes on the air without first being auditioned and approved.

Inside Stuff—Radio

With the formal getaway of WLW, Cincinnati, as the world's most powerful radio transmitter duly celebrated, Powel Crosley, and his broadcasting execs are huddling on increased commercial rates other changes and improvements in keeping with the station's New rates will become effective July 1, probably around $1,300.

While an affiliate of NBC, the 500,000 blaster will undoubtedly called upon to pipe independent programs with big league talent from New York and possibly Chicago, which will necessitate the setting up of private studios at those points. The addition of name talent to the Crosley staff is another matter of consideration. The expense of such acquisitions is difficult because of Cincy's location in a limited theatre field, which does not permit enough stage work for outstanding artists to bolster incomes over salaries for broadcasting.

Dedication of WLW as a 500,000-watter was held Wednesday (2) with a six-hour program that was started at 9 p. m. by President Roosevelt pressing a key in the White House which released the heavy power on the Crosley transmitter plant at Mason, O., 22 miles north of Cincinnati.

W. R. Hearst has issued orders to his papers to spread heavy on personality and stunt pictures involving radio programs. New York Journal is now carrying two pictures in its radio section daily and it is probable that the morning American will follow suit and boost the number of halftones from its present daily representation of one. Other New York sheets carrying a daily radio picture now are the World-Telegram and the Evening Post.

Sun, the Herald Tribune and the Times continue to reserve their photo layouts for radio to a single day of the week. With the Sun it's Saturday, and with the other two, Sunday. Both tabs, the Mirror and the News, are still maintaining a policy of thumbs down for mike personalities when it comes to puff pictures.

Contract for building new Philly Westinghouse outlet, KYW, awarded to Frank J. Larken Construction Company of Philadelphia.

Plans call for a transmitting station unlike any other ever built. Instead of the usual lattice work tower antenna which immediately identifies such a station, KYW will use tubular columns that taper from a 20-inch base to a 2-inch point. These bear a striking resemblance to a high flagpole, and eliminates the network of wires usually suspended from the top of one tower to the other. The columns themselves are the antenna for the station.

Top network execs in New York expressed themselves as distressed and contrite a week or so ago when an influential Manhattan attorney complained about the alleged unethical business practices of a network sales executive. Attorney complained on behalf of a woman film star.

Network sales exec, anxious to sell a different program, rapped the film star's voice and also told the automotive firm in question that the network could deliver the film star for $2,500, whereas the talking price for the contemplated radio program with the film star has been around $9,000.

Henri Damski, KOMO-KJR, Seattle, music director, is known for his baton-wielding ability. But his five-year-old son thinks more of his father when he has an oar in his hand.

Becalmed last week in the middle of Lake Washington when their outboard motor broke, the two made for shore, miles away, with Damski, Sr., rowing. Heavy weather arose, preventing aid from reaching them.

For hours Damski rowed, until, as the twilight faded, he gratefully reached shore. The kid was disappointed; he had wanted to make a night of it.

CBS claims contracts it already has for June, July and August constitute more than double the corresponding dollar-total for 1933—Network estimates that the time sales income for the summer of 1934 will show an increase of 125% over that of 1933.

Web states the figures upon which this percentage boost is based are not forecasts but are taken from the cold figures at the bottom of signed contracts for the summer.

Station W10XCT, Boston, newly licensed to the Yankee network for use in special events broadcasts, will be used for the first time when the Constitution returns to her home port of Boston some time this month.

Short wave transmitter will be taken aboard Old Ironsides before she reaches Boston harbor, and her progress up the channel will be described for the radio listeners.

Walter Craig reverses the orthodox sequence of copy writer turning radio showman. Craig, who has been radio writing, acting and producing for four years, is currently writing his first newsprint advertisements.

Street and Finney agency has commissioned Craig to compose blurbs for various kinds of pills.

Corporation Counsel Paul Windels of N. Y. has not completed his opinion on the theatre licensing law as affecting those radio studios in which broadcasts are given in front of audiences.

COMMERCIALS

WEEK OF MAY 7

This Department lists sponsored programs on both networks, arranged alphabetically under the advertiser's name.

All time is p. m. unless otherwise noted. Where one advertiser has two or more programs they are listed consecutively.

An asterisk before name indicates advertising agency handling account.

Abbreviations: Su (Sunday); M (Monday); W (Wednesday); Th (Thursday); F (Friday); S.

ACME LEAD
6:30-Su-WABC
12:30-W-F-WABC
Ed McConnell
*Henri Hi-Mc

A. C. SPARK PLUG
9-W-WJZ
'Cookoos'
*Campbell-E

A & P
9:30-M-WEAF
Harry Horlick
Frank Parker
*Paris & Peart

ARMOUR
9:30-F-WJZ
Phil Baker
H McNaughton
Mabel Albertson
Irene Beasley
Roy Shields Orc
*N. W. Ayer

B. T. BABBITT
1:30-Su-WEAF
Mary Small
Wm. Wirges
*Peck

A. . BOYLE
(Floor Wax)
2:30-Su-WABC
'Lazy Dan'
Irving Kaufman
*Blackett

BARBASOL
8:15-M-WABC
Edwin C. Hill
*Erwin Wasey

BAUER & BLACK
(Blue Jay
Corn Plaster)
4:15-Tu-F-WJZ
Wade Booth
Dorothy Day
*Needham, L & B

BAYER
9:30-Su-WEAF
Frank Munn
Virginia Rae
Ohman & Arden
Bert Hoffich
Haenachen Orc
*Blackett

BISODOL
8:30-M-WABC
Everett Marshall
Elizabeth Lennox
Ohman & Arden
Irving Kaufman
Victor Arden's Orc
*Blackett

BORDEN
10:30-Su-WABC
'45 Min. in Hlyw'd'
Mark Warnow
11:45-W-WABC
Jane Ellison
*Young & Rubicam

BRISTOL-MYERS
9-W-WEAF
(Sal Hepatica)
(Ipana)
Fred Allen
Portland Hoffa
Jack Smart
Lionel Stander
Eileen Douglas
Irwin Belmore
Minerva Pious
Ipana Troubadours
Theodore Webb
Lennie Hayton
*Benton & Bowles

E. L. BRUCE CO.
10:30-Th-WABC
Doris Loraine
Cadets Quartet
C Wheeler Orch
*O'Callaghan

CALLE PACKING
9:30-M-WFAF
H Barrett Dobbs
Doric & Kn'bocker
Orc
M Wilson Orc
*Thompson

CALSODENT CO
12-F-WJZ
'Rhyming Rover'
*Thompson

CAMPANA
10-F-WEAF
'First Nighter'
June Meredith
Don Ameche
Carlton Brickert
Cliff Soubier
E Sagerquist Orc
(D.D.D. Ointment)
7:30-Th-WJZ
'Romantic M'l'dies'
Don Amache
Sally Ward
E Sagerquist Orc
*Aubrey Moore

CARNATION MILK
10-F-WEAF
Gene Arnold
Lullaby Lady
M L Eastman
Jean Paul King
*Erwin, Wasey

CENTAUR
(Fletcher's)
10:30-W-WABC
Albert Spalding
Conrad Thibault
Don Voorhees
*Young & Rubicam

CHAPPEL BROS.
1:45-Su-WABC
'Rin Tin Tin'
Don Ameche
Bob White
Virginia Ware
Johnny Goss
Jack Daly
*Rogers & Smith

CHARIS
1:15-W-WABC
Loucila Parsons
Raymond Paige
*John L. Butler

CITIES SERVICE
10-F-WEAF
Jessica Dragonette
Cavaliers
*Lord & Thomas

CLIMALINE
12-Th-WEAF
Harold Stokes
Gil Page
King's Jesters
Frank Hazzard
*W. S. Hill

CUTEX
9-F-WJZ
Phil Harris
Leah Ray
J. Walt. Thomp.

COLGATE-PALM
(Colgate Dentifrice)
9-Sa-WEAF
'C'ig'tte Ro'se P'rty'
Joe Cook
Donald Novis
Frances Langford
Arditty Boran
Don Voorhees
Brad Browne
*Young & Rubicam

10-Tu-WEAF
(Palmolive Soap)
W. A. Backer, Dir.
'Eileen'
Helen Jepson
Florence Malone
Eustace Wyatt
William Shelley
James Melton
John Barclay
Nat Shilkret
W. A. Backer, Dir
*Benton-B

10:15-daily-WEAF
(Super Suds)
'Clara, Lu 'n' Em'
Louise Starkey
Isabelle Carothers
Helen King
*Benton-B

CONTINENTAL OIL CO.
10:30-W-WJZ
Harry Richman
Jack Denny
John B. Kennedy
*Tracy-L-D

CRAZY CRYSTALS
2-Su-WEAF and
12-W-F
Gene Arnold
8:30-M-W-WJZ
Maple City Four
*McC-Erick

CONT. BAKING
8-M-W-F-WABC
Phil Duey
Jack Parker
Frank Luther
Vivian Ruth

9-Tu-WABC
Little Jack Little
*B., B., D. & O.

CORN PRODUCTS
11:15-M-W-F-
WABC
(Kremel, Etc.)
Will Osborne
Pedro de Cordoba
Helwig

B. B. DAVIS
(Baking Powder)
9 A. M.-W-F-WJZ
9:45-Tu-Th-WABC
'Mystery Chef'
John McPherson
*Ruthrauff-R

**6-M-Tu-W-Th-
WABC**
'Buck Rogers'
Curtis Arnall
Adele Ronson
Edgar Stehli
Joe Granby
Walter Tetley
Allan Devitt
Georgia Backeu
Elaine Melchoir
Adele Kelch
Bill Shelley
Henry Gurvey
Harry Swan
Lionel Stander
Emmet Gowan
Beatrice Allen
*Ruthrauff & R

ELIZABETH ARDEN
9-Tu-WABC
Maury M. Paul
Freddy Martin
*Blaker Agency

EX-LAX
9:30-M-WABC
'The Big Show'
Mady Christians
Gertrude Niesen
Erno Rapee
*Katz

FIRESTONE
8:30-M-WEAF
R. Firestone, Jr.
Richard Crooks
Lawrence Tibbett
Wm. Daly Orch.
*Sweeney-Sales

FITCH
7:45-Su-WEAF
Wendell Hall
*K. W. Ramsey

FORD MOTOR
9:30-Su-WABC
9:30-Th-WABC
Fred Waring
Ted Pearson
*N. W. Ayer

GEN. BAKING
8:30-Su-WABC
Julia Sanderson
Frank Crumit
*B., B., D. & O.

GENERAL CIGAR
9:30-W-WABC
Guy Lombardo
Burns & Allen
*J. Walt. Thomp.

GENERAL FOODS
(La France)
(Washing Powder)
9:30-Su-WEAF
'Beatrice Fairfax'
Marjorie Johnson
Mc. Stickles Orc.

11:15-Th-WEAF
Frances Lee Barton
*Young & Rubicam

9-Th-WEAF
(Maxwell)
Chas. Winninger
Lanny Ross
Annette Hanshaw
Conrad Thibault
Muriel Wilson
'Molasses 'n' Jan'ry
Gus Haenschen
*Benton-Bowles

10-Sa-WABC
'Byrd Expedition'
*Young & Rubicam

GENERAL HOUSEHOLD
(Grunow)
Refrigerators
9:30-Tu-WABC
Minneapolis Symp'y
Eugene Ormandy
*Hays MacFarland

GENERAL MILLS
5:30-Daily-WABC
Jack Armstrong
All American Boy

4-Daily-WJZ
'Betty & Bob'
Betty Churchill
Don Ameche
Betty Winkler
Art Jacobson
Carl Brickert
Louis Roen
*Blackett

GENERAL MOTOR
(Chevrolet)
10-Su-WEAF
Victor Young Orc
*Campbell-E

(Oldsmobile)
9:15-Tu-F-WABC
Rub Etting
Johnny Green
*H., B., D. & O.

GENERAL TIRES
10:30-F-WEAF
Jack Benny
Mary Livingston
Frank Parker
Don Bestor
*Hays MacFarland

GERBER & CO.
10-Su-WJZ
Mme. Schumann-H
*Erwin Wasey

GILLETTE
(Safety Razor)
7:15-Daily except
Sa-Su-WEAF
Gene and Glenn
*Ruthrauff & R

GOODRICH
7:45-M-W-F-WJZ
'Taxi'
Max Baer
Franc Hale
Jean Southern
*Ruthrauff-R

GULF
9-Su-WJZ
Irving Berlin
Revelers
Pickens Sis
Al Goodman
*Cecil Warwick

HEALTH PRODTS
(White Cod)
3-Su-WJZ
'Bar 20' Ranch'
Carson Robison
John Mitchell
Bill Mitchell
Pearl Pickens
7:30-M-W-F-WJZ
(Feenamint)
Geo. Gershwin
Louis Katzman
*Wm. Esty

HECKER H-O
6:15-Daily-WABC
'H-Bar-O Rangers'
Bobby Benson
Neil O'Malley
Florence Hallan
Billy Hallop
John Barthe
*Erwin-Wasey

EDNA HOPPER
2:15-Daily-WABC
'Helen Trent'
Lester Tremayne
Virginia Clark
Karl Heube
Dolores Gillen
Jack Doty
*Blackett

HOOVER
5:30-Su-WEAF
Edward Davies
Chicago Symph
Joe Koestner
*Erwin-Wasey

HORLICK
9:45-Su-WJZ
Dr H Buhdesen
*Lord & Thomas

HOUSEHOLD
9-Tu-WJZ
Edgar A Guest
Alice Mock
Joe Koestner's Orc
*C. D. Frey

HUDNUT
9:30-F-WABC
Jack Whiting
Jack Denny
Jeannie Lang
Three Rascals
*B. B. D. & O.

HUDSON MOTORS
10-Sa-WEAF
Saxon Sis
Lennie Hayton
Graham McNamee
8:30-Th-WJZ
Conrad Thibault
Lois Bennett
Harry Salter
*Blackman

INDIVIDUAL CUP CO.
(Dixie Cups)
6:45-M-WABC
Bob Sherwood
Bradley Barker
Frank Novak's Orc
*Young-R

INSTITUTE AM. MEAT PACKERS
4-Su-WEAF
'Romance of Meat'
*Direct

JERGENS'S
9:30-Su-WJZ
Walt. Winchell
*J. Walt. Thomp.

JOHNS-MANVILLE
8:30-Sa-WEAF
Floyd Gibbons
*J. Walt. Thompson

JOHNSON & SON
(Floor Wax)
1:45-Tu-Th-WABC
5:15-Su-WABC
Tony Wons
Keenan & Phillips
*Needham, L. & B.

KELLOGG
5:30-Daily WJZ
The Singing Lady
Irene Wicker
Allan Grant
*N. W. Ayer

KRAFT-PHENIX
10-Th-WEAF
P Whiteman Orc
Nikita Balieff
Dennis Taylor
Ramona
Peggy Healy
Jack Fulton
*J. Walt. Thomp.

KOLYNOS
7:15-Daily-WABC
Just Plain Bill
Arthur Hughes
*Blackett

LADY ESTHER
10-S-M-WABC
8:30-Th-WEAF
Wayne King's Orc
*Stack-Goble

LAMONT-CORLISS
(Nestles)
8-M-W-WJZ
Ethel Shutta
Walter O'Keefe
Bobby Dolan Orc
*J. Walt. Thomp.

LARUS
(Edgeworth)
10-W-WEAF
Corn Cob Pipe Club
of Virginia
*BBD&O

LEIBY & FINK
(Lysol)
10:30-Su-WEAF
Jascha Helfetz
Nat Shilkret Orc
*Ruthrauff & R

LIGGETT-MYERS
(Chesterfield)
9-M-W-S-WABC
(Monday)
Rosa Ponselle
(Wednesday)
Nino Martini
(Saturday)
Creta Stueckgold
Andre Kostelanetz
Mixed Chorus
Ford Frick
*Newell-Emmett

LUXOR
(Ointment)
3-Su-WEAF
'Talkie Pic Time'
June Meredith
John Goldsworthy
John Stanford
Gilbert Douglas
Murray Forbes
*N. W. Ayer

LOUDEN P'CKING
(Doggie Dinner)
5:45-Th-WABC
'Stamp Adventures'
Reginald Knorr
Carl Boyer
*Matteson, F. G.

MANHATTAN SOAP CO.
10:30-W-WEAF
Jack Arthur
DeMarco Sis
11:30-Th-WJZ
Harriet Lee
Edward Kennedy
*Peck

J. W. MARROW
(Oil Shampoo)
1:15-Tu-Th-WABC
Joan Marrow
Bob Nolan
Eddie House
*Placed direct

MACFADDEN
(Liberty Magazine)
10-F-WJZ
'Stories That Should
Be Told'
Fulton Oursler
(True Story)
8:30-F-WABC
'Court of Human
Relations'
Percy Hemus
Arnold Johnson's Or
Elsie Hitz
Ned Weaver
Lucille Wall
Allyn Joslyn
Paul Stewart
*Stack-Goble

MET. LIFE CO.
6:45-Daily WEAF
Arthur Bagley

DR. MILES LAB'S
(Alka-Seltzer)
10:30-Sa-WJZ
WLS Barn Dance
Ridge Runners
Mac & Bob
Clarence Wheeler
*Wade

MOHAWK MILLS
(Carpets)
10:30-Tu-Th-WEAF
Orch & Singers
*B., B., D. & O.

MOLLE CO.
7:30-M-W-Th-
WEAF
Roxanne Wallace
William Edmonson
Shirley Howard
Guy Bonham
Wamp Carlson
Dwight Latham
*Stack-Goble

BENJ. MOORE
11:30-W-WEAF
Betty Moore
Lew Conklite

MUELLER C.
10:15-M-W-F-
WABC
'Bill & Ginger'
Virginia Baker
Lyn Murray
*Hellwig

NAT'L SUGAR
8:30-M-WJZ
Theodore Webb
Joseph Pasternack
*Gotham

NORTHWESTERN YEAST.
8-M-WJZ
Jan Garber Orc
*Hays MacFarland

OXOL
5:45-M-Tu-W-F-
WABC
Dave, Bunny & G
Bunny Coughlin
Orch
Gordon Graham
*B., B., D. & O.

OXYDOL
(Procter & Gamble)
2:45-Daily-WEAF
'Ma Perkins'
Virginia Dayne
Margery Shannon
Karl Hubel
Will Fornum
Chas. Eggleston
*Blackett

PACKARD
10-M-WJZ
Walter Damrosch
John B. Kennedy
*Cecil Warwick

PACIFIC BORAX
9-Th-WJZ
'Death Valley Days'
Tim Frawley
Joseph Bell
Edwin W. Whitney
Lonesome Cowboy
Joseph Bonime Orc
*McC-Erick

PALMER HOUSE
10-Tu-WJZ
Ray Perkins
Gale Page
Harold Stokes Orc

PEPSODENT
7 Daily—WJZ
Amos 'n' Andy
Charles Correl
Freeman Gosden
('Rise o' Gold')
7:45-Daily-WEAF
Gertrude Berg
James Waters

**9:30-Tu-Th-S-
WJZ**
(Junis Cream)
Eddie Duchin
*Lord & Thomas

PHILCO
7:45 daily ex. Sa-
Su-WABC
Boake Carter
*F. W. Armstrong

PHILIP MORRIS
8-Tu-WEAF
Leo Reisman's Orc
Phil Duey
*Blow

PILLSBURY
10:30-Daily-WJZ
'Today's Children'
Irma Phillips
Walter Wicker
Bess Johnson
Irene Wicker
Lucy Gillman
Fred Von Amon
Jean McGregor
*Hutchinson

11-M-W-F-WABC
'Cooking Close Ups'
*Hutchinson

PABST
9-Tu-WEAF
Ben Bernie Orc
*Matt-Fogarty

PLOUGH, INC.
10-W-WJZ
Vincent Lopez
Ed Sullivan
*Lake-Spiro-C

PUROIL
7:30-Sa-WEAF
Eddie Peabody
De Marco Sisters
Joey Nash
Richard Himber Or
*Freitag

QUAKER OATS
8:45-M-W-F-WJZ
Babe Ruth
*Flecher & E

RALSTON
8-F-WEAF
Mme. Sylvia of
Hollywood
*Gardner

REAL SILK
9-Su-WJZ
Chas. Previn Orch
Charles Lyons
*Erwin-Wasey

REED'S YEAST
11-Tu-Th-S-WEAF
Edna Odell
Phil Porterfield
Irma Glen
Earl Lawrence

R. J. REYNOLDS
(Camels)
10-Tu-Th-WABC
Casa Loma
Connie Boswell
Stoopnagle & Budd
*Wm. Esty

RIESER CO.
(Venita Shampoo)
5:15-Su-WEAF
Ted Black
Vincent Calendo
Donahue & Coe

RITCHIE
(Bon Ami Soap)
8-Tu-W-WJZ
'Eno Crime Club'
Spencer Dean
*N. W. Ayer

SCHLITZ
10-F-WABC
B. B. D. & O.

SILVER DUST
7:30-Tu-Th-Sa-
WABC
Paul Keast
Thelma Goodwyn
Rollo Hudson's Orc
*B., B., D. & O.

SINCLAIR
9-M-WJZ
Gene Arnold
Bill Childs
Mac McCloud
Joe Parsons
Cliff Soubier
Harry Rogen
*Federal

STAND. BRANDS
(Chase & Sanborn)
8-Su-WEAF
Jimmy Durante
Rubinoff
(Baker's)
7:30-Su-WJZ
Joe Penner
Harriet Hilliard
Ozzie Nelson Orc

8-W-WEAF
(C & S Tea)
Jack Pearl
Cliff Hall
Peter Van Steeden
Kathleen Wells

8-Th-WEAF
(Fleischmann)
Rudy Vallee and
His Conn. Yanks
*J. Walt. Thomp.

STD. OIL (N. Y.)
8-M-WEAF
Socony Sketches
Arthur Allen
Parker Fennelly
Kate McComb
Isabelle Winlocke
Ruth Russell
Robert Strauss
*J. S. Getchell

STERLING PROD.
9-F-WEAF
(Phillips Mag)
'Waltz Time'
Abe Lyman Orc
Frank Munn
5:15 daily ex. Sa-Su-
WABC
'Skippy'
8:30-Tu-WABC
Abe Lyman
*Blackett

SUN OIL
6:45-Daily-WJZ
Lowell Thomas
*Roche-Williams

TASTEYEAST
7:30-Tu-W-WJZ
Bast and Dumk
Johnny Russell
Carolyn Rich Orch
*Stack-Goble

TEXAS CO.
9:30-Tu-WEAF
Ed Wynn
Graham McNamee
Don Voorhees
*Hanff-Metzger

TIDEWATER
(Tydol)
7:30-M-W-F-WABC
Jimmy Kemper
Robert Armbruster
Hummingbirds
*Lennen-Mitch

UNDERWOOD
8:30-Th-WABC
Alexander Gray
Nicholas Kempner
Mary Eastman
*Marschalk

U. S. TOBACCO
(Dill's Best)
9:30-F-WEAF
'One Night Stands'
Pic Malone
Pat Padgett
Josef Bonime
*McC.-Erick

UNION CENTRAL
8-Sa-WABC
'Rosario & Drums'
Elizabeth Love
George Gaul
Robt T Haines
Hilaire Vardner
*J. Walt. Thomp.

WANDER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan A'
Allan Baruck
Henrietta Tedro
Ed Sprague
Stanley Andrews
Shirley Pell
*Blackett

WARD BAKING
9-Su-WABC
'Family Theatre'
Cecil Lean
Cleo Mayfield
James Melton
Billy Artz
*Pletcher-E

WASEY PROD
12-M-Tu-W-Th-F-
WABC
3:15-M-WABC
8:15-Tu-WABC
Voice of Exp'rience
*Erwin Wasey

R. L. WATKINS
9-Su-WJZ
Tamara
Davis Percy
Man About Town
Jacques Renard
*Blackett

WELCH
(Grape Juice)
7:30-M-WJZ
*Kastor

WESTERN CO.
(Dr. West T'thp'ste)
5:30-M-W-F-WEAF
'Frank Merriwell'
Donald Briggs
Dolores Gillen
*J. Walt. Thompson

WOODBURY
8:30-M-WABC
Bing Crosby
Jimmy Grier Orc
*Lennen-M

WORCESTER
(Salts Toothpaste)
6:45-F-WABC
Zool Parenteau's O
H Van Emburgh
*Fuller & Smith

WYETH CHEM
(Jad Salts)
8:15-W-Th-F-
WABC
'Easy Aces'
Goodman Ace
Jane Ace
Mary Hunter
*Blackett

A NEW ★ EDDIE PEABODY

The World's Most Versatile Entertainer

▲

PURE OIL PROGRAM
EVERY SATURDAY
WEAF-WGY-WFI
:30-8:00 P. M., D.S.T.

▲

Featured Nightly
HOLLYWOOD RESTAURANT
NEW YORK

▲

Courtesy Manager
RUDY VALLEE

Always a Little Ahead of the Rest — THE

SIZZLERS

For Further Information
HAROLD KEMP, NBC Artist Bureau
Personal Direction, CHARLES A. BAYHA

HENRY BUSSE

AND HIS MUSIC

NOW
CHEZ PAREE
Chicago

THE GREEK AMBASSADOR OF GOOD WILL

GEORGE GIVOT

with condensed "New Yorkers"

Sole Direction
HERMAN BERNIE
1619 Broadway New York

JOHNNY GREEN

and HIS ORCHESTRA
GUEST CONDUCTOR
OLDSMOBILE PROGRAM
CBS—Coast-to-Coast Tues. and Fri., 9:15 P.M.; BRUNSWICK RECORDS
PARAMOUNT, BROOKLYN
This Week (May 4)

Texaco Undecided

Texaco hasn't decided whether it will bring Ed Wynn back to the air next fall. Meantime the refiner has advised NBC that it will withdraw from the Tuesday night spot May 29.

Wynn started for Texaco in April, 1932. He was off the air for three months last season.

WMAQ Gets 50,000 W.

Chicago, May 7.

WMAQ, NBC red outlet in Chicago, has been granted increase of power 50,000 watts, putting its power level with WENR and WGN.

Also appears that WJJD, the indie Ralph Atlass station, has won its fight to move main studios from Mooseheart to Chicago despite protests of every other major Chicago station with the exception of WBBM which is operated by Leslie Atlass, brother of Ralph. Protesting were WGN, WLS, WENR, WMAQ, WCFL, on grounds that further concentration of broadcast facilities in Chicago endangers the license renewal of all of them. However the commission examiner has recommended that the commission affirm its original grant of WJJD to move to Chicago since such a move will not in any way affect the coverage of any of the rival stations.

Move to WJJD was primarily to allow the use of the phrase WJJD 'Chicago' rather than WJJD Mooseheart.

MISHAP TAKES WINS OFF AIR FOR 3½ HRS.

WINS was forced off the air for three and a half hours late Friday afternoon (4) because of burned out transmitter tubes.

Electrical defect in the transmitter caused even the emergency set of tubes to blow out before the source of trouble was discovered. Station obtained a new set in time to finish out the last hour of day's schedule.

Molly Welbourne and Harry Royale are new artists at WHBC, Canton, O., having teamed up as Gertie and Elmer. They do song and patter for 15 minutes five days a week, with eight to ten spot adds interrupting their program. Welbourne formerly WJAS and KDKA, while Royale recently completed several weeks at WJAY, Cleveland.

LEO REISMAN

PHILIP MORRIS
WEAF, Tuesday, 8 P.M.
BRUNSWICK RECORDS

COLUMBIA BROADCASTING SYSTEM
Presents

LEON BELASCO

.., FRI., WABC, 12 MIDNITE
Coast-to-Coast

St. Moritz otel, New York, Nightly

Sole Direction HERMAN BERNIE
1619 Broadway, New York

ABE LYMAN

AND HIS
CALIFORNIA ORCHESTRA
COAST-TO-COAST
WABC
SUNDAY, 2:30 p. m.-3 p. m.
WEAF
WED., 8:30 p. m. 9 p. m.

Isham Jones Orchestra

COMMODORE HOTEL
NEW YORK
Tuesdays, Thursdays and Fridays, 11:30-12 P.M.; Saturdays, 11-11:15 P.M., coast to coast, WABC
Direction
Columbia Broadcasting System

"The Singing Lady"
IRENE WICKER

4th Year for W. K. Kellogg Co.
All Material by Ireene Wicker
Music by ALLAN GRANT
N.B.C.—WJZ 5:30 Daily

RAY PERKINS

Palmer House Cushman's Sons
CHICAGO BAKERIES
NBC WOR
Direction SEDLEY BROWN

Joe Parsons

Radio's Low Voice
SINCLAIR MINSTREL
Every Monday, 8 P. M., N.B.C.
CHICAGO

Boston Public Defends Air

(Continued from page 1)

ill impress and influence politicians.

Among those who appeared in the State House hearings last week were blind citizens who protested upon behalf of the sightless populace who cannot get news from the daily press.

Determined newspaper opposition to the Yankee Network News Services base forced that organization to take its attle for full news facilities at the Massachusetts State House direct to the public, and to the Joint Committee on Rules of the State Senate and House. The public is being reached via the air.

After several weeks of indecision on the part of the Rules Committee, the State House Press Association assumed responsibility in the matter and voted to exclude the radio news service reporter from the press room at the State House. Dick Grant, editor-in-chief of the Yankee web's news service, immediately went on the air with a request for public support in breaking down the opposition. 'Get in touch with your State Senator or Representative,' he urged, 'and tell him that you want him to see to it that the radio news is given every facility in order to help it give the public news while it is news.'

Response was a tribute to the power of radio and to the interest of listeners in the welfare of the new service.

Telephone calls, letters, and telegrams poured in on the news service and on the salons. They came from merchants, floor-walkers, fishermen at sea, blind persons, shut-ins, farmers, others in every walk of life.

Representative John J. Craven of Boston, in whose thickly-populated district newspapers are sold on every street corner, was the first to respond to the public clamor. His answer was to file, on April 30, a resolution as follows:

'Resolved, That the Yankee Network News Service should be given the same privileges in the State House as any other news service.'

Also, Representative Horace Cahill of Braintree made a motion that Joint Rule No. 32 be amended as follows: 'That regular organized radio news services are entitled to the privilege of having their representative present in the galleries of the Senate and House and that the Massachusetts State House Press Association so amend its rules as to admit to its membership duly credited representatives of such regular organized radio news services.'

Joint Rules Committee, to which the order was referred, set Wednesday, May 2, as the date for a public hearing, and Grant urged his listeners to turn out for the hearing and support the measure. Rep. Craven spoke briefly over the Yankee web the preceding evening, saying that he had introduced the order for the purpose of preserving the freedom of speech in Massachusetts. 'It seems unbelievable that such a step should be necessary in a free American community in this day and age,' he said, 'but it is nevertheless a fact. And unless you show your interest in the preservation of that Constitutional freedom, your radio news program will be handicapped by discrimination.

S.R.O. at ing

Public hearing was another display of loyal following of the radio news. Originally scheduled for a room of generous size, where many important hearings in the Commonwealth's history have been held, it was quickly moved to the largest committee room available, and this was filled to overflowing in a few minutes and hundreds were turned away.

Rep. Craven opened the hearing with a short summary of his motives for filing the bill. He traced the growth of radio, and pointed out that news broadcasting was begun by the newspapers, but now the child was so big the parent was afraid of it and attempting to hamper its growth. Then he introduced Grant, who was accorded an ovation that would have warmed the heart of an opera star.

Yankee network editor reviewed the history of the State House difficulties, pointed out that the press room was public property, the equipment and telephone service were paid for by the public, and said he felt that there was no legitimate reason for excluding the radio news men.

R. L. Harlow, represented John Shepard 3d, president of the Yankee web, who was in Washington attending a meeting of the radio industry Code Authority, of which he is chairman. He quoted the Radio Act of 1927 as requiring radio stations to operate in the public convenience, interest, and necessity.

Rep. Donnelly, Lawrence, now in his third term, said he had received more requests from his constituents for support of the resolution than for all other reasons combined in his three terms. Rep. C. F. Pratt of Saugus ventured the prediction that, regardless of the outcome of the present matter, the time was not far off when microphones would be set up in General Court and entire sessions broadcast when important legislation was being debated.

Blind Man's Plea

Many others not in political life also spoke. Father John Boyko of Fall River delivered an eloquent plea for consideration for the blind; ex-Mayor Malcolm Nichols said he believed if the matter were put to a popular vote, radio news would be supported by a majority of 9 to 1; and Nicholas Sacco of Boston, blind for several years, added a dramatic touch when he rose from his seat in the corner, called attention to his condition, and asked consideration for himself and other so afflicted, who relied on the radio to keep them informed of world affairs.

Hearing lasted for nearly two hours, with the closing few minutes taken up by newspaper representatives opposing the order on various grounds, including the surprising one, which Grant was quick to refute, that radio furnished a bulletin service which did not require full facilities. Just why these facilities were not as important for bulletins as for lengthy stories was not made clear, but Grant was quick to reply that his service gave complete coverage of important stories, and carried as much State House news as at least one Boston daily paper.

Ignore NRA Code

(Continued from page 37)

miscellaneous matters up for discussion. Lots of talk and little action was way one member characterized meeting.

Subjects disposed of included Gen. Hugh Johnson's request for further cut in employees' hours and boost in survey of artists' wages and working conditions; and second part of report on technicians.

up Executive Officer James W. Baldwin, CA authorized transmittal of letter to Johnson terming idea of new hour slash and pay-raise impracticable under existing economic conditions.

Questionnaire to be sent to all stations in attempt to collect facts and figures about radio talent was revised by addition of numerous new questions, most of them proposed by Emily Holt, who sat in as representative of performers instead of in official Equity capacity. Questionnaire probably won't go out for another ten days or more, as considerable rewriting of tentative forms is necessary.

Report on second part of inquiry into working conditions and employee-employer relations of technicians is to go to NRA late this week or early next week. Pending finish of revision job, codists declined to give any low-down on contracts.

Baseball Exception

Waiver of code provision concerning rate maintenance was authorized to settle difficulties concerning baseball broadcasts. CA voted to inform all stations that because of uncertainty about time ball games run and impossibility of fixing specific rates now that contracts are in effect, clause requiring observance of published rates will be suspended for both game broadcasts and resumes.

Aside from settling present complicated situation, codists desired to try and work out satisfactory means of covering all sports broadcasts and handling cases of sponsored football, hockey, wrestling, and other event programs. Hope to reach understanding about handling of sponsored broadcasts before opening of football season.

Squabble over news broadcasts on West Coast, resulting from controversy between KNX and other stations which have subscribed to press-radio agreement was talked over but left unsettled. Despite feeling of various members that fight does not concern code, group decided to get more information before making up its mind.

Acting on basis of specific complaints against Hearst Los Angeles papers and Los Angeles stations, CA will call on competing broadcasters for answer to charges and detailed info about their tie-ups. Instead of dodging issue, codists in the end probably will decide that some action must be taken, although they have no idea at present of how to solve the problem.

Enemies of Radio Unite

(Continued from page 37)

ators to fold up, cost industry millions of dollars, and precipitate avalanche of legal actions. With only 96 channels and 550 commercial stations, industry figures withdrawal of quarter of assignments would necessitate junking half of investment in plant and equipment and tremendous outlay in readapting stations to new frequencies. Although no complete figures are available, leaders calculate revolutionary change would cost $15,000,000 to $25,000,000 plus untold legal costs for both industry and government.

Contending that supporters of the amendment already receive ample broadcast opportunities through arrangements with commercial stations and their independent outlets, N.A.B. sent summary of arguments to every Senator calling on solons to oppose idea and 'not to destroy the whole structure of American broadcasting by supporting a proposal regarding which the broadcasters have not even had an opportunity to be heard.'

No Vested Rights

Industry spokesmen face very real obstacle in conducting their fight, since both the existing law and Supreme Court rulings emphasize that licensees shall not be regarded as enjoying a vested right in their assignments. NAB executive pointed out this principle has kept industry constantly on defensive and at mercy of both commission and Congress, and situation would become worse instead of better if radical reallocation scheme goes over.

Principal arguments being used include contention that the reallocation job would be a burdensome task since amendment provides no way of evaluating claims of contesting non-profit stations and license.

While similar to campaigns of eductional groups which never had thrown a scare into industry in recent years, new movement is taken very seriously because of the unified support for the Wagner-Hatfield amendment. Animosity of Congress toward chains has swelled during past year, and Paulist-CBS, Coughlin-network, and other disputes over same issue have developed strong sentiment against alleged trusts.

Complicated situation also embroils Senator Dill's proposal to conduct special probe of American Telephone and Telegraph setup. Indications are that if communication control becomes fact before session ends inquiry resolution will be wastbasketed and job turned over to new regulatory outfit. But if Dill-Rayburn bills are caught in last-minute log-jam, then special committee will be turned loose on A.T.&.T., Western Electric, Erpi, and other phases of telephone monopoly.

Prospects that control legislation will be enacted before adjournment improved during past fortnight despite pressure from all sources for early windup of Congressional season. President reiterated his desire for some sort of communications supervision bill last week, and from present appearances at least stopgap measures will become law.

ADVERTISER WHO SANG ON OWN SHOW DIES

Kansas City, May 7.

John M. Hogan, Jr., radio singer and manufacturer of Sendol, who sang his own advertising programs, suffered a stroke of apoplexy Monday night after singing over WHB, and died the next morning in St. Joseph's hospital. Hogan was president of the Sendol Company, which he had built up in the few years.

Last year he sang an hour a week over WDAF as the 'Sendol Singer' specializing in old-time ballads. He was 40 years of age, and leaves his wife, his parents and seven brothers and sisters.

Gratis Chairs, Radios, for Invalids Is Program Aim

Charlotte, N. C., May 7.

Probably setting a record of some kind is the 'Old Wayside' program for invalids and shut-ins which is now rounding out eight years on WBT. Program is non-commercial on all counts. Nobody gets paid, including the station and Brown, himself a wheel-chair invalid.

Program, however, has raised thousands of dollars for the purchase of wheel chairs and radios for the crippled and blind within the listening area of WBT.

Bailey, ex reporter for dailies in the Southwest and Midwest, is now grinding continuity for Crosley's WLW and WSAI in Cincy.

Henry King moves into the Central Park Casino May 30. Eddie Duchin, present incumbent, shifts to the Dells, Chicago.

Bob Sutton writes 'Marco's Junior Revue' on KFWB for Marco Dog Foods. He is the son of the vaude team of Browne and La Velle.

Benny Rubi is going radio under Herman Bernie's direction.

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CALIFORNIA COLLEGIANS
Late Features of
"Fifty Million Frenchmen"
"Three's a Crowd"
NOW
"ROBERTA"
NEW AMSTERDAM
NEW YORK

Jack and Loretta Clemens
WJZ
10:45-11 A.M.
Mon., Wed., Fri.
WILBERT'S
FLOOR WAX
Sole Direction
Ben Bocke Productions

ROY FOX
AND HIS
BAND
CAFE de PARIS
LONDON
B.B.C. NETWORK

FRANK PARKER
Featured Soloi
A. & P. GYPSIES
GENERAL TIRES
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THE REVELLERS

GRACIE BARRIE
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NOW PLAYING
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Sole Direction
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EMERSON GILL
AND HIS ORCHESTRA
CLEVELAND
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THE
ARMOUR ★ JESTER
PHIL BAKER
EVERY FRIDAY EVENING
WJZ, NBC NETWORK
COAST-TO-COAST
NEW YORK 9:30-10 P. M. D.S.T. Thru Station WJZ
CHICAGO 8:30-9 P. M. C.S.T. Thru Station WENR

HARRY McNAUGHTON
ALIAS "BOTTLE"
THE ARMOUR HOUR
Coast-to-Coast
Every Friday Evening
NEW YORK 9:30-10 P.M., D.S.T., WJZ
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CHARLES CARLILE
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fred allen's
HOUR OF SMILES
With
PORTLAND HOFFA
JACK SMART
IRWIN DELMORE
LIONEL STANDER
MINERVA PIOUS
EILEEN DOUGLAS
LENNIE HAYTON'S ORANA TROUBADOURS
Material by Fred Allen and Harry Tugend
Management Walter Batchelor
Wednesdays, 9-10 P. M., D. S. T.
WEAF

HOTEL PIERRE
JACK DENNY
AND HIS ORCHESTRA
Conoco Oil Wed., 10:30 P.M. WJZ
Richard Hudnut WABC Fri., 9:30 P.M.
WJZ Sat., 12 Midnight Mon., 11:30 P.M.
WEAF Tues., 12:30 A.M.

MPPA to Publish Third Lyric Folio Despite Criticism

Music Publishers Protective Association will go through with its original plan of putting out a third edition of the lyric folio despite strong criticism. Issue will run to 500,000 copies. This will bring the total number of folios distributed by the MPPA to 1,400,000 copies.

John G. Paine, chairman of the MPPA board, asserts that the folio competition from legitimate sources has served to cut down the bootleg output by 75%. Formerly, the contraband element disposed of 3,000,000 copies every two weeks. Without revealing how he arrived at his figures, Paine stated that the bootleggers are now selling but 750,000 song sheets a week.

Paine holds that the MPPA folio has at least restricted the number of lyrics available to the public for a nickel. The bootleg folio contained anywhere from 150 to 200 lyrics, whereas the legitimate version gives them only 75 sets of verses.

Harold Arlen-Anya Taranda Nuptials Due

The Earl Carroll chorister, Anya Taranda, who went to Hollywood to appear in 'Murder at Vanities' for Par, returned to New York Saturday (5) to prepare for marriage to Harold Arlen, song writer. Date unset.

Miss Taranda goes back the Coast June 1.

FRISCO PUB. MOVES

San Francisco, May 7.

New Era, music publishing firm, pulling up stakes in Frisco this week and moving to Hollywood, where Gino Alessi, lenhall Taylor and Walter Rudolph will establish new offices.

Woempner to Chi

Minneapolis, May 7.

Henry C. Woempner has resigned from the Minneapolis Symphony orchestra after 25 years membership. Moves to Chicago.

For five years Woempner was director of music for radio station KSTP.

Franks Re-Split

The Radio Franks (Bessinger and White), after reuniting, have split again, and Frank Bessinger continues as manager and entertainer at the Stork club.

Jerry White has teamed up with George Owen (Rhys and Owen), and they are spotted in the Simplon club, where Estelle Taylor is top attraction. Judd Rhys is taking a girl partner.

Busse, Burtnett Bands For Col. Phono. Discs

Chicago, May 7.

Columbi phonograph has tied with the Henry Busse and Earl Burtnett orchestras for pop music recording.

Handled through Dick Voynow, in charge of the recording division locally, the contracts were okayed by the new owners of Columbia phonograph, listed as Sacro Enterprises.

Night Club Reviews

Town Hall Tavern, Denv.

Denver, May 2.

Louis Hellborn has leased the old Town Hall, down across the creek, cleaned it up, used a little paint, put in tables and chairs, and opened up 'The Old Town Hall Tavern,' with last century melodrama at 55 cents, including tax. This includes a beer on the house. Opening night was close to a sell-out.

'Ten Nights in a Bar Room' is the opener and will last for two or three weeks. Three professionals in the cast, and the rest local talent trying to get ahead. Play is done seriously, with no burlesque or hoke attempts, and the crowd gets a big kick out of it. They hiss and boo the villian, cheer the hero, pound on the tables and stomp the floor.

Place is dressed up with posters of old and forgotten melodramas, with pictures of actors and actresses of bygone days. Located in what is known as the Bowery of Denver, next door to a brewery, local citizens think they're slumming and taking their lives in their hands when they visit the place.

Only beer, wine, peanuts and sandwiches are being sold. On the opening night mostly beer, with practically no sandwiches.

Curtain goes up at 8:30. After the close of the play, dancing. 25 cents if you want to go in for latter only. Refreshments are economically priced, a big scuttle of beer at 50c, with no sandwiches above 40c. *Rose.*

Most Played on Air

To familiarize the rest of the country with the tunes most on the air around New York, the following is the compilation for last week.

Plugs are figured on a Saturday-through-Friday week, regularly.

Only the chain stations are listed as indicative of the general plug popularity.

Data obtained from Radio Log compiled by Accurate Reporting Service.

Title	WEAF WJZ WABC
1,000 Good Nites	29
Love Thy Neighbor	26
Little Man, Big Day	24
Beat O' My Heart	23
Had My Moments	21
I Ain't Lazy	20
Play To Me Gypsy	20
Rip Tide	19
Do I Know Sunday	18
True	17
Love Go Wrong	16
Reminde Me	16
My Shawl	16
Nasty Man	16
House Is Haunted	16
Dream Those Dreams	16
Little Dutch Mill	15
May I?	15
Blvd. Broken Dreams	14
I'll String Along	13
Mademoiselle	13
Waitin' For Katy	13
Oughta Be in Pix	13
Long As I Live	12
Carioca	12
Touch Your Hand	12
Your Love	12

Quodbach-Bernie for World's Expo Casino?

Chicago, May 7.

Nothing set but looking hot is a deal for Al Quodbach to take over the Casino at the World's Fair.

Also understood that there's a chance that Ben Bernie will be back in the spot for the expo.

L. A. LOCAL THIRD LARGEST

Los Angeles, May 7.

With a membership of 3,350 members, Musicians Protective local 47, of Los Angeles, is now third largest in the entire country. Chicago, with approximately twice as many members as Los Angeles, is topped by New York, which has about twice as many members as the Windy City local.

Auditions as Plug

Philadelphia, May 7.

Local song pluggers are taking a new twist in the competition for breaks on tunes. Boys are swarming into the program departments every time they smell a coming audition, since they figure that the audition show, if successful, will be the first program of the series to be aired.

Maybe a plug the initial stanza of a program counts double at the home office.

N. Y. HOTEL'S ROTATING CABARET-BAND REVUE

Show and service at the Terrace Room of the Hotel New Yorker is a smooth, tasteful presentation bespeaking the management's respect for soothing the customers while they dine. Terrace restaurant is housing Charlie Davis' band plus some extra and a show designed and booked by Fanchon & Marco. Scale is moderate, meeting anybody's purse. Place has jumped ahead as leading rendezvous under the Ralph Hitz management.

When caught, on a night early in the week, and when biz may be expected to be off, especially as the season runs into warm weather, the Terrace Room to the contrary was capacity. There's only one q.e.d. to be observed from this biz, and that is that the combo service and show as put forth under the Ralph Hitz management is successful.

Not to be compared with the N.T.G. nudes or the Casino de Paris things, because it's different at the Terrace Room. F. & M. show is among the first of the newly designed service of this show outfit for hotels. In originally for four weeks, it has been continued until it is now in its ninth semester.

Show has a line of 10 girls. They're lookers and a cheerful lot, who hand out good precision and altogether present an eyeful without any brash effects. On three times nightly, at dinner, supper and after theatre. Included among the talent are Wilbur Hall, comic instrumental trickster; the Zastros and Edward Brach, who dance together and with the line, besides Arline and Eddie Kinley. Davis carries additional talent for himself in Ruby Wright, a youthful pop coloratura; Bill Thorne, Frankie Parris and 'Coof' Morrison.

None of the turns consume more than what seems to be the necessary amount of performing time, thus not tying up the customers too much with show stuff.

Davis and his crew offer excellent dance music. He may be remembered from his picture house work and his crew is a youthful bunch of smart tune pushers. In his group is a lad who sings bass, and well.

Zastros offer a waltz very aptly among their numbers, and with Edward Brach also do a bit of commendable adagio. Good-looking trio and good performers. Arline and Kinley, on the other hand, head in for modern heel and toe work, with Kinley doing a Calloway take-off before the mike that's not so bad, besides. *Shan.*

MUSIC NOTES

Sanford Green, 18-year-old New Haven, Conn., composer, has placed his latest, 'Just As I Am,' with Santly Bros. Jack Manus is the lyricist. Same firm took Green's first pop tune two years ago.

Jack Mills has acquired the American rights to the score of British Gaumont's 'Come Along Sally.' Harry Woods did the writing, with the tunes including 'Riding on a Rainbow,' 'The Wind's in the West' and 'You Oughta See Sally on Sunday.'

Vincent Catanese has the dance combo assignment at the Post Lodge, Larchmont, N. Y.

Billy Chandler, formerly with Feist, has replaced Sam Wigler as Santly Bros'. professional manager.

Don Bigelow's orchestra at the Hotel Whitehall, New York, and broadcasting over NBC.

Six tunes by Herb Nacio Brown and Arthur Freed are included in Metro's 'Student Prince.'

ASCAP Entrance Nixed Agency-Pub By Director Group

Select Music Publications, Inc., has been tipped off by several publishers on the directorate of the American Society of Composers, Authors and Publishers that any attempt by this firm to join the society will be stoutly resisted. Select Music is an adjunct of Rockwell-O'Keefe, Inc., artists' representatives, and among the acts handled by this office are Bing Crosby, Mill Bros., and the Casa Loma band.

Argument set up by publishers who served notice of membership opposition is that Select Music would be taking it from both ends. With the artists it books, Rockwell-O'Keefe would have no difficulty in getting plugs for its catalog, the publishers contend, and the plugs thus piled up would put Select Music at an advantage in the rating on the society's rolls against other firms less happily situated.

Thomas J. Rockwell and Corky O'Keefe declare, however, that if this is the sentiment that Select Music will have to contend with in trying to join the society, the objecting publishers can be assured that ASCAP will have no authority over Select's catalog, as long as they (Rockwell and O'Keefe) have anything to say about it.

Fisher Sues Rose

Songwriter Fred Fisher is suing songwriter-cabaret entrepreneur Billy Rose for 10% of his share in the Casino de Paree, N. Y., nitery, and would examine Rose before trial to determine how much he has grossed from the nite club. Fisher approximates it at $18,000 (at the rate of $1,000 a week as Rose's share for 18 weeks) and wants a percentage thereof, plus an accounting.

Suit is based on Fisher allegedly having negotiated Rose's hookup with the Casino, by introducing him to Yurmi Stern, president of the C. de P. syndicate.

Fisher's motion for examination of Rose before trial comes up tomorrow (Wednesday), while Rose at the same time is making a motion to dismiss the complaint.

Jimmy Grier and orchestra head a new floor show that got under way Saturday night (5) at the L. A. Biltmore Bowl.

"MURDER AT THE VANITIES"

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"I'VE HAD MY MOMENTS"

"ALL I DO IS DREAM OF YOU"

"HOT CHOC'LATE SOLDIERS"

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CHICAGO

SMALL PUBS FAVOR SPECIALS

Music Dealers Service, Inc., Denied Injunction Against Mayer, Et Al.

Temporary injunction sought by the Music Dealers Service, Inc., against Max Mayer was denied by Justice Frankenthaler in the New York Supreme Court last week. Attached to the denial was a proviso that Mayer be prepared to go to trial on the issues involved on May 15. Through the injunction proceedings the MDS wants the court to restrain Mayer and the group of nine major publishers who settled with him while the jobbers' anti-trust suit was in midtrial from carrying out the terms of the settlement agreement.

In moving that the settlement terms be declared a conspiracy in restraint of trade the MDS set up the contention that Mayer's counsel had terrified the publishers into withdrawing from the $1,250,000 action while it was being heard before Federal Judge Bryant the latter part of March. Papers in the MDS injunction proceedings also asked the court for a $100,000 judgment against Mayer on the ground that the settlement agreements he made with the nine publishers resulted in forcing the distributing combine out of business. Facilities of the MDS are now in the hands of Maurice Richmond, who is operating as an indie jobber under the corporate name of the Maurice Richmond Music Dealers Service. The three firms—Donaldson, Douglas & Gumble; DeSylvia, Brown & Henderson, and Leo Feist, Inc.—which stuck through the Federal trial to the finish, are clearing through Richmond exclusively.

Get oney Back

When the injunction petition came up for argument before Justice Frankenthaler four weeks ago only two of the publishers who settled with Mayer were represented by counsel. Mayer's trial lawyer, David A. Podell, declared at the time that even these two have committed themselves as taking a neutral attitude in the injunction proceedings, and charged that it was obvious the injunction action had Mayer as its single target and had also been started for the purpose of helping the nine publishers get their money back. Podell will represent Mayer also when the injunction charges lodged against the jobber come up for airing next Tuesday (15).

Judge Bryant in his decision held that Mayer had failed to prove his allegations of monopoly against the MDS. Settlement fees collected by Mayer's lawyers from the nine publishers who withdrew while this case was in midtrial aggregated $51,000.

Rosenthal May Follow Duchin in C. P. Casino

Harry Rosenthal and orchestra probably follow Eddy Duchin into the Central Park Casino, N. Y., May 29. Duchin goes to the Dells, Chicago, for the summer. Rosenthal is currently at Place Piqualle, N. Y.

Henry King, mentioned for the C. P. Casino, has been signed since the Florida season for Ross-Fenton Farms, the Jersey resort spot

COAKLEY NATION-WIDE

San Francisco, May 7.

NBC Artists Bureau has contracted the Palace Hotel dance band of Tom Coakley, and network is giving the ork a hefty ride and buildup. Coakley's outfit goes transcontinental Wednesday and Friday nights and Saturday afternoons, and gets the choicest spot on the Coast network every night at 10:15 p. m. following the popular Richfield Reporter.

Band also is on Hearst's KYA, affiliated with NBC, for a quarter hour shot nightly.

Coakley is adding several men and possibly another singer to the outfit this week, and has more transcription and Victor recordings coming up.

ROBBINS WANTS $2,500

Lew Leslie Alleged to Owe Sum Many Years

Robbins Music Corp. which loaned Lew Leslie $2,500 has filed attachment proceedings against the 'Blackbirds' producer in Chicago to recover. Robbins is seeking to examine Balaban & Katz, which booked the condensed version of Leslie's 'Blackbirds' revue ascertain if B&K owes Leslie any money. It is alleged that B&K advanced Leslie and owes him no balance.

Suit was first started in Canton, Ohio, but no levy of attachment could be made for the same reason that the cast had been paid off in advance.

The $2,500 loan was in connection with the initial Broadway production of Leslie's 'Blackbirds.' Robbins publishes the music of the score and on top of the usual financial arrangements the music pub firm also loaned some money to the producer.

Henry Ford, Petrillo At Odds Over Detroit Symph. Fair Booking

Chicago, May 7.

Jimmy Petrillo, of the Chicago Federation of Musicians, and Henry Ford, of the Ford Motor company, locked horns over the booking of the Detroit Symphony orchestra as an attraction for the Ford display at the World's Fair this summer.

Simply the spat is this: Ford wants to bring the entire ensemble of 70 Detroiters to Chicago, while Petrillo thinks that the concession should use some Chicago musicians in the group. Understood that Petrillo has made an offer of half-and-half, which means 35 Detroit musicians and 35 Chicago instrumentalizers.

SAM FOX IN COURT TO GET ASCAP BREAK

Sam and Harry Fox (Sam Fox Music Co.), who have taken their grievances against the ASCAP into court in a battle to set aside the articles of the association and to declare the board invalid, will seek to examine the officers of the Society tomorrow (Wednesday). A motion comes up then asking that Gene Buck, Louis Bernstein, Saul H. Bornstein and E. C. Mills, ASCAP's principal officers and general manager (Mills) be subjected to some 97 interrogators.

Attorney J. T. Abeles for the Fox Music Co. is taking his action into the foundation of the society on the allegation that since it operates for profit and is not a fraternal organization, any of its members (Fox being one) can demand that all books, papers, records, etc., be produced.

Sam Fox Music Pub. Co. wants to know how much money and to whom the Society loaned funds; how much is expended for operations (overhead is estimated at 31c. for every $1 collected), how much for lobbying expenses, etc.

Fox has been complaining of his inadequate rating in ASCAP. He's been asking for promotion, but instead suffered setbacks in classification from BB to class CC. Fox has an exclusive tieup with Fox Film for all its musicals which alone the publisher feels entitles him to plenty of points for advancement.

Earl Hines orchestra returns to the Grand Terrace cafe, Chicago on May 13, replacing Carrol Dickerson. WBBM is the ether wire in the spot.

SAY END AIDS FILM SUBSIDS

So-Called Evil Finds Defenders Among Minor Music Firms—Claim Special Arrangement Offer Allows Them to Meet Major Competition

PRO AND CON

ications were given at a meeting of the Music Publishers Protective Association directorate last week that the clause against free special arrangements would meet with spirited opposition from several non-film company controlled publishers when the revamped music code comes up for open airing in Washington. These publishers will contend that the absolute ban on gratis special orchestrations will serve to place them at a disadvantage when competing with the publishing subsidiaries of the major picture producers.

Last week's meeting of the MMPA directors, however, voted its approval of the code as received recently from the legal department of the NRA. John Paine, chairman of the MPPA, is slated to call on Deputy NRA Administrator Williams in Washington today (Tuesday) and discuss the setting on a hearing date for the code.

That the free arrangements clause has aroused opposition in the trade was revealed for the first time during the MPPA meeting called to talk over the revamped document. Sentiment was expressed to the effect that several of the publishers not affiliated with picture companies have been cogiating over the situation this clause would develop and that they were beginning to realize that the restriction would not work out so favorably for the indie element of publisher.

Fact that they were able to offer free special arrangements as an inducement tended to help them meet the competition from producer-backed firms when it came to soliciting plugs. Latter publishing companies, argued the indie element, had the upper hand here both by the multiplicity of song output and the prestige that a picture tune carries. What chance, asked the indie publisher, has he with his two little songs in vying for the attention of an orchestra leader when a producer-affiliated firm can offer anywhere from six to 20 songs at one time, each carrying with it the glamour of a screen connection and a star, say, for instance, Bing Crosby or Dick Powell. The average orchestra leader, argued the indie publisher, will under such circumstances first look over the numbers with a picture source, and allowing what space he may have left on his repertoire to the songs of the publishers minus a picture company alliance.

By being able to offer free special orchestrations the indie publisher can meet this competition to some extent. With his one or two songs the arrangement costs would be within his means, while if the producer-backed firm attempted to make special orchestrations for every one of its new releases it would soon find itself deep in the red.

Paramount Threat

Lou Diamond, head of the Famous Music Corp, a Publix Paramount subsid, was among those who attended the MPPA meeting. Diamond spoke in favor of the suppression of all free special arrangements and served notice upon the group present that if the evil wasn't cut out Paramount with all its resources would stop at nothing in meeting this situation. He declared that his firm was in a position of expending as high as $250,000 for gratis special arrangements and he defied any indie publisher to attempt to meet this competition. He asserted that if the free thing was not stamped out his company could go into the field and offer orchestra leaders as high as $250 a plug. During the course of the wrangle that followed these remarks Diamond averred that with him the music publishing business was merely a medium for the exploitation of Paramount pictures.

One of the indie element of publishers present who declared in favor of the no free special arrangements clause was E. B. Marks. If the industry, asserted Marks, continued to pay orchestra leaders for arrangements the lid might as well be torn off and everybody go the limit. Marks warned them that if the practice wasn't firmly suppressed the publishers would be confronted with the self-destroying conditions that brought about the formation of the MPPA. Publishers at the time were free with their money in competing for plugs among vaude performers.

ASCAP Directorate Seeks Membership Endorsement for Another 10 Years

BONIFACES REBEL

Say They Will Ask Congress For Anti-ASCAP Rule

Atlantic City, May 7.

Thomas D. Green, president of the American Hotel Association, announced at the meeting of the New Jersey State Hotel Association at the Ambassador here last Thursday (3) that a campaign had been launched to bring about a modification of the radio music copyright law. Green said that a bill had been prepared and would probably be introduced in this session of Congress to bring about a revision in the charges that the hotels have to pay for the use of copyright music.

'The hotels feel that the rates now imposed upon them for their radio and orchestra music are unjust', said Green. 'According to the copyright act there is no limitation as to what the Society of Authors and Composers may for copyright music.'

Harry Somerville, of the Hotel Willard, Washington, D. C., is chairman of the legislative committee which will conduct the campaign. He said that chairmen and sub-chairmen had been appointed in every state in the Union. He added that an English concern, in addition to four or five other foreign societies, were also trying to tax American hotels.

Casino Paree Policy Goes Into Converted Mayfair, Baltimore

Baltimore, May 7.

Mayfair Gardens, uptown arena that in frosty weather serves as an ice-palace, is being converted into an approximation of the Casino de Paris, the big-scale nitery in New York. Workmen are transforming the spot into a tiered, uncolumned room that will accommodate nearly 2,000. An air-conditioning system is also being installed. Opening scheduled for May 17.

A local ork will supply the dansapation upon opening, but it is planned to pencil in name bands for one-night sit-ins when they're available. A floor show will roll thrice nightly, consisting of four standard vaude acts, plus line of 18 girls. New talent line-up weekly, booked out of New York. Jack Menton will manage.

BOOKED FOR ORIENT

Seattle, May 7.

Fay Courtney and her husband, Roy MacMicol, have sailed from here for Shanghai to open for the cafe circuit booked by Ed Fisher.

Harlan and Janet Milner are also set for the Orient.

Contracts binding them to membership in the organization for 10 years beyond of 1935 will be distributed among the writer and publisher factions by the American Society of Composers, Authors and Publishers within the next two weeks. Final discussions on the terms of the new agreement are scheduled for the meeting to be held by the society's board of directors this Thursday (10). Decision to put out the new agreement was made at a gathering of the directorate last week.

Responsible to a considerable measure for the move to tie up the membership at this time is the suggestion made by the broadcasting interests that before continuing the negotiations for a new five-year contract between radio and music it would be mete for the society to have its writers and publishers extend their agreement with ASCAP over the period of years involved. Contract that ASCAP has with its members now expires December 31, 1935.

New contract that representations from the broadcasting and performing rights camps have been parleying about will include the unexpired term the present deal between these two interests have yet to go. This agreement is dated to August 31, 1935, and the revised five-year covenant would, it has been suggested, start from Sept. 1, 1934, providing the two factions by that time get together.

Flopped in 1933

Heads of the American Society distributed in early 1933 among the membership contracts calling for 10-year extensions beyond the end of 1935 but the move blew up because not a single publisher was willing to sign. Stumbling block here was a clause pertaining to the percentage of royalty splitting between the publisher and writer delegations, which the publishers charge was open to various interpretations because of the ambiguous verbiage. About 600 writer members did signature, but these contracts were several months later returned to them on the demand of Sigmund Romberg as head of the Songwriters' Protective Association.

ASCAP RATE COMMITTEE GIVEN MORE FREEDOM

Directorate of the American Society of Composers, Authors and Publishers, at a meeting held last week, agreed to allow the organization's rate committee more latitude in adjusting licensing fees of restaurants, cafes, etc. Under this dispensation, the committee can now work out compromises with recalcitrant spots without referring the matter to the Society's board of directors.

Still in process of settlement is the dispute that arose after the rate committee set $4,800 as the annual tax to be paid by the four leading Broadway spots, the Casino de Paree, Paradise, Hollywood and the Palais Royal.

Aaronsons Splitting

St. Louis, May 7.

The Irving Aaronsons are in the throes of a matrimonial split-up. The leader of Aaronson's Commanders is playing here at the Jefferson hotel and due for a Coast engagement.

His wife, Christine Marston, dancer, has just returned to New York, after engagements on the Riviera and in Paris.

Herbert Stothart has written music to Elizabeth Barrett Browning's poem 'Inclusions,' which will be used as a theme song for Metro's 'Barretts of Wimpole Street.' Song will be title 'Wilt Thou Take My Hand.'

35-Year-Old 5% Booking Commish Custom May Be Hit by N. Y. State Amendment Banning 'Kickbacks'

Possibility booking offices may shortly be restrained by law from exacting commission from the salaries of acts booked in affiliated theatres now looms in New York State. An amendment to the penal code, signed by Governor Lehman and passed by the Legislature, makes the 'kick back' a misdemeanor.

Law becomes effective next September. The question is whether it will apply to show business, particularly the vaudeville and radio branches, wherein commission charges by the employer or a representative of the employer is a common practice.

In the vaudeville business the commish charging has been a bone of contention for 35 years. A dispute over it caused the White Rats' strike against the managers, in general, and the U.B.O. (Keith's), in particular, in 1916. That strike lost by the actors, resulted in the White Rats' ultimate fading.

The question involved is over the right of the employer, as represented by the booking office, to charge the employee, as represented by the actor, a fee for giving him a job. In the case of the booking office, the booking office is in reality the employer, since it is theatre-affiliated. This probably would not apply to the strictly independent booking offices.

Radio Chains Involved

The major networks' (NBC-CBS) artist bureaus, both owned and operated by the broadcasting companies which employ the artists, also might classify as employers.

In vaudeville the common booking office commish fee is 5%. The money thus deducted from the acts' salaries is used for 'maintenance' purposes, that is, to pay for the booking office overhead. Although purely a department of the company itself, the actors have had to pay for its upkeep. In the old days the Keith (now RKO) booking office income on commissions ran as high as $10,000 a week. This affiliate of the circuit, in addition to paying for itself, returned to the circuit a huge profit every year. Now the commissions at RKO are down to $1,500 a week and less, and for a time up until recentiy the booking office was operating at a loss.

In radio the artist bureau commish deduction commonly runs as high as 15%. The networks describe this charge as necessary to compensate the artist bureau for 'services' rendered the artist.'

LaReine, Crippled, Directs Unit from Wheel Chair

Fred LaReine, former Broadway agent and actor, opens his 'Day at the Circus' unit for the summer at Revere Beach, Mass., May 19. Unit has been barnstorming in buses.

LaReine is now crippled as the result of breaking his back near Chicago two years ago. His courage in organizing and managing a theatrical venture from a wheel-chair has won him much admiration in the profession.

Akron Gets Penner

Akron, May 7.

Loew's has done so well with units and vaudevilite that Ernie Austgen, manager, has been notified that he gets Joe Penner for a full week commencing June 1. Also gets tho Cab Calloway band. Currently playing Dave Apollon's Continental Revue.

Looks as though vaude will run well into the summer unless a particularly vicious hot spell slaps it down.

PAULINE COOKE
1674 Broadway
Now Playing MATTISON RHYTHMS
Palace, New York. VIRGINIA
BACON and CO., Shea's Toronto.
COOKE and O. L. OZ.

Flinn May Receive Vaude Committee's Report This Week

John C. Flinn, back from his trip to the Coast, will attempt to get around to a meeting some time this week with the permanent vaudeville code committee of three anent the latter's report on the variety situation. Committee consists of Sam Dembow of Paramount, Charlie Moskowitz of Loew's Leslie Thompson of RKO.

Committee was appointed following Administrator Rosenblatt's decision to let the vaude section of the code stand as is. Committee has been functioning for three weeks for the purpose of possibly easing up the code provisions where they pinch one faction or another.

Report of the committee on its findings thus far, along with any suggestions it can make as to correcting present code difficulties, will be made to Flinn.

Phil Harris Musickers On 4-Wk. Vaude Tour

Phil Harris band is set for a four-week swing of picture houses. First date is the Paramount, New York, where the unit opens Friday (11).

Other stands that follow are the Paramount, Brooklyn; Palace, Chicago, and the Fox, Detroit.

Unit Reviews

SPIC AND SPAN

(PITT, PITTSBURGH)

ittsburgh, May 4.

This one simply won't do. It's a weak sister and only excuse is The Ingenues, all-femme band and for years a standard vaude flash act. That's precisely what it remains here, and additional talent that fills out to required unit running time is just so much excess.

Ingenues' instrumental combo all make for excellent audience stuff and idea of having flock of them play the same instruments in 'one' all through show is only novelty in entire unit. A dozen do a banjo chorus, several more pump a flock of concertinas, eight or nine come on for a sax ensemble and they wind up all fiddling a reprise to a harp solo. Ingenues' also have a singing trio, fair, and a couple of members who come down front for a little chatter, but shouldn't. One in particular, who does a whistling specialty, tried a few lines with the m.c. and couldn't be heard beyond first couple of rows.

Arrangements only average, and outfit not too strong on s.a., but they get by okay, chiefly on novelty.

Otherwise, 'Spic and Span' is dull, clumsily staged and cries aloud for some good comedy. Opens on full stage with Ingenues, followed by a fellow who starts as m.c. and winds up doing a stooge in the box turn in unit's early section. Gags are borrowed from everywhere and only laughs here were provided by an audience heckler who shot back the answers before stooge got around to them.

Following this a comedian by the name of Earl Faber takes over m.c. duties, and is on practically for the remainder of the show, which isn't exactly a break for the show. With him is a blonde dancer and a line of chatter than was old when Maggie was young.

Specialties also include Thelma Ray, brunet looker who registers mildly with a toe-tap dance, and a young trio, Kramer, Rich and Hardy in a turn that has a chance, but not in its present form. Right now, there's not enough precision to their spills and falls and girl member is just a little too boisterous. The Radioettes, three girls introduced as ex-WMCA stars, very ordinary with their harmony vocalizing and imitations of Joe Penner, Mae West and Boswells.

Unit winds up in rousing military drill number with girls' band pounding away briskly at flock of snare-heads. There's a chance for a unit around The Ingenues, but it'll take better surrounding talent. *Cohen.*

New Acts

RAMONA and JACK FULTON
Singing, Piano Solos
14 Mins.; Two and a Half
Earle, Wash.

This is one of those smooth class acts which presents a gal who can play the piano and vocalize and a guy who can sing, neither of whom tries to do anything else. Not flashy enough to rate top billing if pair went on cold, but with radio rep behind 'em they go over very nicely.

Ramona sits at piano except when she takes final bow. Fulton walks on for his numbers, with Ramona doing all the introducing. Act works in 2½, using grand piano, two mikes and nothing else but effective spots from booth and foots.

Open up with duet of 'Heat Wave,' Ramona plays and sings 'True' and 'Goopy Geer,' Fulton returns for 'Thousand Goodnights' and they double up on 'Let's Fall in Love.' Numbers are a nicely balanced giving Ramona plenty of chance for trick work on the ivory and comic vocals.

Duet vocals are handled well with Ramona taking every other line and Fulton handling the notes which are supposed to hit the roof. Plans are that pair, when they get into their stride, will pull in some banstering. This should be handled carefully or atmospherics is distinctly matter of singing, playing and getting off, and clicks as such.

PAUL RENARD GIRLS (4)
Jaw Act
6 Mins.; Full (Special)
Academy, N. Y.

Might be unfair to suggest that the finale number, which has the girls of this turn swinging by a jaw hold from a trick mechanism as the mechanism twirls around, if worked faster could be a climactic punch for almost any program. The girls do the trick okay, but it seems slow, and by that one improvement could jump the act from opening to closing. The mechanism is an oblong frame, with gadgets and loops usually used by trapezists, but the bottom has swivel with a rope. An off-stage pulls the rope and makes the mechanism whirl. Rest of what the girls do is the usual trapeze posing and jaw stuff. Opened okay when caught on a five-act layout.

The act may be foreign as the files don't record. The Paul Renard who titles the act may be the rope puller and general helper who offs and ons. Girls do all the performing. Hardly athletic type, thus making the act somewhat different. White gym costumes and bare-legged while performing under white lights throughout. *Shan.*

DAWN and DARROW REVUE (6)
Dance Flash
13 Mins.; One and Full (Special)
Loew's Orpheum, N. Y.

Nicely patterned dance flash. Its main punch is where the lad of this partnership has the girl lying horizontal on his upraised arms and he pinwheels about at a fast clip. Does this twice in different formations and hands the customers something to remember after leaving the theatre. That's showmanship. Particular apt for unit work. Caught as the finalist on a five-act program layout, and over.

This twirling stuff done in evening clothes and the Indian adagio turn done early in the act by the same pair of principals in white costumes against a scrim background depicting a lake front and moon setting are the highlights of the act. Rest, while not unusual, nevertheless perform tastefully. Three brunettes and a lad. Two of the girls duet, One solos with an eccentric acro. In the usual dance flash style these four do heel and toe routine, the solo girl doing an eccentric acro that takes. Additional attribute is that, with the Indian thing being a possible exception, other numbers are not overiong performed. Red spot for the Indian number is natural, while rest takes a white glow. *Shan.*

SHEPPARD, CARLETON, and PRITCHARD (5)
Dancing
12 Mins.; Full (Special)
Orpheum, N. Y.

Mixed quartet carries the heavy burden of this flash, with a third girl accompaning on the piano. It's a pleasant littie act, neatly mounted and dressed, with dancing the predominant note, although one of the gals sings pleasingly preceding her solo dance.

Hoofery ranges from regular heel and toe work to a stair dance by one of the girls. Interspersing is a comedy knockabout routine by one of the mixed teams, a solo acro dance by one of the girls, and the same from one of the lads. The boys are Sheppard and Pritchard, while the girls are the Carletons, apparently twins. Pianist is unbilled.

Hal LeRoy Tops Unit

RKO adds Hal LeRoy to the 'Sweet and Low' unit at the Palace, Chicago, next week. Dancer will top the billing.

Unit is the former Billy Rose's 'Crazy Quilt,' revised by the producer this season under the new title.

$2 'Amateur' Dates for Pro Acts Getting to Be a Regular Biz

The almost forgotten 'family time' is making a comeback—starting way down at the bottom via $30-budget 'amateur shows' which entail pro acts working at an average of $2 per.

It's way for acts to while away lay-off time, which has come a constant habit with some, while also affording nabe theatres stage shows at an almost insignificant cost. Some acts work as many as six 'amateur' shows a week, netting $12 with which to make a half-hearted attempt to kid the wolf at the door.

With the general decadence of vaude time, the 'novice' events have been growing in scope until at present some of the contest promoters are booking as high as 20 houses for 'amateur show' a week apiece. One of these is Will Green, who books the show, acts as m.c., and furnishes a piano player all for $30, out of which he pays four or five acts their $2 each.

Wi , lace, Show

Also out of the $30 the booker receives is supposed to come the prize money for the winners of the contests, which usually runs $5 for first, $3 for place, and $2 for show. But, says Green, the actual amateurs seldom win, and the pros, win or lose, do not collect more than the $2 they were promised in the first place.

It's a small-time biz on a small-profit basis, profits for the promoter seldom exceeding $10 per show. Once in a while, Green admitted, when a pro turn becomes a fav 'amateur' with the audiences of a certain house, he's got to raise the salary to $3, which cuts further into his net.

i's Downtowners

Chicago, May 7.

Vaude is going 'way back to find new sources of talent, inasmuch as family and small-time vaude are non-existent. It has gone back to the get-the-hook days, but with the hook, bringing back the amateur nights under new and fancier names.

These amateur nights are not only being run by cheap houses, but also by the cream theatres and circuits in the midwest. It has been revived only about a month now, but has clicked so soundly that the idea is spreading fast. It was begun by the Jones, Linick & Schaefer loop spot, the State-Lake, and marked the first time in the history of the town that a first-run loop house ran an amateur showing. Several acts have been discovered that would otherwise be still unknown.

B. & K. has installed amateur sessions at the Southtown and special afternoon shows at the loop Oriental, and is considering spreading the idea to other houses.

Penner's Vaude Dates Now Ex-Sundays Due To N. Y. Broadcasting

Joe Penner, after his next two weeks for Loew at the Valencia and Paradise in Greater New York, will take on some dates in Rochester, Albany, etc., with the proviso he can drop out of the Sunday shows because of his broadcasts.

Penner refuses to do any commercial etherizing on his regular Sunday night half-hour for Standard Brands away from the NBC studio in New York.

Last week at Loew's State, with $31,500 to shoot at before any percentage break, Penner did an okay $27,000 on the week in face of bad weather and other conditions. Good average for the house recently has been around $20,000.

Team's Speeding Troubles Also Troubled Par Staff

Paramount, New York, stage staff had a hectic time due to many mishaps the current week's opening day (Friday). Stage show ran more than 10 minutes short, instead of going overtime, the opening performance because of late arrival by the Nicholas Bros.

Colored team, driving in from Chicago to make the Broadway date, was pinched twice for speeding on the way and delayed each time. They arrived after the first show was over. But house found the show too short even after the Nicholases were in, so added Mack and LaVelle Friday night.

Sam Tishman Acquires 2d Illinois Grind House

Wheaton, Ill., May 7.

Sam Tishman, who became an exhib upon taking over the Paramount here a year and a half ago, is expanding.

Former Keith RKO vaudeville booker is leasing the Tivoli, Downers Grove, Ill., 1,400-seater and the only theatre in town. He'll retain the local Par, playing straight pictures in both houses.

Fields-Seeley Set

Hollywood, May 7.

Benny Fields and Blossom Seeley have left for Detroit, where they'll open at the Fox, May 25. Stands at State Lake, Chicago, Cleveland and Pittsburgh to follow.

They'll return here July 1, as Miss Seeley has several pic deals pending.

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AGENTS' 'AW NUTS!' TO MOSS

Str. Vaude Venture at Cosmo. Depends Strictly on Relatives

Emmett Moore, who heretofore has confined himself to puttering around with Irish minstrelsy and films, last Saturday (5) reopened the Cosmopolitan for what he heralded as a 'marathon show,' including vaudeville, grand opera, Irish minstrelsy, etc. Conglomeration was to run anywhere from three to six hours, and everybody on a co-op basis. What Moore ended with when he finally parted the traveler Saturday night was mostly a flock of amateurs.

At the show's start the count out front totaled less than $30. And this was after the house had been open two hours. Moore announced 6.30 p. m. as the show's starting time, but was close to 8.30 when he actually began to strut out his motley crew of adenoidal warblers, superannuated piccoli virtuosi, and bunion-afflicted buck and wing dancers, all of it pathetically honkeytonkish.

Even though most of them were in on paper, the customers started walking after the first item. After a half hour of the going, it was obvious what held the majority of the handful left. Their relatives or friends were still due to make their bow on the stage. Something went wrong with the pit combo that was also to have come in on the co-op idea, and the amateur retinue had to work to a piano. Included among Moore's flock was an elderly bagpiper named Minnie, and another lass in the sixties who caroled a meaningless ditty to the accompaniment of a toy accordion.

In the notices he sent around to the newspapers, Moore described his venture as a step towards relieving the plight of 'unemployed professional players who prefer work to charity.' The house, he further let it be known, had been given him for a small percentage of the gross. What the box office had taken in after the doors had been open three hours wasn't enough to pay for the electric juice consumed up to that point.

At 3 o'clock Monday afternoon (yesterday) Moore was still operating. There were 13 people in the house and he had added to his bill an elderly ventriloquist and a female impersonator.

Oumanskys Out of Fox, B'klyn; Flo Kelly Back

Alex Oumansky and his wife, Peggy, are dropping out of the Fox, Brooklyn, after the next show, Friday (11).

Flo Kelly comes back May 18.

Congressman Pollock

John Pollock is running for Congress on the Republican ticket in the Ninth District, New Jersey. Hopes to win the nomination in the primaries on May 15.

For years with the photograph bureau of Keith-Albee's publicity department, then later with RKO, Pollock for the past year has been lecturing to women's clubs on the theatre. He is a brother of Channing Pollock.

U. S. Team Cancelled

London, April 28.

Paul and Grace Hartman, American comedy dance team, were cancelled after the first show at the Palladium, April 23, and paid off for the two weeks' engagement.

Team has three more weeks in England for General Theatres and two in Paris.

Gardner's Band

Dave Gardner, m.c., who has been one of the cruise directors for National Tours on the S. S. Rotterdam and Statendam, is taking a band unto himself for vaudfilm-nitery engagements.

The Columbians combo and Gardner are merging.

HARRIS NAMED STAGE PROD. AT CHI PALACE

Chicago, May 7.

Through the recommendation of City Manager Jim Christy, the RKO Palace will install Will Harris as general stage director and producer. Harris, formerly presentation producer for Balaban & Katz, will supervise the vaude bill on dressing and costuming of acts, lighting and general production effects.

Also to direct girl lines if the tentative plan of the Palace to produce big shows for the World's Fair goes through.

AFA Gets Clubrooms; To Meet with Club Agents Over Ethics

American Federation of Actors, which thus far has operated out of a one-room office in the Edison hotel, is moving into its own clubrooms this week. Location is in the building at 156 West 44th street, New York.

Ralph Whitehead goes to Philadelphia later this week to attend an AFA organization meeting there, and for the purpose of setting up a Philly branch. Next week he'll travel to Washington and Boston on the same mission.

All club agents and bookers in New York have been asked to attend an AFA meeting May 16, at which the chances of a workable code of ethics for the club field will be discussed. AFA estimates there are 60 'reputable' club agents in town, and declares the majority of the better class agents in that field have signified willingness to cooperate with the actors' organization.

150 ATTEND TRIBUTE TO AGENT JOHN HYDE

What originally was intended as a small beefsteak affair for Johnny Hyde of the William Morris office, by a few of his friends and fellow-agents wound up as a tribute from a crowd of vaudevillians that jammed Cavanaugh's chop house banquet hall. It happened Wednesday night (2), with 150 attending.

Affair was sponsored by the Loew agents' association as a tribute to Hyde for his efforts in reorganizing that group of artists' reps. as a benevolent and social society. The Loew agents' movement was instrumental in dissolving the NATAR.

Hyde drew a roasting and a toasting from the master of ceremonies, Joe Laurie, Jr., and the several speakers. Among the latter were: J. H. Lubin, Sam Lyons, Henry Chesterfield, Ralph Whitehead, Abe Lastfogel, Jay Wolf and Joe Flaum. Telegrams were received from Cardinal Mundelein and Mayor Kelly of Chicago.

J. H. Lubin told of Hyde's start in the Loew office as a boy. Joe Schenck, retiring as the Loew booking manager to be succeeded by Mr. Lubin, brought Hyde into the office and recommended that he be given a job. Some years later William Morris asked Loew to release Hyde, then a booker, to permit him to join the Morris agency.

Hyde outlined in his speech the purpose of the Loew agents' association and the reasons for the Morris office's refusal to join the NATAR movement and subscribe to its 'code of ethics'. Regarding the latter, Hyde said, 'While the idea may have been nobly inspired, it would have led to grave consequences...the Morris office demurred because though the plan

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LEGAL TEST CASE IS BROADWAY DEFI

Subpoenas Disregarded on Advice of Counsel—Moss' Compromise to Shut Eyes to Five Percent Maximum Commish in Employment Agency Law Laughed Off —Enlists B'way Association

$500 FINE

License Commissioner Paul Moss was given an 'or else' edict by the RKO, Loew and Indie vaude agents' counsel, Maurice Goodman and Harold Goldblatt, Friday (4) in the battle between the city official and the reps. on the former's demands that all theatrical agents must be licensed as employment agencies. The 'or else' was, in effect, that unless Commissioner Moss issued summonses he would not again get the opportunity to put the agents on the carpet, as he's trying to do by issuing subpoenas wholesale in the Broadway theatrical district.

The defi was hurled at Commissioner Moss after a few of the circuit and indie reps trekked downtown Friday morning after getting

(Continued on page 54)

12 ACTS WITH 20-MIN. 'PLAY'

Chamberlain Brown will open a combination of straight vaudeville and condensed plays in the Lyric on 42d street, New York, May 14. Plans to use 12 vaude acts and a 20-minute version of a play three times daily at a 25-50c scale, changing weekly.

First play will be Brown's own 'Idle Tongues' and will finale each show the first week.

Lyric, former legit house, has had a varied policy the last few years. Lately it has been operated on a lease by Harry and Joe Brandt as a grind pix spot. While the combo of vaude and condensed plays is new to New York and especially Broadway, the idea has been tried out of town.

Invite Mrs. Wm. Morris to Serve Without Pay as NVA San 'Mother'; Maybe $200,000 on Current Drive

rs. Emma Morris, widow of the much respected agent and showman, William Morris, has been invited by the NVA Fund board of directors to serve as the 'mother' of the NVA Sanatorium at Saranac Lake, N. Y. Invite comes through Harold Rodner, Warner exec, who is handling the NVA reorganization for the circuits. Believed that upon Rodner's return from a Coast trip Wednesday (9) Mrs. Morris will signify her acceptance.

Mrs. Morris will serve without salary, visiting the San daily and residing at the Morris summer home, Camp Intermission, about five miles from Saranac. As the San's 'mother' Mrs. Morris will be carrying on what she has been doing for the past six years, only henceforth it will be official.

The annual NVA drive for funds, which commenced Friday (4), will be the most successful in several years, according to indications up to yesterday (Monday). While collection figures aren't yet available, with no reports having been made that early by the theatres, it appears that last year's $120,000 gross may be almost doubled. This due to participation of close to twice as many theatres. Houses involved in the current countrywide drive number 2,487.

Music Hall Too

All theatres taking part are using the talking trailer supplied by the NVA Fund. Talent comprises Walter Huston, Jimmy Durante, Robert Montgomery, Block and Sully and Lanny Ross. It was made at the Fox studio, New York, on film contributed by Eastman and DuPont, and arranged by A.P.

For the first time every Times Square theatre in New York and all the important independent theatres in the country, are participating as well as the Radio City Music Hall. Last year the NVA collections were nixed at Radio City.

With the overhead cuts to be made at Saranac Lake and in New York, and particularly on the latter's social end, the NVA will need about $200,000 to operate for the coming fiscal year. It is anticipated this amount will be obtained from the drive alone without necessity of resorting to additional fund raising. The funds recently advanced to the NVA by the circuits, to carry the organization between Jan. 1, and the current drive, will surely be covered.

The New York benefit show at the Metropolitan Opera House usually staged on the Sunday night following the drive has been postponed until next fall.

Upon his return Rodner, it is expected, will also name the San's new medical head and supervisor who will top the medical staff as well as assume the duties of superintendent which Mrs. Katherine Murphy relinquished last week. Report is that the new head man will be a sanatorium expert and specialist from the Coast. Besides medical duties he will be required to bring down the NVA San's present $32 a week per capita cost.

Rodner may also announce changes in the New York administrative end. NVA Fund hopes to move out of the costly 46th street clubhouse and into cheaper quarters by the first of the month, whether or not disposing of the New York clubhouse by then.

Mrs. Morris has devoted half of her life to the care of patients at the NVA San. Although she has had no previous authority she became the patient's favorite visitor through her many kindnesses. As the San 'mother' she will look out for the patients' social welfare.

Saranac Lake, N. Y., May 7.

Patients at the NVA San are in good spirits once more. The tension which has prevailed here for the past seven years eased up last week upon the departure of Mrs. Katherine Murphy.

Herman Levine, auditor, representing Harold Rodner, of Warners, is here straightening out the San's administrative matters preparatory to the arrival of a new medical head.

N. Y. Agent Asked To Sue Demarest for Palladium Cancellation

George Black, general manager of General Theatres, Ltd., of England, has requested Dick Henry, New York agent, to bring suit against Bill Demarest for breach of a six-weeks contract for the Palladium, London, scheduled to start May 21. Demarest had been booked for the annual 'Crazy Show' at the house.

Comedian, now in California, notified Henry and subsequently Black that he could not fill the engagement, due to the illness of Ruth Mix, daughter of Tom Mix, and a member of his act. When Black cabled that the 'Crazy Show' had been written around Demarest and that the comedian should sail with another girl, or with none at all, Demarest answered he couldn't work with a partner other than Miss Mix.

Jans and Whalen were a last-minute choice to take Demarest's place, sailing Saturday (5) for England.

W&V OPENS 5 TOWNS IN PA.-VA. TO UNITS

Wilmer & Vincent has opened five towns to units, playing the minnie revues on straight percentage deals from the first dollar.

Towns and theatres, are the States in Easton and Harrisburg; Colonial, Allentown; Norva, Norfolk, and National, Richmond. With the exceptions of Norfolk and Richmond, full-week stands, the theatres are three-day splits.

Joe Eagen, W. & V.'s general manager, is doing the booking.

Actors, Turned Pinkerton, Catch Up With Manager's Double Entry System

Vaudevillians playing percentage dates in the sticks aren't picking up any fortunes, but they are getting a world of practical experience in bookkeeping and private detective work. The acts say that in many spots in the hinterlands it's necessary for an actor to be more than an actor in order to obtain the correct change and a square count on a percentage engagement.

Lots of the boys on the hoof, who formerly couldn't pick a number between three and five, are now expert mathematicians, having had to delve into the intricacies of trigonometry in order to protect themselves against a wrong shake. In addition to keeping an all-day eagle eye plastered on the box office and door, the actors and company managers have to watch for hidden trick on the part of the house management, they contend.

M'g'r's Chiseling Sister

One unit playing the south discovered a fast one two weeks ago, but not until it arrived in the next town 50 miles away; too late to have anything done about it. The house manager's sister played stock in the box office all week, but it was explained at the start that she always sat in the cage and nothing more was thought of it.

Troupe learned later that the sister had a duplicate roll of tickets in her pocketbook, which she held under the ticket window sill, every now and then slipping the cashier a ticket to sell. The duplicate numbered tickets were palmed by the ticket chopper at the door, and the corresponding money deducted from the gross. As the tickets totalled up even, no discrepancies were noticed.

Many units, to guard against such stunts, carry their own printed rolls of tickets, which they insist must be used in place of the theatre's duerts before they'll sign the contract. They figure this as the safest means to check the sales of tickets, with no chance of the house slipping in a dupe roll if it hasn't one that matches. Another precaution taken by the shows is to demand that the show-owned ticket rolls be changed in color several times daily.

Variety Bills

NEXT WEEK (May 11)

THIS WEEK (May 4)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (11)
Paul Gerrits
Violet Carlson
Stuart & Lash
Long Tack Sam
(One to fill)
(4)
3 Cossacks
Ames & Arno
Sims & Bailey
Harry Burns Co
Eddie Garr
Buster Shaver Co
Walter Winchell
CLEVELAND
Palace (11)
Mr & Mrs Crawford
(4)
Jesse Crawford
DAVENPORT
Keith's
1st half (11-14)
Sally Rand Co

HELD OVER
2ND WEEK
NEW
KAY, KATYA and
laced by LEDDY & SMITH

Mattison's Rhythms
Academy
1st half (11-14)
Olvido Perez
Ray & Harrison
Ada Brown
Johnny Burke
California Rev
2d half (15-17)
Kellar Sis & L
Bob Hall
Howard Woods Orc
(Two to fill)
2d half (8-10)
6 Whirlwinds
Helene Daniels
Leavitt & Lockwood
Mel Klee
Duke McHale Co
BROOKLYN
Albee (11)
Mattison's Rhythms
Sims & Bailey
George Beatty
Eddie South Bd
(One to fill)
(4)
Robbins 3
Aunt Jemima
Ray Ellis & L
Johnny Burke
Long Tack Sam
Madison
1st half (12-13)
Jans & Lynton Rev
(Others to fill)
1st half (5-6)
4 Gyrals
Bill Telaak
Ada Brown
Goss & Barrows
Bryant Rains & Y
Tilyou
1st half (12-13)
Slokle & Gray Rev
(Others to fill)
1st half (5-6)
Martin & Martin
Bob Nelson
Herbert Faye
Earl Lavere
Pahl & Leet Rev
CEDAR RAPIDS
Keith's
2d half (15-17)
Sally Rand Co
Sally Rand Co
CHICAGO
Palace (11)
Sweet & Low
Romona
Jack Fulton
Hal LeRoy
(4)
Adler & Bradford
Carlton & Bellew
DETROIT
Fox (11)
Gracie Barrie
Buster West
Eddie Garr
Walter Winchell
(4)
Crazy Quilt
KANSAS CITY
Mainstreet (4)
Sally Rand Co
NEWARK
Proctor's (11)
6 Whirlwinds
I & Neele Stevens
Vic Oliver
D & E Barstow
Welst & Stanton
(4)
Olvido Perez
Zelaya
Jay Dillon's Rev
Arren & Broderick
Rex Cole Mts
NEW BRUNSWICK
Keith's
1st half (5-6)
Miacahua
Susan & Honey
Gordon, Reed & K
Marcelle & Williams
ROCHESTER
Keith's (11)
Benny Davis Gang
(4)
DeGuchi Japs
Zimbalist & Hamlin
Welst & Stanton
George Beatty
Don Lee & Trudina
SYRACUSE
Keith's (11)
P'rker & Sandino Co
Mel Klee
Bomby & Gang
Arren & Broderick
Great Gretonas
(4)
3 Whippets
I & N Stevens
Frank Richardson
Lewis & Ames
Rulz & Bonita
TRENTON
Capitol
1st half (4-7)
4 Cards
Peg Leg Bates
Harry Savoy
Cooper & Pickert R
2d half (8-10)
Milo
Goss & Barrows
Walman's Saxonets
(One to fill)

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
PARAMOUNT BUILDING
This Week: Ruthie Barnes; Johnny Boyle

Loew

NEW YORK CITY
Capitol (11)
Warings Pennsyl'n's
Boulevard
1st half (11-14)
Large & Morgner
Jerome Mann
Maud Hilton
2 Daveys
Samuels Bros Rev
2d half (15-17)
Bee Young Co
Beatrice Kalmus Co
Murray Gordon & I
Gordon Reed & K
O'Donnell & Blair
Orpheum
1st half (11-14)
Alf Loyal's Dogs
Joseph Pope Jones
Carl Shaw Co
Bobby Gilbert
Roye & Maya Rev
2d half (15-17)
2 White Flashes
Jerome Mann
2 Daveys
Bryant, Rains & Y
Bob Murphy
Paradise (11)
Thurston
State (11)
Gautier's Toy Shop
Hal Young
Dave Jones Co
Mills Kirk & H
Phil Spitalny Orch
BROOKLYN
Gates Ave.
1st half (11-14)
Bee Jung Co
Beatrice Kalmus Co
Murray Gordon & I
Gordon Reed & K
O'Donnell & Blair
2d half (15-17)
Zelda Bros
Arthur Lloyd
Buster Shaver
Maud Hilton
Samuels Bros Rev
Metropolitan (11)
Johnny Perkins U
Valencia (11)
Jas Evans Co
Lewis & Moore
Vera Van
3 Ritz Bros
Rimacs
BALTIMORE
Century (11)
Rector & Doreen
Geo Prentice
Johnny Lee & 3 L
Pope & Tyler
Kitchen Pirates
BOSTON
Orpheum (11)
4 Gyralle
F & P Trado
Robbins Sis
3 Swifts
Mann Robinson & M
(One to fill)
JERSEY CITY
Loew's (11)
Byers & Libbys
Andrea Marsh
Sid Page
Burns & Klesen
Alex & Santos Rev
NEWARK
State (11)
Arthur LeFleur
Roy Smeck
Louise Gay Rev
Joe Morris Co
Alex Morrison
PROVIDENCE
State (11)
Joe St. Onge Co
Willie Solar
Gordon Bergen Co
Young Worth & W
Graccila & Theo Co
WASHINGTON
Fox (11)
Chas Carrier
Adair & Richards
Russ Elmer & A
Daniels & Lyon

Paramount

NEW YORK CITY
Paramount (11)
Phil Harris Bd
Leah Ray
3 Ambassadors
Fred Sanborn
Moore & Revel
Georgie Tapps
BROOKLYN
Paramount (11)
Milton Berle
(Others to fill)
AUSTIN
Paramount (11)
Dancing H'neymoon
BOSTON
Metropolitan (11)
Up Pops the King
BUFFALO
Buffalo (11)
Dave Apollon Co
CHICAGO
Chicago (11)
Gloria Swanson
(Others to fill)
(4)
Roxy Gang
Oriental
Earl Lavere
(Others to fill)
(4)
Solly Ward
Kirk & Lawrence
Walter Nilsson
3 Racketcheers
Melvin & Raymond
Stan Kavanaugh
Vox & Walters
Jimmie Nell
Ted Cook
Marbro (4)
Buck & Bubbles
Calif Varsity
Ned Norworth
Lee Twins
Rio & Elliot
3 Fonzals
DALLAS
Paramount (11)
Let's Cheer
DETROIT
Michigan (11)
Lottie Mayer
FORT WORTH
Worth (11)
Wither's Follies
HOUSTON
Paramount (11)
H Timberg's Rev
MINNEAPOLIS
Minnesota (11)
Roxy Gang
OMAHA
Orpheum (11)
George Olsen Bd
SAN ANTONIO
Paramount (11)
Dancing H'neymoon
TORONTO
Imperial (11)
Mary Pickford Co

Warner

ELIZABETH
Ritz
1st half (5-8)
Up Pops the King
2d half (9-11)
Ray Hughes & P
PHILADELPHIA
Earle (11)
Honey Fam
Stewart Sis
Freddie Craig Jr
Frances Arms
Garner Wolf & H
Mazzone & Keene R
WASHINGTON
Earle (11)
Jarl Renes & V
Kay Hamilton
Geo Tessel
Seller & Wills
Sam Bennett
(4)
Great Gretonas
Lewis & Van
Oscar Lorraine
Oscar Lorraine
Van Horne Dancers
Cross & Dunn
(4)
Honey Fam
Violet Carlson
Emile Boreo
Donatella Bros

Harry—AMES and ALTHOFF—Hatti
Artists' Representatives, Personal Managers and Producers
1564 Broadway, New York—BRy. 9-8697
CARLTON EMMY, This Week (May 4), Casino Varieties, New York
"LET'S CHEER" Unit, Week May 12, Interstate Circuit
"BROADWAY TO RIO" Unit, Week May 11, Hippodrome, Baltimore, Md.

Independent

CHICAGO
State Lake (4)
Pat Rooney
Pat Rooney 3rd
Janet Reade
Roy Cummings
Florence Roberts
Mona & Marino
Roy Sedley Co
Clyde Hager
Herb Larimer Co
Countess Monte C
HOLLYWOOD
Chinese (indef run)
Gambarelli
Jack Powell
Cookie Bowers
Jackie Hughes
Billy Severin
100 Voice Ens
Grauman Ballet
LOS ANGELES
Orpheum (3)
Roee & Crandel
Hoffman
Semour & Corncob
Sylvia & Clements
Montrose & Kaye
Duker & Dove
Million Dollar (3)
J & G Dormond
Gum Sis
3 Ebony Steppers
Tex Morrissey
Geo Stacy

Fanchon & Marco

NEW YORK CITY
Roxy (11)
Del Campo
Nash & Fately
Garner Wolf & H
Wesley Eddy
Gae Foster Gir
(Others to fill)
DENVER, COLO.
Orpheum (10)
Fortunello & C
Ade Duval
Jay Mills
(3)
Novelle Bros
Jeanne Devereaux
Fields & Seeley
LOS ANGELES
Paramount (10)
Street Singers
Jay Whidden Bd
Art Frank
Vanderbilts
Mayer & Evans
Sunkist Ens
(3)
Ted Lewis
Sunkist Ens
PHILADELPHIA
Fox (11)
Billy Costello
Gilbert Diaz
Tom Dick & Harry
Chuck & Chuckles
Gladys Beck
(Others to fill)
SAN FRANCISCO
Orpheum (11)
Ted Lewis
Sunkist Ens
(4)
Kate Smith
Bettina & Sylvia
Sunkist Ens

Cabarets

NEW YORK CITY

Algonquin Hotel
Cookie F'rchild Orc
Jack King
Thomas Doriva
Clara Larinova
Inez La Vall
Clothiel Berryessa
Norman Astwood
Siltan & Mari
Maurice Shaw Orch
Lopez's Hawaiians
Airnue Rest
Ernie Hulst
Bal Musette
Millard & Anita
George Marshal
Pierrots
Madam Georgette
Mme Yvette
Leon Bedoro
Apache Orc
Bal Tabarin
Betty Calton
Paco & Estelle
Can-Can Orc
Beaux Arts
Lucien La Riviere
Casino de Paree
Frances Williams
Hal LeRoy
Jimmy Savo
Saxon Sis
Holland & June
Gomez & Winona
Cardini
Hinda Wassau
Leon Friedman Orc
Ben Pollock Orch
Casino Town Club
Breez. Fletcher
Allan Cales Orc
Central P'k Casino
Eddy Duchin Orc
Florence & Alvarez
Chapeau Rouge
Peppy de Albrew
Frances Maddux
Marian Davis
Galli-Galli
Godoy's Tango Bd
Dick Gasparre's Or
Chateau Cresta
Sedane & Swar
Evelyne Darville
Dave Bernie Orch
Club Kentucky
Yvonne De Brier
Renee Bernardi
Doris Sax
Gene O'Reilly
Bobby Douglas
Kitty Kelly
Edith O'Hallissey
Peggy O'Day
Joe Lewis
Wilma-Novak
Honey Burne
Dorothy Maxine
Helen Lorraine
Hal Thornton
Kentucky Club Orc
Club New Yorker
Jack Rees Orc
Club Richman
Jack Mason Rev
Lido Girls Orc
Commodore Hotel
Isham Jones Orc
Isabel Brown
Cotton Club
C C Rev
Aida Ward
Jimmy Lunceford O
Croydon Hotel
Charles Eckels Orc
Delmonico's
Blanche & Elliott
N Morton & Boys
Sid Tomack
Selma King
Dorothy Van Alst
Satch & Satchel
Joe Venuti & Orch
Dubonnet
Joe Fojer Orc
El Chico
Tanco & Lorca
Las Ajedas
Adelina Duran
Orlando Ricardo
A B C 3
Pilar Arcas
El Morocco
Arthur Brown
Jos C Smith Orch
Menendez Orc
Essex House
Glenn Gray Orc
Gov. Clinton Hotel
Enoch Light Orc
Ha-Ha Club
Danny Healy
Jack White
Jerry Bergan
Lillian Fitzgerald
Roth-Andrews Orch
H'lyw'd Restaurant
Rudy Vallee Orch
Eddie Peabody
Moore & Revel
Beauval & Va
Mickey Brantz
Iris Adrian
Mathea Merryfield
Marion Martin
Drucilla Strain
Gene Marvey
Jerry Lester
Holland Tavern
Florence Bender
Elmer Dade
3 Blue Chips
Hotel Dixie
Art Kahn Orc
Hotel Edison
Raginsky Ens
Hotel Gotham
P Van Steeden Orc
Hotel Lexington
Jack Little Orc
Hotel Lincoln
Pancho's Orc
Hotel Gt. Northern
Ferdenando Orch
Hotel McAlpin
Sam Robbins Orc
Hotel Montclair
Harold Stern Orc
Mario & Floria
Hotel New Yorker
Charlie Davis Orc
Hausten & Harden
Lcata Lane
Ruby Wright
Hotel Pennsylvania
Don Bestor Orc
Baron & lair
Hotel Pierre
Jack Denny Orc
Hotel Roosevelt
Rubinoff Orc
Kelly's
Chiquita Venezia
Peggy La Plante
Jeanne McCauley
Evelyn Thawl
Claire Osgood
Danny Higgens
Ira Yarnell
Carlos Lopez
Billy Plaza
Elaine McCoy
Carlos & Marchan
Joe Capella & Orc
Kings Terrace
Sid Tomack
Rich'dson Orc
Leon & Eddie's
Chas Drew Bd
Ron Perry Orch
Maison Royale
Antobal Cubans
Marlborough House
Vivian Vance
Michael Zarin Orc
Mayfair Yacht Club
Walker O'Neill Orc
H. Rosenthal Orc
Don Alphonse Orc
Plaza Hotel
De Marcos
Emil Colman Orc
Restaurant La Rue
Arthur Warren's O
Ritz Tower
Nat Harris Orc
Russian Kretchma
Kuznetzoff & N
Samovar
Mme Nicolina
Radnoff
Simon Philipoff
Mon'negro & Dorita
P Zam's Gypsy Bd
Savoy-Plaza
Freddie Martin Orc
Sernet's Pub
Gertrude Moody
Zora Gray
Pat Whalen
Billy Callgan
Ann Ross
Chris Meehan
Simplon Club
Owen & White
Estelle Taylor
King's Jesters
Wm Farmer Orc
Sherry's
Harry Bush Orc
Mario & Flario
St. Moritz Hotel
Leon Belasco Orch
Wilkins & Meyers
Shella Barrett
Vercell Sis
St. Regis Hotel
Vincent Lopez Orc
Minor & Root
Surf Club
Jack Myers Orc
Charlotte Murrie
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Jack Murray Orc
Theatre Cafe
Chas Strickland Orc
Henry Fink
Tic Toc Club
Cross & Dunn
R & E Reyes
Sugar Marcel
Mimi Rollins
Pomeroy Girls
Buddy Fishers Orc
Tuscany Hotel
Bela Lobloy Orc
Ubangi Club
Dave Martin Orc
Vanderbilt Hotel
Joe Moss Orch
Ward & Hopkins
Village Barn
Anthoni Trini Orc
Beth Challis
Eddie Ray
Geo McGuire
Frances McCoy
Josh Medders
Sir Jack Joyce
3 Octaves
Ruth Delmar
Rose McLean
Village Nut Club
Cliff Clifton Rev
Nutsy Fagan
Bebe Moffee
Dwight Fiske
Merle's Rest
Eddie Davis Orc
Moulin Rouge, B'kn
Larry McMahon
Connie Lang
Eleanore Gardner
Frank Morey
Martin Trini Orch
New Wonder Bar
(Union City)
Ann Pennington
Bernard & Rich
Gale Tracy & L
Lily Lido
Noel Sherman
Billy Arnold
Joe Pape
Edith Lowe
Ernie Golden Orc
Old Roumanian
B Thomashofsky
Regina Zuckenberg
Ethel Bennet
Anna Fiordorovna
Viola Cody Co
Sammy Calton
Dorothy Lee
Helen Dean
Sylvia Strauss
Frances Loring
Hy Lemberg
Ted Edwarde
Grabowsky Orch
Palais Royal
Georgie Tapps
3 Ambassadors
Edna Sedgwick
Peggy Strickland
Loomis Sis
Leah Ray
Nitza Vernille
Ina Ray
Jerry Cooper
Machil & LaValle
Phil Harris Orc
Val Olman Orc
Paradise
NTG Rev
Morton Downey
J Johnson Orc
Fellola Sorel
Ann Lee Patterson
Needa Kinkald
Bruno & Manon
Earl, Jack & B
Johnny Hale
Iva Stewart
Buck & Bubbles
Tess Gardell
Park Central Hotel
Chas Barnett Orc
Petit Palais
Dimitri & Virgil
Biltmore 3
Nan Blackstone
Jolly Coburn Orc
Place Piquale
Dario & Diane
Marion Chase
Louise Mitchell
Allyn Reese
Walsh Bros
Eddie Clifford
Milt Spielman Orc
Waldorf-Astoria
Maurice Cordoba
Margo
Carmen
X Cugat Orc
El Madriguera Orc
Wash Sq. Club
Frank Farrell Orch
Weylin Hotel
Michael Covert Orc
Wing Club
Harriett Lee
3 Jays
Wivel Cafe
Amy Atinsan
Jack Wick
Lillian Lorraine
Ami Pavo
Maldie Du Fresne
La Salle Orch

CHICAGO

Bismarck Hotel
(Walnut Room)
Blackhawk
Seymour Simons
Earl Rickard
Chez Paree
Henry Busse Orc
Club Leisure
Lucio Garcia
Billy Meagher
Joe Manni's Orch
Betty Chase
Jack Saxton Jr
'Sugar' Harolds Or
Club Royale
Lee Morse
3 Racket Cheere
Nellie Nelson
Szita & Annis
Dorothy Wahl
Fritz Miller Orc
College Inn
8 Evans Co-eds
Jimmy Mattern
Beuvell & Tova
Frankie Masters' Or
Congress Hotel
(Joe Urban Room)
Art Kassel
Robert Royce
Cherie & Tomasita
Colosi
Julia Lyons
Dorothy Henry
Deronda & Barry
Enrico D'Alba
Eddie Deering
Countess Boriska
Signor Barsoni
Art Buckley
Bob Tinsley Orc
Club Alabam
Trudy Davidson
Eddie Roth Orc
Drake Hotel
Slavic Ballet
Stanley Hickman
Biltmore 3
Frances Willer
Harriet Lindgren
Ruth Lee
The Crusaders
Earl Burtnett Orc
Edgewater Beach
Esther Todd
DeRonda & Barry
Art Carroll
Harry Sosnik Orch
Harry's N. Y. Bar
Don Penfield
Germaine LaPierre
Harry Harris
Al Wagner
Billy Meyers
Elmer Schobel
Joe Buckley Orch
Hi-Hat Club
Sunny Gaer
Jimmy Cassidy
Effie Burton
Rick & Snyder
Ruth Barton
Dot Meyers
K-9 Club
Billy Brannon
Half-Pint Jaxon
Ed Casey Orc
Leon La Verde
Earl Partello
George Oliver
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Marge & Marie
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Sylvia Lee
Yvonne Nova
Henry Mack
Adolina Dossena
Frank Sherman
Mural Room
(Brevort Hotel)
Earl Estes
Edgar Ice
Stan Ritoff Orch
Jaros Sis
Nut House
Moe Lee
Jo-Jo
Geo DeCosta
Harry Sherman
Jimmy Lane
"Opera Club"
Edwina Morshon
Lawrence Salerno
Tom Gentry Orch
Joee Rivas Orch
Pierce & Harris
Palmer House
Lydia & Joresco
Stone & Vernon
4 Calif's
Larry Adler
Chauncey Parsons
Abbott Girls
Paramount
Phil White
Julia Gerity
Edna Rush
Miss Harriett
Pearl Trio
Rainbo Gardens
Bill Aronson
Shannon Sisters
Laf'yette & L'Verne
Countess E v Losen
Keller & Field
Gaylene Sisters
Dorothy Thomas
Jules Stein Orc
Samovar
Karyl Norman
Leon Lavarde
Dawn Sis
Lyle Smith Orch
Alice Rydner
Terrace Gardens
Roma Vincent
Ainsley Lambert R
Clyde Lucas Orc
Tin Pan Alley
Al Sanders
Eadie Hayes
Crane Sis
Vernon Craig
Gwen Lorry
Barney Gugle
Stuart Woodbridge
Floyd Townes Orc
Via Lago
Bobby Graham
Crane Russell Orch
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler Bd
Al Garbell
Edna Leonard
Billy Richard
Art West
Jean LaMarr

LOS ANGELES

LOS ANGELES
Biltmore Bowl
Hal Roberts Orch
Cafe de Paree
Hacker & Gray
Marguerita Lucille
Sims Sis
Wanda & Dona
Ken Willmarth
Cocoanut Grove
Veloz & Yolanda
Ted Flo-Rito Orc
Club Ballyhoo
Donald Kerr
Anita Faye
Dorothy Ates
Les McNally
2 Peaches
Donald Fayerot Orc
Cotton Club
Ellington Orch
Hollywood Stables
Buchanan Co
Ted & Laurel
Ted Florito
Monia Hol
Joe Lewis Orch
Paris Inn
Little Morocco
Pep Pontrelli Orch
Monte Carlo
Jan Wilde
Carla Montel
Rose Valyda
Morello Bros
Shapslie & R 2

F.&M. Units in Indie As Competish to F-WC

San Francisco, May 7.

'Century of Progress Revue' is at the Roosevelt, Oakland, this week, F&M sending it into the remodeled legit house in competition to Fox-West Coast's stage shows at the Orpheum.

Roosevelt, owned by Charlie Michaels, played a stock group for past three months.

Empire, Newark, Folds

Empire, Newark, went dark Saturday (5). Had been playing stock since dropping the Max Wilmer roadshows last winter.

House was operated by Harry Herk, brother of I. H.

RKO Gets Blackstone

Blackstone, at $2,000, opens for RKO in Syracuse May 25, going to Rochester the week following.

Magician carries his own unit. RKO deal set by Max Tishman.

Saranac Lake

By Happy Benway

Leonard Cowley is inhaling ozone in Asheville, North Carolina. Boy did plenty of curing here.

Little Marya Blake, who came back to ozone it up here, is progressing very nicely with pneumothorax.

Spring has collected its toll, only 'four 'up' patients left in the san, Tommy Vicks, James Marshall, Danny Murphy and Hazel Gladstone, balance of gang all in bed.

Local firemen putting on a 'Hollywood Follies' and it looks like a sell out.

Murray Salet has taken over the management of the Overlook Club.

Betty Huntington, that new arrival at the lodge, can be remembered having been with 'The Gingham Girl,' 'Fountaina,' Carlos Opera Co., and for years a feature with the 'London Foster Girls.'

Louis Cohen (Warner, ex-vaudeville artist, is a newcomer at the lodge. A little run down, ozoning will do the trick for him.

Jackie Roberts, of Seed and London, new arrival here, now on the observation ogling period.

Ben Schaffer went and done it again. Started on exercise and before he knew it he wasted about three days of energy and is back in bed.

Herman Warner and NVA executive, at the lodge looking over the situation and making minor changes.

Chester Rice, well-known p.a. and globe trotter, is back here summering at the Santononi apartments, a yearly event with Chester.

Dr. Edward Wells, noted knife wielder and ex-NVA operating medico, still has a yen for the theatrical curers, his latch string always hanging out for the show folks.

When Romeo Donatella left the lodge the medico told him to be careful as he still needed nursing treatment, so last week he ups and gets married to Mary lynn, ex-NVA nurse.

A flock of Brooklynites motored in on Salvadore R gone and the Italian curer thought that he was being taken for a ride, but after a formal introduction, all was okay.

A. Bernard Merry, composer of 'My Buddy,' is back ozoning at Tupper Lake, N. Y.

Pauline Price, who saw a mess of curing here at the lodge, left with that all okay paper. She will Brooklyn it while preparing to change that name from Miss to Mrs.

Bert Sch immer, a new arrival at the lodge, is on the ogling list. A little run down and a few dabs of Dr. Wilson's treatment will do the trick.

Dan Astella gets his fourth 'cut' in two years. Dr. Warriner Woodruff doing the carving.

George Harmon (Joy Bros. & Gloom) seems to be snapping out of the in-the-rut feeling. That little boy has seen plenty of in-bed sieging.

Jerome N. Sewards, New York lawyer, week-ending it at the Leonard Grotte's. Grotte has ozoned himself into a mess of okay reports.

A petition was sent to Mr. Harold Rodner, signed by the patients of the San, asking him to please consider the retaining of Dr. George Wilson as the medico-in-chief of this institution. A better man would be hard to find.

Among the downtown curers who are knocking off good reports are Frisco DeVere, Chris Hagedorn, Mannie Lowy and Johnny Montalese.

Please write to those you know in Saranac.

Units Bring Units

Adoption of a unit policy by the Paramount, Staten Island, forced the St. George, opposition indie booked by Arthur Fisher, to follow suit last week. Latter has always been a five-act vaudfilmer, while the Par until Tuesday (1) played straight pictures.

First unit for the St. George, 'Melody Mad Parade,' went in Saturday (5). Par is booked by Joe Feinberg.

Creedon's Colored Unit

Billy Creedon has produced a new, all-colored unit, 'A Nite in Harlem.' The 35-people cast is headed by Mae Brady and her all-girl band.

Splitting this week between Newburgh and Poughkeepsie, N. Y.

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15 YEARS AGO

rom VARIETY *and Clipper)*

The Glorias, took the back page of VARIETY to stress the fact they had originated the skating dance.

Reported that a new picture house would be built for Rothafel, where they later put up the Bond building.

British govt. planning to build up ritish picture production. Asked authors to hold their stories to British release only. Famous Players—Lasky, planned to make film there if it became serious.

Baltimore police had to chase a picture theatre audience after it had been told to go home because there was a fire. Glued to the seats.

Rumor had David Belasco retiring after his next production. He led in harness.

Real French theatre announced for B'way. Just an idea that faded. There was a French troupe at the Garrick.

Al Woods moved a show from 44th street to 42d and business upped. Pointed out that location counted.

Actors' Fund was trying to secure passage of a law making it a misdemeanor to promise to play a benefit and then not show up. Angle was that volunteers got the advertising without working.

Raymond Hitchcock went to London for some dates but before sailing he had to post a $25,000 bond that he would be back in time to rehearse the new 'Hitchy Koo.'

50 YEARS AGO

rom Clipper)

Chicago was worried about overseating. Too many houses and still a couple more threatened. License fee raised from $200 to $1,000, but not much of a help.

For the first time in nearly 40 years New York was without a permanent minstrel troupe. The San Francisco minstrels had dissolved and none to replace. Philadelphia held out for 25 years more.

Jacques Kruger, who had long been one of the lights of Tony Pastor's co. presenting operetta and burlesque, went into musical comedy; his second step up the ladder. May Irwin had left a few weeks before to go to Daly's. Lillian Russell had been out all season.

First circus smash of the season April 27 when two of the stock cars on the Forepaugh train broke down near Lancaster, Pa. No great damage and the horses were shipped in other cars to the next stand.

Grandstand of Dr. Carver's Wild West broke down at Memphis and 20 persons hurt. Faulty construction.

Police arrested 16 persons accused of setting up tent saloons near Barnum's show lot.

Clipper listed some 20 major circuses about to open, and scores of lesser ones.

Owners closed the Comedy theatre, N. Y., 'rather than have Len Grover's 'Great Scheme' take in any more people.' Pretty poor show.

Strauss' 'A Night in Venice' given its American premiere at Daly's April 26. Handicapped by a poorly translated libretto.

Inside Stuff—Pictures

Publicity of income tax, subject to departmental regulations, becomes government policy again next year as result of Congressional approval of provision in new revenue law. Clause is compromise between extremists who wanted to revive the former statute and conservatives who oppose the practice in any form.

Makeshift provision, satisfactory to President Roosevelt, who never made use of discretionary powers given him last year to open up income statements to public examination, calls for filing of summarized statement along with formal returns. Citizens must state on separate blank their total gross income, statutory deductions, net income, credits against net, and tax liability.

Conceived as a means of curbing tax avoidance and exerting pressure to bring shearing of fat salaries, measure may lose most of its potency because of opposition of Treasury Department conservatives. Secretary Morgenthau and his chief aides are arrayed against the plan, but under terms of the compromise legislation have power to decide when and how these statements shall be examined by outsiders.

Suggestion is that the treasury will promulgate strict rules to prevent statements from being used to compile sucker lists or for other selfish purposes. Examination may be allowed only to persons with legitimate reasons and publication of information may be expressly forbidden.

A state right exchange man on the Coast gave a producer a new one in the matter of getting a picture for a projection room survey and then renting it out for previews. Man with his wife came to the producer saying they wanted to make a little money and would he let them have a certain picture to look at in their own projection room.

Picture was turned over to the pair and about five days later a friend of the producer inquired how much he was charging for a preview rental of the film. Producer stated he would not preview until he sold the rights. He was then told the picture had been shown in several spots during the week. At the end of a week the producer finally got his print back and inquired why the man had not looked at it in his own projection room. Answer was that the exchange man felt he would like several audience reactions before he bought and thought previews were best way to get them. Producer, however, got no revenue for these showings though the exchange man admitted he collected rentals.

The publicity head of a major Coast studio held a staff meeting recently, at which time he declared not one member of his department knew the first rudiments of publicity writing, and threatened to install a school for writing for the underlings. Gang were plenty burned, as most of the press agents had held top spots in both the publicity and newspaper fields for many years.

He further insisted that the company was not selling any of its personalities, and every person under contract, when mentioned in a story, was to be credited with the last four pictures he appeared in for the company—regardless of how long ago the pictures were released. Department members fought back with argument that newspaper and syndicate writers would not take publicity puffs of such an obvious nature and other studios would lick the tar out of them in stories planted with such a plan in operation.

N. . Daily News, which has been given to editorializing on show topics of late, minces no words in catechizing the Dickstein bills against foreign talent being imported into the U. S. This particular editorial was augmented by a cartoon which is a replica of an M.D.'s prescription, 'To cure the American movie industry of making the world's best pictures—bar out the best actors from other countries.'

Attitude of the N. Y. tabloid is that even if the Garbos, McLaglens, Colmans, Arlisses, Deitrichs, Brooks, et al. do come over, they make money not only for American producers but enable American supporting companies to flourish, they spend money in America, etc.

Ed (Bish) Lenihan, manager of the Rialto, N. Y., went to bat in court with a doctor who got his dates mixed and sought a fee for a visit he didn't make. Medico attended the Lenihan kids one day and looked over the Bish, too. After being paid his fee, the physician claimed he called to attend the manager the following day and sent another bill. Mrs. Lenihan was put on the stand, court asking whether the doctor did make a second visit. She answered:

'No, but he telephoned and asked: 'Well, how is the big donkey today?' Case dismissed.

Paramount lawyers are holding up the Fox West Coast deal for Par's Coast theatre properties until proper appraisals of these properties are had, although otherwise the deal for the FWC takeover is set. Fox is sending Dan Michalove to the Coast to make such appraisals in association with a couple of members from the Par home office who also have been sent to the Coast for this work.

The FWC-Par deal is a percentage arrangement, FWC to operate and Par shares in profits. Deal does not include the Paramount, Los Angeles, which remains under Fanchon & Marco operation.

Neil F. Agnew's appointment as general sales manager in Paramount under George J. Schaefer, v.p. of the distribution branch, was a created post to relieve Schaefer of much of the detail resultant from his increased duties as general manager of the entire company, taking in other subsidiaries. Agnew has been acting as assistant sales manager in charge of the western territory.

Many majors have decided on a Manhattan title cycle. Seems to trail 'Manhattan Melodrama' (M-G).

Radio has 'Romance of Manhattan' in script form, while Paramount is making 'Manhattan Merry-go-round'.

Fox is also working on a story with a Gotham title.

Going to the recent MPTOA convention at Los Angeles after disposing of his theatre holdings in Tulsa, Okla., F. R. Smith is staying in California and may locate there permanently.

Smith has leased or sold all of his picture houses and with his wife and daughter is living in Beverly Hills.

Aftermath reports that there were under 200 bona fide exhibs at the convention in L. A. have gotten back to MPTOA and they are registering indignation. They claim they have the stubs to prove 985 persons paid $10 a head at the dinner and that of these 425 were 'actual theatre owners'.

Capitol, N. Y., is running Hollywood preview reviews as trailers on incoming attractions.

First time a Broadway theatre has singled out Hollywood advance notices for builder-uppering. All are trade paper notices.

When Winnie Sheehan wants to forget about celluloid he hies himself up to Frisco and three friends. Producer goes north to discuss politics and economics with an undertaker, a priest and a grocer.

A divorcee who hit the Coast recently with plenty of publicity on her social affluence is evidently not so hot when it comes to meeting her obligations. A Beverly Hills cleaning establishment extended credit when it read about her standing, etc., and went the limit for a big account.

When the bill was presented stalling was the process and the cleaners finally cut off the account. And the young lady flitted east without remembering the amount.

Inside Stuff—Music

On the theory that the American Society of Composers, Authors and Publishers has been operating on its own stringent lines, Federal Trade Commission investigators have been around New York interviewing outsiders on ASCAP's modus operandi.

Federal T. C. interest dwells on the proposition that it discourages new music publishers coming into the business as new firms must go on a compulsory one year's probatonary period, sans any remuneration. After year is up, the publishing firm is then given a classification rating. Meantime ASCAP has free use of these new firms' music catalogs, with no compensation to the publishers just starting in the business whether or not they turn out a flock of hits in that first year of operation.

N. Y. Daily Mirror's cable dispatch from London recounting that the Mills Brothers, their mother and several other colored people in England are having difficulty finding hotel accommodations is a total surprise on this side.

Irving Mills, who took the Calloway and Ellington orchestras to London, is repeating in August with Ellington. Mills is the former partner of Tommy Rockwell who took the Mills Bros., et al. over with him on this present trip. Rockwell's N. Y. reps are likewise surprised and know nothing beyond the Mirror's item.

Publishing firm with an extensive musical comedy and operetta brary has incurred the ill will of the ad agencies by its practice of refusing to extend the use of restricted numbers because the bandmen involved won't play the same house's pop releases. Radio department heads of these agencies are taking steps to prevail upon CBS and NBC to file a protest against what they term as 'unjustified obstructionism' with the American Society of Composers, Authors and Publishers.

Procedure that the general manager of the publishing firm pursues is invariably the same. When the society advises him that such-and-such band has through one of the networks asked permission to use a restricted tune from the firm's catalog he gets in touch with the band and puts on a plug for some of the numbers lately acquired. If the combo fails to agree to include in the proposed program at least one of the new tunes the bond hears from the network that the application to ASCAP for use of the restricted composition has been turned down.

Agencies declare they resent the attempt of this firm to use its restricted catalog as a club to obtain plugs and that if they cannot get satisfaction through the networks they will retaliate by banning the publisher's works entirely from their programs.

Musicians' Union, 47, at Los Angeles, is on the warpath against alleged chiselers within its ranks who are working below scale and through collusion with their bosses are hiding their real salaries.

Several offenders at niteries were on the carpet recently with one musician fined $250 and given 10 days to pay or be expelled. Officers say that similar penalties will be assessed in the future. Same union recently assessed $1,000 and $500 against two band leaders for paying below scale.

William H. Woodin, who died May 3 of nephritis, besides being a well-known industrialist and a member of the Roosevelt cabinet, also achieved note as a composer and was at times interested in the music publishing business. Among his best-known compositions are 'Chinese Magic,' 'Unknown Soldier' and 'Danse Tartare.'

Inside Stuff-Vaude

Two months ago Caroline Marsh, 19, couldn't get a job. Last week she tripled in vaudeville at Loew's State, New York, on the floor at the Casino de Paree, on the air on the Fleischmann (Rudy Vallee) program, and both Metro and Paramount booked her for screen tests.

Miss Marsh's fast rise came practically without previous experience. At the State, where she replaced the Saxon Sisters, forced out in the middle of the week by illness, Miss Marsh was facing her first theatre audience. Vallee broadcast was her first time on the air.

Miss Marsh comes from an Italian-American family of Brooklyn. She studied for opera, but a throat operation halted that. Her first public appearance was on a La Guardia campaign ballyhoo show during the New York elections last fall. Her first profesh engagement was in 48th street restaurant, and lasted six weeks.

Max Hart heard Miss Marsh sing at the restaurant and placed her under contract. Johnny Hyde of the Morris office, handling her bookings, engaged Al Siegel to coach her. Commencing last week she became Siegel's latest 'protege'.

When Mel Klee walked out of the Grand Opera House, N. Y., last week, it left Alex Hanlon, who books the spot, stranded for an act. Irving Yates impressed Ann Pritchard & Co. as a favor for Hanlon.

When the act got there, not knowing the house was non-union, it had difficulty having its scenery hung. It decided to play a cuffo first show in order to give the house a couple of extra hours to get a substitute act. Miss Pritchard, Jack Goldie and the Sibley Sisters in the revue got into costume only to be told 10 minutes before ready to go on that the house meantime had procured a single, so the on-the-cuff show wouldn't be necessary. It has cured Pritchard-Goldie Co. of doing any more favor shows.

In defeat there may be victory for Helen Kane's losing decision in the N. Y. Supreme Court against Paramount, alleging that the Max Fleischer-Betty Boop cartoons infringed on her singing style. Suit brought Miss Kane to the fore once again and she has a number of personal appearance bids.

New York tab papers made much of the Kane-Par suit and bookers figure Miss Kane is again b.o. timber. She has been in retirement more or less since marrying Max Hoffman, Jr.

Ned Alvord had a press agent's holiday in Japan where he splurged on colored booklets and gold-lettered billboard paper for the Marcus Show, cost being comparatively small. From the way he addressed correspondence to friends here it was indicated the cutaway kid also absorbed a working knowledge of the language.

Alvord claims that when the show returns from the Orient there will be added attractions from the various countries visited. Show will then have the new title of 'Marcus World O'Girls'.

Milton Berle is getting $2,500 this week at the Paramount, New York, and draws the same next week in Brooklyn. It's his highest New York salary thus far, and represents a substantial raise over the $750 he was getting less than two years ago.

Don Tracy's novel, 'Round Trip', which Vanguard is publishing May 24, has not been sold to Warner Brothers as reported. Book is now in the hands of several major companies but no deal completed as yet.

Loop Legit Sniffs Record Summer Season on Bustle of World Fair

Chicago, May 7.

Chicago is going heavily after legit biz this summer, with every available house being readied for a production during the World's Fair period. Shuberts are particularly active with plans and expect to have shows in four spots, Selwyn, Harris, Grand and Great Northern.

Particularly interesting is the Great Northern theatre, which has been considered a dead issue for the past three years. J. J. Shubert has been in town looking over the spot and it's understood a summer season of operettas and possibly Gilbert and Sullivan will go into the house. Grand Opera House will also play musical comedies and operettas. 'Gypsy Love,' set for the opener, next week.

Shuberts

Sam Gerson went to New York last week on several Shubert deals, particularly on rental propositions for the two Shubert leaseholds, the Selwyn and Harris. Harris is practically set for the Paul Ash presentation of the Fritz Blocki-Charlie Niggemeyer show, 'The Dashing Widow.' Originally scheduled with Peaches Browning in the lead, it will open without Miss Browning due to the fact that the under-cover angel on the show wouldn't put up coin if Miss Browning was assigned to the lead spot.

Also set is a new show with Irene Rich, coming into the Blackstone about June 1.

Besides the loop there are several Fair angles for legit attractions. In the bag are the Shakespeare tabs for the English Village, where they will give six shows daily, every show a different play.

At Belgian Village will be a dramatic school production of several Molière plays.

'Wings of a Century' concession will again deliver its regular dramatic show presentation of the progress of transportation.

SALMAGGI'S PHILLY TROUBLE WITH COIN

Philadelphia, May 7.

Alfredo Salmaggi's Chicago Opera Company has been running into plenty of squawls during the local engagement. Organization opened at the Shubert week before last, after two postponements, and played along until last Tuesday (1), which gave it a full week. Then, after two days' lay-off, they went to the Metropolitan and played one show Friday and two on Saturday.

In the meantime everybody was hollering for do-re-mi. One night back-stage disturbance became so strenuous that a riot call was sent in to City Hall. One of the baritones, De Muro, balked entirely and spent his time walking back and forth in front of the box office on the night he was supposed to sing in 'Aida.' Reports along the street had H. T. Craven (former critic here and local p.a. for the crowd) as being the only one to get any coin.

Arangement at the Shubert had been a week's rent down in advance to Max Rudnick, who has the house and has been running burlesque there. New terms couldn't be arrived at after the first actual week of playing and that's why the company moved to the Met. Continuance is very, very doubtful indeed.

Other outfit, the New York Opera Company, comes into the Academy of Music May 14.

Engagements

Wendy Atkin, Burford Hampden, Marcel Journet, Lillian Brennard Tonge, Philip Tonge, Jane Bramley, Leslie Barry and Walter Holbrook, 'The Wind and the Rain.' (Road company.)

Betzi Beaton, Bettina Hall and Robert Halliday, 'The Only Girl.'

Leonard Ceeley, Hannah Toback, 'Bitter Sweet' (revival).

Loretta Dennison, 'Follies.'

Roger Gerston (California Collegians), 'Roberta.'

Ralph Remley, 'Ah, Wilderness', El Capitan, L. A.

Queenie Smith, Leon Janney, Ann Dere, George Carleton, Frederick Forrester, Tucker McGuire, Sheila Trent and Jack Davis, 'Every Thursday'.

Trousdales Disband

Dallas, May 7.

losing their four-week stay at the Uptown, the Boyd B. Trousdale players disbanded for the season, Trousdale leaving for Chicago to look-see the fair.

Going to Dubuque, Ia., to join the Jack Ripley players were L. Lucille La Valliere, Jay R. Coggshall and Ted Hawkins. Ruth Whitworth and John Morris left a week ago for Des Moines. Betty Froman went to Minot, N. D.; Jerry Houck to Calmuth, Ia. Josephine Generro remains here for a few days before leaving to fill a contract with Station KIZ, Denver.

'Shall We Dance?', three-act play authored locally by North Bigbee and Walter Holbrook, was presented in its revised version by the troupe in closing its stay at the Uptown.

Piece, produced last year by the Oak Cliff little theatre of Dallas, was rewritten to shift its depression theme, but still retains its original emphasis on fast modern comedy.

Discrimination Is Charged by Colored Actors

Players in 'Stevedore,' which is attracting attention at the Civic Repertory theatre, N. Y., were asked to give a Sunday night performance in aid of the Stage Relief Fund, but the colored contingent in the cast protested on the grounds that their people have not benefited from the Fund. Stage Relief denied that the charge of discrimination was justified.

Relief heads stated that, while some colored actors have been assisted, applications from others had been rejected because the identities of the applicants could not be verified. Before aid is given, applicants are identified as authentic professionals by checkups with Equity, the Actors Fund, NVA and other relief bodies. There are few colored actors in Equity or the NVA.

To meet the problem a committee was named last winter to stage special benefit performances uptown for needy colored actors. Committee finally dissolved, claiming it could not get assurances of support in Harlem.

PLAYS OUT OF TOWN

AH, WILDERNESS
(WILL ROGERS)

San Francisco, April 30.

Henry Duffy production by arrangement with New York Theatre Guild, presented at the Curran, San Francisco, April 30. Staged and directed by Russell Fillmore, with Will Rogers starred.

Nat Miller	Will Rogers
Essie	Anne Shoemaker
Arthur	James Macklin
Richard	William Janney
Mildred	Charlotte Henry
Tommy	Jay Ward
Sid Davis	Ralph M. Remley
Lily Miller	Martha Mayo
David McComber	John H. Dilson
Muriel McComber	Mary Blackford
Wint Selby	Lex Lindsey
Belle	Helen Flint
Nora	Anne O'Neill
Bartender	Hal Price
Salesman	Clyde Dilson

With Will Rogers in person to play a role to the hilt, as well as to draw the business, Henry Duffy has gone the limit in providing the best all-round cast and production for 'Ah, Wilderness' that any of his Coast shows have enjoyed.

Rogers is more Rogers than Nat Miller, but the two characters are synonymous. He does his usual head-scratching, with the shy look and the hesitant drawling, and makes the part so enjoyable that the opening night's customers were the most enthusiastic anyone around the Curran could remember. And the house was jammed.

Will Rogers doing Eugene O'Neill is unique, to say the least, so much so that in his curtain speech the bard of Oklahoma said he was now ready to do 'Hamlet.' Two outstanders in the supporting cast were William Janney as Richard, the moon-struck adolescent, and Ralph M. Remley as Sid Davis, the bibulous family friend. Janney, picture juve, grew with the strokes the difficult portrayal. No less proficient was Remley, who tagged right along at Rogers' heels for the laughs, and did a workmanlike job throughout. Jay Ward as the kid brother was up fore, too.

Anne Sheemaker as Essie Miller and Martha Mayo as Lily Miller shared the femme honors, and James Macklin as Arthur was okay. Charlotte Henry, the Alice of Paramount's 'Alice in Wonderland,' still looked like that character. She needs a little more voice training for stage work. Lex Lindsey stood out in a brief bit, as did Helen Flint in the shady lady part.

Russell Fillmore's staging and direction were up to par, and costumes and settings effective and authentic. *Bock.*

I, MYSELF

Philadelphia, May 3.

New firm of Pearson-Baruch, Inc., presenting this try-out of a serious play by Adelyn Bushnell is somewhat of a tough spot here by reason of being stuck in the middle of the Erlanger theatre's season of cut-rate, Wee and Leventhal second company plays. 'I, Myself,' is a brand new play, definitely above the average of the theatre's attractions, and makes its appeal to a special, artistic clientele which it will hardly be able to reach in this city because of the booking peculiarities.

Charles Hopkins has done a swell job in directing this very serious and sometime morbid play and the cast, as a whole, does exceedingly well by it. Chances of box office

(Continued on page 62)

Inside Stuff—Legit

Max Gordon denies that ERPI owns half the picture rights of 'Dodsworth' or any part of his halt, rights reposing equally between himself and the authors—Sinclair Lewis, who wrote the book, and Sidney Howard, who adapted for the stage.

Gordon maintains that the picture firm loaned him $35,000, but all he agreed to do was to pay off and try and have the screen version filmed in ERPI's Long Island studio.

'Love Kills' drew something of a razzing on its premiere at the Forrest, N. Y., last week. Drama was presented by Ida Lublenski Ehrlich, wife of Dr. Simon Ehrlich. An industrious press agent stated that she wrote a play for the late Mrs. Minnie Maddern Fiske. Mrs. Ehrlich was collaborator on 'Helena's Boys' in which Mrs. Fiske starred.

Show booked the house on a rental basis for one month, three weeks' rent being on the line in advance.

'Brain Sweat', the John Charles Brownell colored cast comedy, may reach the boards again next season. Managerial set-up, however, is expected to be different from the Henry R. Stern-James Montgomery combination which put the show on recently at the Longacre, N. Y., and yanked it in four days, although the show was regarded having a chance.

Stern and Montgomery's rights will expire June 2 unless they pay additional advance royalty to the author. Meantime the play is being considered for presentation in London.

Some doubt whether 'Annina', which starred Jeritza on tour this spring, will be among the fall entrants on Broadway. Business was extremely spotty after excellent attendance in the early weeks. Seemed the operatic star drew music lovers in Boston where the show grossed $28,000, and Philadelphia where the takings went around $22,000.

Yet Pittsburgh only grossed $13,000 despite an advance sale of $9,000. Chicago, too, was a disappointment.

Four weeks' run of 'Biography', starring Alice Brady, split between Los Angeles and San Francisco, netted the Coast producers around $200.

Two weeks in 'Frisco topped the L. A. gross by several grand, but not sufficient to warrant further play dates.

Plays on Broadway

LOVE KILLS

Drama in three acts presented at the Forrest May 1 by Ida Lublenski Ehrlich; written by same; Vivian Gleesen and Marion Green featured; staged by Percival Vivian.

Douglas Cameron	Marion Green
Robert Barton	Harry Hanlon
Harry Deming	John Parrish
Pearl Barton	Vivian Gleesen
Arthur Coyle	Bram Nossen
Doctor	Hendrick Joyner

Weird dramatics, plus the weirdest acting yet, tabs this play among those which never should have reached the stage. That the author supplied the bankroll explains something.

First-nighters laughed at a suicide, and there were remarks from out front, also unexpected guffaws the cast, which doubtless Waring had a tough evening. Attempts at effects with back-stage spotlights seemed just as faulty as the show itself.

Young actress for whom much was claimed fluttered about the stage incredulously, impression being that she was either badly coached or is imbued with a Garbo complex.

Father's bank is tottering, but financial aid comes from another middle-aged male who admits he has millions to spare. So he lends a large chunk of coin to papa with the stipulation that his daughter Pearl become his bride. She does, giving her young man the air.

So a year or two elapses.

Chap she loved returns, accompanied by a rotter whom the husband objects to. Seems the man about town did one good deed—saved Pearl from a bawdy house, to which she was lured after missing her train. Realizing he is a no-good guy, the man takes poison and slowly expires, with his kisser buried in a cushion. Pearl flutters back and forth—she wanted to go, but he asked her to stay—instead of fetching a doctor.

Husband enters, demanding to know the story. She does and she doesn't tell it, through a curious switching on and off of spots that brought audience titters. While the guy is passing out Pearl soothingly says something about heaven taking care of him and a feminine voice in the audience cried: 'What about us?'

Anyhow, Pearl is kicked out, goes to live with her former suitor, who quickly tires of her, and she leaps from the window. To those who did not return for the last act it was reported they all brodied after her.

Vivian Giesen is the fluttering one. Marion Green, once a warbler, plays the rich husband. Four others complete the cast. One set which cost little. But the authoress-presenter put the rent in advance for several weeks. *Ibee.*

PICNIC

Comedy drama in three acts presented at the National, May 2, by Arthur J. Beckhard; written by Gretchen Damrosch; staged by Kaye Lowe.

Helene	Jean Adair
Lois	Esther Dale
Philip	Marvin Kline
Mademoiselle	Frieda Altman
Mona	Olive Corn
Larson	Jan Ulrich
Walter	Fred Leslie
Robert	Percy Waram
Guba	Millard Mitchell
Vera	Joana Roos
Mr. Mooney	High Rennie

Spring crop of plays continues as backward April's weather was. One or two were slightly warm but 'Picnic' is not included in these.

Arthur J. Beckhard bounced into the spotlight several seasons back by spearing a late season success, 'Another Language.' His attempts to follow suit failed to materialize twice this spring.

Gretchen Damrosch authored Beckhard's latest try, a drab story in which uninteresting people are concerned. There are a number of ideas propounded by the various sets of characters but the objective is pairing off two couples matrimonially inclined or otherwise, one being a May-November union.

Scene is a country home. Philip, son of the household, has been associating with radicals and is all for 'the cause,' motivated by anything that attracts the attention of the group. Vera, principal soap box speaker of the group, crashes a plate glass window with a stone and Philip invites her to the house to prevent getting pinched.

The greenness and tranquility of the countryside is all very new to Vera, but she gives a demonstration of speechmaking prowess while on a picnic arranged by Philip's mother, Helene. Latter, a cranky old girl, stops and scolds Vera, and, when she has to walk home, is more irascible.

Her middle-aged brother, Robert, is an attorney who blithely lets radical ideas roll off his knife. With Vera's arrival on the scene his days as a bachelor are over. She tells of hardships, her reason for joining the reds. But tasting the comforts of middle class luxury is enough to change her attitude on life. Vera tells Robert that she loves him and that's all he wants to know. Philip can't absorb the idea but they walk out, assigning him the care of his mother.

There is a buxom spinster, Lois, with something of a bankroll. Unable to grab a husband she annexes herself to Guba, an undernourished member of the group. Sensing that he won't have to battle with poverty, Guba exists with the sex-starved Lois, again despite Philip's objections.

Perhaps the main trouble with 'Picnic' is that it provides few laughs, nor is there a dramatic punch, besides which the story is not interesting. Joanna Roos seemed colorless as the supposedly fiery Vera. Percy Waram, Fred Leslie, Jean Adair and Esther Dale are present but the performance is a long, quiet evening of little diversion. *Ibee.*

(Withdrawn second night; ed for the record.)

JIG SAW

Comedy in three acts, presented at the Ethel Barrymore, April 30, by the Theatre Guild; written by Dawn Powell; staged by Philip Moeller; Ernest Truex and Spring Byington featured.

Rosa	Virginia Tracy
Porter	Albert Bergh
Bell Boy	James York
Letty Walters	Cora Witherspoon
Del Marsh	Ernest Truex
Claire Burnell	Spring Byington
Nathan Gifford	Elliot Cabot
Frank Mason	Charles Richman
Julie	Gertrude Flynn
Mrs. Finch	Helen Westley
Ethel Mason	Mabel Kroman
Simpson	Shepperd Strudwick

Fairish farce comedy diversion is 'Jig Saw,' which is the sixth and final presentation on the Theatre Guild's, current season production schedule. Some chance of going into the summer period because of its late start, but moderate money is indicated rather than standout grosses.

Guild usually completes schedule before the first of May.

(Continued on page 62)

WEE, LEVENTHAL OUT OF PROV., STOCK IN

Providence, May 7.

Modern Theatre, associated with Wee & Leventhal in the presentation of cut-rate road shows, quits the legit policy Saturday (12), this week's show, 'The Curtain Rises,' with Louise Groody, being the last. Failure of public to respond despite low prices is responsible for the break. Top price is 99 cents. House tried two for one's but no go. Papers very kind on advance publicity, but reviews for the greater part were lukewarm. Policy lasted four weeks, only, and followed a season of burlesque.

Management will make one last try Monday (14) to keep house open, swinging into dramatic stock with 55 cents as top price. If Providence doesn't support the new move, theatregoers will have to depend on the little theatre movements for their legit fare. Four weeks is the limit set for tryout of stock.

YIDDISH LEGIT P.A. TREASURERS UNIONIZE

Yiddish Theatrical Agents and Treasurers, newly formed union consisting of the front-of-the-house men in all Yiddish legit houses of the United States, has been recognized as a separate affiliate of the American Federation of Labor. Press agents are included in the membership.

Group is working on an agreement regarding wage scales and hours to go into effect for next season.

Union, known officially as Local 18032, is headed by Theodore Silbert. Other officers are Joseph Grossman, v.p.; Harry Kaufman, secretary, and Max Sager, treasurer.

'Biography,' Hampden Hub's Only Legit Fare

Boston, May 7.

lography,' at the Hollis, is the only legit hangover this week; and the newcomer tonight is Walter Hampden, holding Colonial open for one week. Hampden's advance sale looks as if he will come close to Helen Hayes' all-time drama record here, set last fall, when, in this same Colonial, largest legit spot here, she piled up $23,500 first week and same her second.

Hampden presents four plays, 'Richelieu' being the opener, then 'Servant in the House,' 'Hamlet' and 'Macbeth.'

Wee & Leventhal bring 'Green Bay Tree' to Hollis next Monday, first showing of that play here.

Equity Now Favors W. & L. Stock, Ironically Booted Into Success

Rotary stock is defined by Equity as an experimental phase of show business which may point the way to rejuvenation of the road, in some measure at least. Its development in the east is in a pro and con status but indications seem to favor this newest form of out of town bookings.

After several conferences between Equity leaders and Wee & Leventhal as the latter expanded their stock wheel, operating conditions have been agreed on and firm's rotary activities will extend through next season without any anticipated changes in the agreement.

Recognition of W.&L. and its increased activities is an ironic reaction to the firm's standing a year ago. At that time W.&L. was criticized by other showmen and their system of throwaways was blamed for much of the bad business on Broadway. Firm's cheap ticket plans were ousted by the legit code but actually the stock men were kicked into success, going out of town where the code failed to operate so far as their stocks were concerned.

Agreement with Equity stipulates that if an engagement is for less than four weeks, the management must pay for the actresses' wardrobe. Male members of casts, however, must supply their own clothes. Since the W.&L. shows play eight performances and pay for extra shows, there seems little difference between rotary stock and usual road attractions.

Real difference lies in the fact that as stock companies—there are five currently operating—fewer stage hands are required. Also there is a saving in transfer expense and thefe is no transportation costs on settings, each house supplying its own scenery. Shows, therefore, can operate to profit at modest grosses, averaging $5,000 weekly. Takings of $8,000 over a period of weeks in one stand are said to have returned a profit of $1,000 weekly to the firm.

Whereas, salaries originally paid By W.&L. in its revivals in New York were under the code minimum, it is now claimed that no actor is getting less than the code stipulates except several junior players, while the leads are being paid as much as and more than average Broadway shows are paying this season. That is the reason that Equity now rather favors the W.&L. activities, along with the fact that the firm is keeping actors engaged.

There have been some objections to the firm by some actors, but such contentions have not been upheld. Claims that cheap price admissions have 'ruined' several stands appear not to be taken seriously either, it being pointed out that the spots referred to were already bad and virtually showless.

Back stage labor appears to side with Equity in feeling that W.&L. is keeping people employed and for that reason went to bat for the company when it was proposed that the revised code rule out cheap ticket activities. How the new code will handle the matter has not been indicated.

Current Roadshows

(Week of May 7)

'Affections, Ltd.,' Studebaker, Chi.
'Ah, Wilderness' (Will ogers), Curran, Frisco.
'Big Hearted Herbert,' Cort, Chi.
'Come What May,' Boulevard, Jackson Heights, L. I.
Katharine Cornell, Wilmington, 7; Harrisburg, 8; Williamsport, 9; Ithaca, 10; Rochester, 11-12.
'Memory,' Iltmore, L. A.
'She Loves Me Not,' Belasco, L. A.
'Shim Sham Revue,' Music Box, Hollywood.
'The Shining Hour,' Selwyn, Chi.
Walter Hampden, Colonial, Boston.
'Yoshe Kalb' (Yiddish), Los Angeles, 6; Denver, 9; Kansas City, 11.

Warners Backing White's 'Scandals' Summer Show?

Two listed summer major musicals for Broadway are George White's 'Scandals' and 'The Family Album,' latter to be presented by the Shuberts. 'Scandals' will be backed by Warners, it is understood.

White's revue is expected to establish Warners' Hollywood theatre as a legit house. Hollywood has been a problem since it opened, wide stage having been designed for wide screen, which failed to eventuate. Theatre is to be remodeled, according to plans.

Hollywood was mentioned for stage shows previously, but rental demands were too high.

Mixup on Pic Rights To 'Ladies,' but Metro Grabs It for $50,000

Delay in consummating the sale of the picture rights for 'No More Ladies,' Morosco, N. Y., narrowly averted charges being filed with the Dramatist's Guild against the Shuberts by A. E. Thomas, the author. Understood the mix-up was untangled, with Metro getting the rights for $50,000.

Purchase price was agreed on some time ago. It was reported, however, that when the contracts were about to be signed, the Shubert office sought to ring in the rights to another show, contrary to the Basic Minimum Agreement, which bans bloc sales. 'Blossom Time' was the show mentioned, but Metro refused to consider such a buy.

Following the author's appeal to the Guild for action, a different slant on the delay was brought out.

It appears now that the Shuberts sold the British stage rights for 'Ladies' to Gilbert Miller, with the latter insisting on dating the film's British release six months after January 31, 1935. Miller planned staging 'Ladies' over there this spring, but presentation was set back when Miller broke his leg.

'ROOMS' YANKED DURING REHEARSAL; PAY CLAIMS

'Furnished Rooms', legit show with an all-feminine production set-up, was withdrawn during rehearsals. Show is now slated for presentation by Edgar Allen. Originally interested were Ronnie Madison, M. S. Pasquier and A. R. Miller.

Cast was paid off, but three members who were let out during rehearsals have filed claims for two weeks' salary. Management claims the dismissals were within the seven-day probationary period, but the players say that clause was deleted from the contracts. Claims will be arbitrated.

WOT TO DO WITH LUC. BOYER IS THE PROBLEM

Paris, April 28.

Arch Selwyn and Harold B. Franklin have signed Lucienne Boyer, French singer, and will bring her to the U.S. in September. Understood deal is for $2,000 a week for Miss Boyer to sing in either a nitery or legit. If she can get any radio or other outside work, Selwyn and Franklin will cut into it for 50%.

Miss Boyer sings in both French and English and is the top nitery attraction locally.

Although Selwyn and ranklin have Miss Boyer and are bringing her to New York, they can't make up their minds what to do with her. They have a vague idea that she ought to fit into the New York scene somewhere but are spending their days trying to figure out just how. By September they think they may know.

Gordon's Answer

Paris, May 7.

Max Gordon heard about Jed Harris refusing to sail from New York on the same boat because of himself and Lee Shubert.

Gordon screamed: 'Can you imagine spending five days on a boat with Jed Harris with or without a hit?'

WILLIAM A. BRADY'S 5 PLAYS NEXT SEASON

With five plays on his production schedule, William A. Brady will be as active managerially as ever next season, he declares. Yet producer made no presentations for nearly a year because of the illness of his wife, Grace George, who has now recovered. Most of the interval was spent in Atlantic City and Palm Beach.

All the Brady attractions are of foreign authorship, principally British and, although he did not go abroad, he secured several plays which other American managers bid for on the spot.

Brady explained he was compelled to secure foreign product because the limited number of name American playwrights are either tied up with other managers or under contract to picture producers. After perusing all manner of scripts from unknowns during the season he came to the conclusion that even the lesser English plays are better than the welter of American pieces going the rounds of managers' offices.

Two plays already in the Brady office will be presented early in the new season, with three more in negotiation. Starting attraction will be 'Libel,' a London play. It is a first play by a British barrister, writing under the pseudonym of Ward Dorrance, but whose right name is Wolff. It will be followed by 'While Parents Sleep,' which Gilbert Miller had but dropped.

Two other managerial firms have announced foreign-written plays as the nucleus of their production schedules for next season. With Lee Shubert listing eight acquisitions from abroad and Arch Selwyn now teamed with Harold B. Franklin announcing at least four foreign shows, the fall period on Broadway should approximate 20 uch attractions.

Owen Davis is dramatising 'Too Many Boats,' novel of the Phillipines during the World War by Major Charles Clifford for Brady production.

Revised Legit Code Due This Week; Written Without Help of Show Biz

Two Quick Folds

Within a week's period two new shows opened on Broadway and stopped after the second performance. 'Late Wisdom' was the quick fold at the Mansfield, 'Picnic' following suit at the National. Notices drawn by both shows were uniformly adverse, with the presenters taking the cue.

Cast of 'Picnic' drew a week's salary in advance, the legit code making that requirement on managers after two weeks of rehearsal. Second week's salary was, therefore, due after the two-day date.

RELIEF FOR 300 COAST ACTORS HELD UP

Los Angeles, May 7.

Project approved by the State Emergency Relief Administration whereby 300 actors would be provided with work in southern California, with an assurance of at least 24 hours' work weekly, is being held up, pending outcome of the financial relief of Los Angeles county, contingent on bonds being approved for local relief work.

Unless this money is forthcoming SERA will be obliged to turn over to the county approximately $1,500,000 to be used for general welfare work, and the aid projects will of necessity be held up for the balance of May, at least.

Actors would be used in community drama work at standardized wages under the SERA project.

'Juliet' Tour

Burlington, Vt., May 7.

This city will see its first legit show in three years on May 10 when 'There's Always Juliet' plays at the Strong theatre.

Show stops off here one night and then goes to Montreal for a week at His Majesty's theatre, to be followed by a Canadian tour.

Mabel Taliaferro and Robert Ober head the company.

Revised legit code is due from deputy administrator William P. Farnsworth this week, but before it is sent to the President for signature, the Code Authority will peruse the document. Although there was no accord on several issues discussed at the open hearings in Washington last month, some differences are said to have been adjusted. Farnsworth is reported having advised the CA that no radical changes are expected, otherwise another hearing would be forced. Doubtful if a code not acceptable to show business would be forced upon it, regardless.

Authority, in session held last week, brought forth some frank comments in reference to the revamped code. Showmen wanted to know why, if the original code was written with the aid of the various legit interests working with Sol A. Rosenblatt, the revised code should be drawn without them.

Proceedure was regarded as tatorial, but the general membership of the CA withheld criticism until the new code is at hand. Revision is being drawn by Farnsworth and Philip Wittenberg, named as legal adviser to the CA by the deputy administrator. Wittenberg, too, proposed a ticket control plan which was under fire at the hearings. Whether any ticket plan has been made a part of the code is not definitely known.

Session's aim was to consider increasing the budget for next season. Increase suggested woul amount to about $10,000, which about doubles the budget for this season. It was charged by one committeeman that it looked like the government sought to create jobs for political reasons. That came up when Robert K. Straus of the NRA Compliance Board proposed an impartial chairman for the CA. However, that too, did not meet with the views of others on the committee.

Budget was put over until the code draft is at hand, although a committee was appointed. Possible changes in the make-up of the CA, expected to be outlined by the document, made it logical to consider the budget later. General idea is for the CA to engage an executive secretary under salary.

It was pointed out that the original code has been in operation eight months without labor problems being adjusted. Showmen are of the opinion that differences with the unions can now be more easily handled, but managers are hoping for quick decisions from Washington, instead of referring problems back to the CA, which procedure left questions up in the air during this season.

Further pointed out that the code is virtually confined to New York, whereas, it was designed to apply throughout the country. CA resolved to speed up the naming of regional boards to operate in zones in the various show sections.

Franklin-Selwyn-Cochran Deal

'Nymph Errant' and 'Conversation Piece' for N. Y. Only if Stars Are Available

Lond n, May 7.

Charles B. Cochran is not going to America this summer, after all. He was due to sail shortly, but will not go now until the autumn when, if present negotiations are consummated, he will present, by arrangement with Harold Franklin and Archie Selwyn, several of his current English successes on Broadway. These include 'Nymph Errant,' provided he can get Gertrude Lawrence for her original role.

At the present time Miss Lawrence is slated to co-star with Douglas Fairbanks, Jr., in a new play and it will be dependent on the success of this play. Miss Lawrence's contract for the new play is for three months only, but could be prolonged.

Definitely set for the new American managerial combination to do 'Conversation Piece,' provided Yvonne Printemps will appear in it. Negotiations are on at present, and there is every likelihood of its consummation. If Printemps doesn't go, however, the deal will be off.

There is every certainty Elisabeth Bergner will go over with her present success, 'Escape Me Never,' the run of which was interrupted at its height by the illness of the star through fish poisoning. It will probably be another fortnight before the theatre is reopened.

On arrival in New York, Cochran will look for material and novelties for a revue in London next season. Cole Porter will probably be associated with its authorship.

'Tavern' Nixed

Paris, April 28.

Arch Selwyn and Harold Franklin, who had a vague agreement to bring 'White Horse Tavern,' musical, to New York, lost their enthusiasm when they went to see the show in last week. The project is now cold.

Piece is now in its second year here at the Mogador, and shows no signs of stopping. Visiting producers, however, feel it is not up to Broadway standards.

They saw the whole show, however, in contrast with Max Gordon, another visiting fireman, who couldn't stick after the first act of 'Waltzes from Vienna,' which he is bringing to Radio City. Gordon, although he walked out on the piece himself, still thinks it's good and plans to bring it over, which were fixed up in New York, are unchanged.

Disadvantages of language and sloppy French production methods are adduced as explanations of the unfavorable effect of local musicals on American producers who see them after having heard lots of good about them. Figured that if Selwyn and Franklin had done like Gordon and walked out on the show, project of bringing their show over might still be alive.

Sues Geo. S. Kaufman For Not Rewriting 'Eldorado,' a Flop

George S. Kaufman is being sued in a peculiar action. Isadore Polisuk is the complainant. He seeks the recovery of $15,000 because having 50% of 'Eldorado,' which Sam H. Harris tried out two years ago, show never coming to Broadway, Polisuk contends that Kaufman had agreed to rewrite the drama and that had he done so, the show might have clicked. But Kaufman didn't, so Polisuk want 's dough, he says.

Polisuk was interested in the script, originally called 'Hot Pan,' and based on the gold rush of 1849. Kaufman and Laurence Stallings collaborated on the drama, retitling it 'Eldorado.' How much time the authors devoted to revision is not stated, although they worked on it some.

Kaufman declares that Polisuk only invested $11,000 in the production and gives it as his opinion that the additional four G's asked for in the suit is 'proably for drinks.' He also suggests that Harris secure a writ to restrain further rewriting of 'Eldorado,' so that no more money be used in attempting to put it on the boards again.

Tokyo Audience Climbs on Stage to Give Marcus Show Hurrah Finale

By BURTON CRANE

Tokyo, April 21.

foreign community of Japan is as mad as a turpentined

Hands-across-the-sea stuff is being liberally oh-yeahed. Preparations for 88th anniversary of Commodore Per 's arrival on these shores is proceeding apace, with an obbligato Bronx.

of which is the deportation of the A. B. Marcus Show.

Every was brought to bear on the Home Min- nge the order, but no go.

Marcus revue broke every gate record the country had ever known.

Last day the show played to a few more than 10,000 persons in a 2,952-seat house, giving only two perform , vening finale is historic. The curtain could not g down. Some of those on the runway were dragged off, hoisted on shoulders and paraded in jerks up the jammed aisles. Stagehands swarmed on the stage, shaking hands with every member of the company. Audience got the fever and the engagement ended with the audience coming up over the foot lights to shake hands, trying to express in broken English just how sorry they were.

Technical aspects of the deportation are: Acts playing Japan must give evidence that they will not become public charges. With big companies, this means that theatres must post guarantees. Naturally, no theatre likes to guarantee for more time than it has booked. The Nippon Gekijo accordingly guaranteed only one month, from Feb. 23 to Mar. 28 and, when the engagement was extended to Apr. 15, got an extension merely for that period.

Meanwhile, the Shochiku organization decided that it would book the revue for Nagoya (two weeks) and Osaka (four weeks) and undertook to get a further visa extension. But the officials refused to extend, declaring that more than one extension would be illegal.

Marcus had planned to open at the Grand, Shanghai, on June 1. Now must take a smaller theatre, the Strand, from Apr. 26. Sailed yesterday, with several thousand well-wishers at the boat.

Play Is Reviewed, Panned and Jerked Prior to Opening

Budapest, April 26.

First time in history a play was taken off after the dress rehearsal to which dramatic critics only were invited, because they rejected it so unanimously that manager didn't care to risk the premiere.

This was 'Report,' comedy by Alexander Hegedus, well known but little esteemed author, who has had a dozen plays produced and a score of books published here and abroad. Play has also been published in book form previously.

Mistake seems to lie at the door of National theatre management. Tried to pull the play with the pretense of sudden illness of leading man, but the stunt didn't work. All the papers printed the official communique, adding that Uray, the leading man, never felt better in his life.

Scandal is about the last drop for the National theatre. B. o. reports are as low as figures can make them. To save some of the prestige, Government Commissary Volnovich, now in charge of the management, is producing a cycle of Shakespearean revivals at popular prices, but it may be a bit late.

Molly Picon's 'Girl'

Los Angeles, May 7.

he Circus Girl,' Yiddish musical, will be presented at the Biltmore June 1 by Molly Picon, coming here from the east under management of Relkin & Weintraub. Actress will play three nights and two mats at the Biltmore, possibly doing one or two other plays during her short stay here.

Coast bookings include stands in Seattle, Portland and San Francisco. Lee Parvin is handling local advance.

Press Agent Wants U. S. to Bar French Co.'s Chi Fair Date

Paris, April 28.

James E. Witteried has protested to Washington against the admission to the United States of Jacques Charles' troupe scheduled to sail from France late in May to play the Pabst Blue Ribbon Casino at the Chicago Fair. Claims that the acts are not outstanding and therefore are not entitled to admission in competition to American artists.

Witteried is rep here for Francis Mangan, who was succeeded by Jacques Charles as stage show producer at the local Paramount. He has done a certain amount of agenting on his own, but is best known as a press agent.

Witteried claims many of the girls in the Charles Troupe are not even French, and they would not be a credit to France nor the United States.

4 New Musicals Open in Budapest And Lo!—All Are Doing Business

Budapest, April 26.

new musicals in one week, three of them better than average, are big order for a city of this size, but they opened. Two of them are making big profits and the other two paying their way.

'Wild Flower,' book by Erno Anday and music by Eisemann, with Marika Roekk in the lead and a good cast, is playing to capacity at the Andrassy-uti theatre. Has to do with a woman-hater who suddenly finds himself father of a grown-up and charming daughter. She marries off her father to the girl he has not allowed himself to care for and, incidentally, gets herself married, too. Plenty of fun in the dialog and in the score. Production and play both belong to th better type.

'Love Me, Darling,' at the Fovarosi theatre, is another Anday book but is scored by Komjathy. Hannah Honthy in the lead i the big attraction. About a big boss who does not allow his employees to marry, on principle. Therefore loving young couple has to live together without benefit of clergy. After a misunderstanding, which nearly sends heroine into the arms of the boss, sh makes him see reason and give up his rule, so that true lovers may be married and elderly boss, the better for a little heartache, gives them a salary raise. Regulation operetta, with pride wounded to the quick in the second act, jealousy, re enge and the rest of it, and mistak cleared up in the third. Sound plot, sound score, far too little fun, but much popular appeal. Seemingly this is still a type of operetta that draws audiences here.

Irene Biller Back

'In Parliament,' at the Magyar, book by Vadnay, music by Fred Markush, is the vehicle for the return of Irene Biller to her home stage. Most popular soubrette here about ten years ago, Irene Biller apparently lost some of her appeal, married an American non-pro, migrated to the States, tried her hand at pictures in lesser parts, divorced and returned to the Budapest stage. She is much improved in looks and acting and was well received in this burlesque musical, which differs favorably from the other two in that it has plenty of laughs and a very bright, light, clever score. Pity that humor is largely local. Good comedy cast does its best, but audiences seem to prefer the sentimental brand of musical, the Vienna type, to this, which is more Frenchy in style.

'Playing with Fire,' book by Uray, score by Szlatinay, at the Royal Orpheum, with Emmy Kosary in the lead, doesn't come anywhere near the other three.

Reason for this sudden sprouting out of musicals—Kalman's 'Devil Horseman,' nearly ready to open at Kiraly theatre, making a fifth—is that agricultural fair, industries fair and other events bring many provincial visitors to town. It is to their tastes that producers are trying to cater.

Agents vs. Moss

(Continued from page 49)

the subpoenas, which Goodman and Goldblatt declared were illegally issued by Moss.

Goodman accompanied the agents to Moss' office and after first telling the commissioner that he was not in his legal rights in summoning the reps for questioning, added that the agents would not talk, anyhow, as per his advice. Finally he allowed the agents to answer a couple of questions as to their business relations with acts, the only information Moss getting being a reiteration of the counsel's contention that as clients were personal managers, giving acts unusual and unique service, and therefore not within the province of the Employment Agency Law.

Won't Show Up

After these brief interviews were over Goodman and Goldblatt made it plain to Commissioner Moss that further subpoenas to the RKO, Loew and Indie agents they represent would be disregarded. From Friday afternoon on the subpoenas agents received were turned over to Goodman or Goldblatt, with the lawyers calling Commissioner Moss to tell him that the agents would not show up.

An unprecedented compromise offered by Moss to Goodman and Goldblatt was laughed off by the counsel. This came after the lawyers brought up a point in the Employment Agency Law at variance with Moss' drive to license the agents, i. e., on how it would be possible for the agents, if licensed, to collect their commissions from acts when the law stipulates a maximum fee of 5% that can be extracted from an employee (act), with 5% already being deducted by the licensed booking offices. When the lawyers pointed out that the law would not allow the acts to pay a double commission, Commissioner Moss declared that if the agents would accede to the licensing he would shut his eyes to this point and the agents could extract as much of the acts' salaries as they could collect.

During the past week Commissioner Moss made numerous statements in the press anent 'chiseling' agents. He topped it all on Monday (7) when he enlisted the Broadway Association in his drive against the type nts who with offices in their hats, book stag shows.

Inspectors Erred

In a statement to VARIETY Commissioner Moss pointed out that his inspectors erred in starting at 57th street and working down towards 42d with their subpoenas. By doing this they got the 'big shot agents first,' Moss said, 'When what I wanted at the start was the small 'fry.'

When asked about the claim of the agents' lawyers that the word 'agent' is nothing more than a trade term as applied to the majority of the reps in the show business, Moss again stated that there aren't any more personal managers and that all reps as they are today are agents that procure work for acts the same as any Sixth avenue employment agency procures work for a cook.

'When I have questioned all the agents and classified them,' Moss said, 'I shall issue summonses either to one or two, or maybe all of them at once.'

A summons from Moss to an agent would mean an arraignment in Magistrate's Court on a misdemeanor charge. The magistrate hearing the case, or cases, can either throw the case out of court or hold it over for General Sessions. A conviction on a charge of operating without an employment agency license carries a maximum fine of $500 or six months in jail, or both. The first case will probably be a test affair and penalties will be waived.

150 Plasters

Commissioner Moss claimed that up until Saturday afternoon his inspectors had handed out more than 150 subpoenas in the theatrical district. A check on the agents represented by Goodman and Goldblatt, however, revealed that only 16 received the orders to appear before Moss, with but 12 actually putting in an appearance. The four who didn't journey to the License Department were those who got the papers Saturday and Monday, being Alex Gerber, Phil Bloom, Al Grossman and Sam Sheppard.

Twelve agents who saw Commissioner Moss Friday were Ike Cooper, Larry Puck, Charles Yates, Alec Hanlon, Jack Mandell, Myer North, Eddie Halson, Lou Bush, Billie Goldie, Jack Davies, Maurice Golden and Al Friedman. Maurice Rose, president of the RKO Agents' Association, also made the trip, but was not subpoenaed.

Moss claims there are more than 400 theatrical agents that must be licensed. At the rate of $25 yearly fees each the city would net $10,000. Licensing was supposed to have taken effect May 1, the agents in Moss' point of view operating illegally after that if not licensed.

Plays Abroad

LIBERTE PROVISOIRE

('Out on Bail')

Paris, April 25.

Four-act comedy by Michel Duran, presented by Benoit-Leon Deutsch and Jacques Albert at the Saint Georges, Paris.

Madeleine	Madeleine Lambert
Janine	Nilda Duoless
Benoite	Gabriel Fontan
Gerard	Pierre Blanchar
Barnaud	Maulo
Ducroux	Carette
Faugaret	Rene Worms
Hulin	Henry Dreyfus
Sergeant	George Clarins
Detective	A. Beart

Good entertainment. Light and very slightly sophisticated love story based on an old stage situation—a fugitive takes refuge in a woman's flat and she falls in love with him—but the changes handled cleverly, so that there are no dull moments.

Gerard, the fugitive, is a real character, and Pierre Blanchar, of the films, makes a good job of acting him. He's not a crook but a deserter from the army and a communist. His arrival in Madeleine's apartment in the first act is handled with great skill. At first by force of circumstances and later through love Madeleine finds herself giving up her lover, Hulin, for Gerard, and finally Barnaud, rich business man who has long been paying court to her, surprises her secret and enables Gerard to escape, exacting as his price marriage with Madeleine.

Play ends on Gerard's departure, who no indication of whether Madeleine will get away from Barnaud and reach him.

Dialog and characterization are extremely good—real and entertaining throughout without being super-clever or forced. Drama is not intense, but there are moments of good suspense.

Doesn't depend too much on local situations nor gags, and should be easily adaptable. A cinch for Broadway. *Stern.*

WHY NOT TONIGHT?

London, April 25.

Revue in 15 scenes by Herbert Farjeon; music by Ord Hamilton; dances by Buddy Bradley; directed by Romney Brent; production supervised and presented by J. A. and R. J. Tomson at the Palace theatre, April 24. Stars include: Polly Luce, Gina Malo, Florence Desmond, Nelson Keys, Greta Nissen, and Diamond Brothers.

Florence Desmond and Nelson Keys are probably the greatest mimics of theatrical celebrities living—certainly the greatest in England. With both in the cast it was inevitable there would be some splendid impersonations.

Miss Desmond tied the show in a huge knot with her imitation of Mae West. Keys was not so fortunate and, besides, his work has become too familiar. As usual he attempts too much, resulting in the remainder of the cast being accorded limited opportunities. For instance, that clever little artist, Gina Malo, is only allotted two or three appearances.

A surprise is the artistic and graceful dancing of Greta Nissen, who is known over here only for her film work in the silent days.

Diamond Brothers split their act in two, using part for the first act and the remainder in the second. Both times they did exceptionally well.

All the cast is competent—mostly very much so. Production is neat, chorus work good, and scenery and costuming attractive.

Whole thing, however, is too long. *Jolo.*

DARK HORIZON

London, April 28.

Play in three acts by Lesley Storm, presented by Alec Rea at Daly's, April 20. Production by Campbell Gullan.

Peg Taylor	Miss Margaret Webster
George Taylor	Mr. Ernest Jay
Doris Taylor	Iss Kathleen Weston
Daphne Bennett	Miss Patricia Burke
Carl Wilton	Mr. George Thorpe
Ian Hammond	Mr. James Ragian
Maude Bennett	Miss Marda Vanne
Hugh Bennett	Mr. Eric Berry
Joan Cobham	Miss Ann Todd
Dick Hammond	Mr. Lester Matthews
Jessica Lane	Iss Elizabeth Montagu
Ronald Lane	Mr. Ireland Wood
Ruth Serle	Miss Vera Pollakoff

This is the first play from the pen of a name woman novelist. It is certain not to be the last for in it she gives such promise that any substantial West End management would now hasten to read another play of hers.

Nevertheless, 'Dark Horizon' is entirely too episodic and, as such, becomes irritating. Series of 10 scenes are in rapid succession. Show the apartments of a large apartment house, with its respective occupants, from the janitor's quarters in the basement to four or five other flats in the house.

First the janitor is shown, and his wife and child, who are saving, planning to buy a poultry farm and retire to the country. Next a scientist, who has just completed three years' research work culminating in something even more up-to-date than twilight sleep; then a family consisting of a mother, son and daughter. The mother, a widow, hopes the scientist will offer to marry her. Instead, he proposes to the daughter and is accepted. Rapid switch to another flat and one is confronted with the proposition of a newspaperman and a young girl in love. She had already accepted the journalist's brother, who is returning from the East after three years' absence.

And so on, and so on.

Irritating part of it is that directly one becomes interested in the life problem of any of these people, one is promptly switched off to another set of characters.

Suddenly (for the ordinary theatre-goer) one is faced with the situation of London being bombed by an unnamed European country without war having been declared on England, and its effect upon the occupants of the apartment house. Then becomes apparent the play is a strong piece of anti-war propaganda.

Very well played and intelligently produced. Well worth consideration for America. *Jolo.*

CZECHOSLOVIA NIXES ANTI HITLER PLAY

Prague, April 26.

Czechoslovak theatre censor has forbidden a performance in the New German theatre of Ferdinand Bruckner's anti-Nazi 'Races,' and has also asked for the text of the drama for further examination.

Present action of the official authorities is in line with the recent earnest desire of Czechoslovakia not to offend Germany, owing to the still important trade relations existing between the two countries. Also due in part to the influential German-speaking population in the Czechoslovak Republic.

A similar stand as on the 'Races' question was recently revealed when through the influence of the Czechoslovak foreign office, caricatures of Hitler, Goering and of other Nazi leaders, after a protest of the German minister to Czechoslovakia, were removed from an international caricature exhibition now being held in Prague.

Circus in Bull Ring

Mexico City, May 4.

Local bull ring, Mexico's biggest blood and sand arena, built in 1907 at a cost of $700,000, and seating 20,000, is a circus pitch for the first time.

Fernandi Circus opened its capital season there. Good biz two shows daily.

BLYSTONE'S CHORE

Hollywood, May 7.

John Blystone draws the directing assignment for 'The Ace,' air picture to be produced at Fox by Al Rockett.

Reginald Berkeley is writing a new treatment and has postponed a trip to Paris for research on the to be based on the work of Louis Pasteur.

Mid-Summer Temps., No Fresh Hits, Daylite Saving Help Scuttle Legits

udden summer came roadway late last week, temperature topping 86 degrees Saturday for an early May record, but that, with but few exceptions, was not the reason why grosses declined all along the line. Daylight saving, which generally reacts against the theatre for the first week or two, more than counteracted the benefit to legits credited to the five-day week.

Ticket agencies, which were particularly socked, had a different slant on the drop in sales. They contend that Broadway has had but one real hit since the first of the year, 'Dodsworth' being the sole standout, and they have nothing to offer regular customers who seek fresh attractions.

Dullness of the stock market is another alibi, and the fact remains that no show in town drew actual capacity last week. That takes in 'As Thousands Cheer' and 'Dodsworth,' although the former looks sure to last the summer and the advance sale extends into August.

Publication of 'Men in White' as the probable Pulitzer prize play also disclosing the claim that the advisory committee had selected 'Mary of Scotland' and that the awards body at Columbia University named 'Men' regardless, was favorable for both. Winner bucked the downward tide, gross going up $3,000 to $13,000, while 'Mary' held its own at $20,000.

'Jig Saw,' which debuted at the Barrymore last week, drew fair notices and may go through June. Two additional premieres flivved, 'Picnic' being yanked after the second performance at the National, while 'Love Kills' was kidded at the Forrest and should have stopped. Four new shows enter this week two being touted favorably.

Closing this week; 'The Pursuit of Happiness,' Avon; 'Big Hearted Herbert,' Biltmore; 'All the King's Horses,' Imperial, and 'Yellow Jack,' Beck. Due in next week: 'Come What May,' Plymouth, and 'Invitation to a Murder,' Masque, in addition to the revivals of 'Pinafore,' Majestic, and 'The Desert Song,' St. James.

Estimates for Last Week

'Ah, Wilderness,' Guild (32d week) (CD-914-$3.30). Will run as long as profitable with summer holdover likely; slightly affected last week at $9,000.

'All the King's Horses,' Imperial (15th week) (M-1,468-$3.30). Final week; socked in last week's sluffing; moderately successful; goes to Grand, Chicago.

'Are You Decent?' Ambassador (4th week) (C-1,166-$3.30). Low cost comedy with cut rate support; approximately $3,000, which gets it by.

'As Thousands Cheer,' Music Box (32d week) (R-1,000-$4.40). Affected for first time since opening; about $1,500 under capacity, takings being $25,000; however, tickets selling into August.

'Big Hearted Herbert,' Biltmore (18th week) (C-991-$2.75). Final week; fairly good run at moderate grosses; around $5,000 mark.

'Dodsworth,' Shubert (11th week) (CD-1,387-$3.30). Not affected as much as some others and sold out most performances; $22,500, which is slightly under capacity.

'Every Thursday,' Royale (1st week) (C-900-$2.75). Presented by Wee & Leventhal; written by Doty Herbert; has been playing rotary stock; opens Thursday (10).

'Follies,' Winter Garden (19th week) (R-1,483-$4.40). Should be summer draw if sticking; business fairly strong; last week estimated around $22,000.

'I Myself,' Mansfield (1st week) (C-1,097-$2.75). Presented by Malcolm L. Pearson and Donald E. Baruch; written by Adelyn Bushnell; opens Wednesday (9).

'Jig Saw,' Barrymore (2d week) (C-1,096-$3.30). Drew fair notices and indications are for moderate money engagement beyond Guild subscription period; about $11,000 first week.

'Love Kills,' Forrest (2d week) (CD-1,057-$2.75). Drew severe panning; after opening night takings estimated less than $50 nightly.

'Mary of Scotland,' Alvin (24th week) (D-1,387-$3.30). Mention in Pulitzer prize rumpus attracted attention; helped maintain pace at around $20,000; final four weeks.

'Men in White,' Broadhurst (33d week) (D-1,118-$2.75). Advance news of Pulitzer prize award jumped attendance in face of slump; around $13,000 last week.

'Moor Born,' Playhouse (6th week) (D-896-$3.30). Doing fair trade but not figured as summer stayer; estimated around $7,000 last week.

'New Faces,' Fulton (9th week) (R-900-$3.30). Claimed to have held its own last week, with the gross quoted at $8,500; intimate revue indefinite.

'No More Ladies,' Morosco (16th week) (C-916-$2.75). Slightly underestimated; average pace around $11,000, with about $1,000 less last week.

'Picnic,' National. Opened Wednesday (2) and closed following night.

'Pursuit of Happiness,' Avon (21st week) (C-830-$2.75). Final week; moderate money comedy made neat profit from engagement and picture rights; show goes to London.

'Roberta,' New Amsterdam (25th week) (M-1,717-$3.30). Approximated $20,000 last week; turned some profit, although figure is lowest since show climbed towards capacity in second month.

'Sailor Beware,' Lyceum (32d week) (C-923-$3.30). Figuring on sticking through June, with visitors to the fleet the potential draw; about $8,000 last week.

'She Loves Me Not,' 48th St. (29th week) (C-1,413-$3.30). Leading laugh show eased again with the field, but with gross around $14,000 made profit.

'The Milky Way,' Cort (1st week) (C-1,059-$2.75). Presented by Sidney Harmon and James Ullman; written by Lynn Root and Harry Clork; opens tonight (8).

'The Shining Hour,' Booth (13th week) (D-708-$3.30). Not definite after this month; British drama moderately successful; last week's gross about $8,000.

'The Wind and the Rain,' Ritz (15th week) (C-918-$2.75). Light comedy from London, too, made grade, but to milder takings; figured around $4,000 last week.

'These Two,' Miller (1st week) (C-944-$3.30). Presented by Casey and Liddie; written by Lionel Hale; opened Monday (7).

'Tobacco Road,' 48th St. (23d week) (D-969-$3.30). Off slightly, but with takings better than $8,500 neat profit turned; will hold over if lead (Henry Hull) sticks.

'Yellow Jack,' Martin Beck (10th week) (D-1,214-$3.30). Final week again announced; business estimated around $8,000.

Other Attractions

'Bitter Sweet,' 44th Street; revival; opened Monday.

Gilbert and Sullivan revivals, Majestic; **'The Pirates of Penzance,'** current.

'The Chocolate Soldier,' St. James; revival.

'Stevedore,' Civic Rep theatre; success in 14th street.

'The Lady from the Sea,' Little; revival.

'The Drunkard,' American Music Hall (former small church); revival doing excellently.

Grand Opera, Hippodrome; pop prices.

Carey Vice Pryor

Hollywood, May 7.

William Carey replaced Roger Pryor in the lead of Henry Duffy's 'Men in White,' for its final week at El Capitan, ending Saturday (5).

Pryor went to work at Paramount.

Shows in Rehearsal

'Saluta' (Cort and Abramson), Imperial.

'Caviar' (Pat Leonard), Hollywood.

'Invitation to a Murder' (Ben Stein), Masque.

'The Desert Song' (Purcell and Brian), St. James.

ONLY ONE SHOW IN PHILLY, $9,000

Philadelphia, May 7.

Only one legit house is open here now. The Erlanger, which has been slipping of late, is dark this week on the promise of reopening Monday with a return engagement of 'Biography' (third time in Philly) and the Forrest, closed last week, won't relight until Thursday (10) because of a three-day postponement of the 'Only Girl' revival.

All of which leaves only the Broad doing business today, tomorrow and Wednesday. Show is 'The Second Man,' with Bert Lytell, and it is doing exceptionally well. In fact, the Broad has been maintaining a very even and excellent average of trade under its cut-rate and 40% pass-tax system. Last week's $9,000 looked mighty sweet all around.

Shuberts are putting considerable store by the 'Only Girl' revival. This Herbert operetta hasn't been revived since its original presentation in 1916 and the present cast—Robert Halliday and Bettina Hall starring—looks interesting. Local engagement is advertised as 'presented by Lawrence Shubert Lawrence,' who is the Shubert head here. Same $1.50 top used for 'My Maryland' and 'The Moon Rises' will be maintained. First of these clicked and second flopped.

Engagement will probably be for two and a half weeks, with 'Bitter Sweet' to follow and a promise of 'The Student Prince' and 'The Vagabond King,' later.

'I, Myself,' try-out by a new firm, and not one of the Wee & Leventhal series, got nice notices at the Erlanger last week, but didn't do a great deal of trade. Figured around $4,500, or a little better.

Chestnut is apparently getting keys and camphor balls for rest of the season, with the general belief existing that the Erlanger will follow suit within a few weeks. First intention was to keep this house (also possessed of a cooling system) open into the summer and close the Broad, but now it looks as if the latter will keep going the longer of the two.

'Big Hearted Herbert,' originally scheduled for the Erlanger, is now dated for the Broad on May 21. It will follow 'The Wind and the Rain,' which will have a single week's stay and then may (and may not) move to the Erlanger.

Estimates for Last Week

'I, Myself' (Erlanger, one week only). Not a Wee & Leventhal booking. Biz bum, with $4,500 reported. House dark this week.

'The Second Man' (Broad, 1st week). Fine notices and good trade. Almost $9,000. Stays this week and then 'Wind and the Rain' and 'Big Hearted Herbert.'

'Herbert' Looks Set for Chi Season On $4,000 Opener; 'Affections' 2½G

$4,300 FOR COOKS ON 'HOUR'; MAY GO TO CHI

Baltimore, May 7.

Charles Emerson Cook Players squeezed a good $4,300 out of Keith Winter's 'The Shining Hour' at 85c. top at Ford's last week.

This week, Flo Reed mounts the rostrum to guest-star in 'Thoroughbred.' Miss Reed ranged the same opus over the foots for same outfit up at the Auditorium last January. Boumi Shriners are contribing partial sponsorship for second session.

Next week Miss Reed lingers under the Cook guidon to troupe the Laura Hope Crews role in 'Her Master's Voice'; Harry Ellerbe went trip opposite in the part originally handled by Roland Young. 'Master's Voice' looks like last production of company at Ford's. Cook has been approached and is dickering with three Chicago legit barns on terms to descend on the windy city with Miss Reed in 'Thoroughbred' to try to make a run of it at $1.50 top.

Rogers $24,000 In S. F., Visiting Stars on for Bows

San Francisco, May 7.

Will Rogers is doing big business at the Curran in 'Ah, Wilderness' and what's more, is reviving something that looks like the good old legit days with plenty of celebs appearing out front and coming on-stage for cross-fire with the Oklahoma bard.

Rogers in 'Wilderness' looks to grab off a very hefty $24,000 for the first of its three weeks at the Curran, where Henry Duffy has tilted the ante to $2.75 from usual $1.65. Those name appearances are getting around, too, especially after Eddie Cantor and Fred Stone showed up and Stone did 10 minutes of songs and gags with the star. O. O. McIntyre, Irvin Cobb and Barbara Hutton Mdivani are expected in this week, and to take a bow, too.

Opening tonight (7) is Olsen and Johnson in 'Take a Chance' at the Columbia, with the comics popular here and expected to do quite well. Their radio commercial has helped them.

Future Plays

'We Dress for Dinner,' farce comedy by Aben Kandel, taken by Sidney Salkow and B. F. Kamsler, who plan early production.

'Saluta' described as an operetta type of revue goes into rehearsal this week, Harry Cort and Charles M. Abramson presenting. Book is by Will Morrissey.

Chicago, May 7.

Legit goes into a short slump, as does the rest of local show business, while awaiting advent of the World's Fair. One show arrived last week and clicked from the start at the Cort. That is 'Big Hearted Herbert,' with Taylor Holmes. Cort theatre has a long record of successes with cut-rate, cheap money shows.

'Herbert' comes in after 15 weeks of 'Curtain Rises,' which never topped $4,000, but made money right along. 'Herbert' looks capable of sticking through the summer.

Same goes for 'Affections, Ltd.,' which doubled its first week's gross during the second week. And the second week gross was $2,600, which means a profit.

'Shining Hour' closes at the Selwyn this week after six weeks of up-and-down business. 'Gypsy Love,' originally slated for the Grand, has been passed up. Instead the house will get 'All the King's Horses' May 15. Also leaving this week is 'Richard of Bordeaux,' which came in for two weeks and stayed four.

Princess has been leased for pictures, which makes it the fifth legit house to go to native in the past year. Princess has been dark as an ace legit spot for years.

Estimates for Last Week

'All the King's Horses,' Grand (M-1,297; $3.30). Opens here on May 15 (Tuesday).

'Affections, Ltd.', Studebaker (C-1,250; $1.50) (4th week). Holding around $2,500 now, which is okay. Horace Sistare, however, still figuring on a new show.

'Richard of Bordeaux,' Erlanger (D-1,318; $2.75) (4th and final week). Came in for a fortnight under the American Theatre Society banner, and is sticking four. In the money right along on a six-day week at $11,000.

'Shining Hour,' Selwyn (D-1,100; $2.20) (6th and final week). Started slowly, built to $8,000 top, and then started sliding fast. Last week down to $4,500. Goes out this week.

'Big Hearted Herbert,' Cort (C-1,100; $1.50) (2d week). Off like a shot from the start on excellent reports and admission price. House is a cinch for a comedy of this type. Hitting to $4,000 on opening session and should stick above $3,000 for a long time, which is on the right side of the books for everybody concerned.

Other Attractions

'Girls in Uniform,' Blackstone. Closed Saturday (4) after long stay to rave notices and word-of-mouth for this Charles K. Freeman non-pro production which brought Shaindel Kalish.

'She Loves Me Not' $6,000

N. Y. Hit Opens Slow in L. A.—Yiddish 'Kolb' $11,000, Best in Town

Los Angeles, May 7.

Grossing virtually as much in its six-day stand here as did the combined three opposition attractions, 'Yoshe Kalb' in Yiddish, with Maurice Schwartz, piled up a substantial profit over its nine performances at the Biltmore. Take bettered $11,000.

Final week of 'Men in White' at El Capitan sagged, although matinees held strong, for around $4,000.

Two newcomers proved disappointing, with 'She Loves Me Not' failing to get started on its initial stanza at the Belasco, and 'Shim Sham Revue' proving a financial disappointment at the Hollywood Music Box, with lack of sufficient funds to properly exploit mostly responsible.

Estimates for Last Week

'Men in White,' El Capitan (8th, final week) (D-1,571-$1.65). Second continuance of the engagement not so forte, largely through retirement from cast of Roger Pryor who had to go back for picture work. At around the $4,000 mark just so-so, with not much profit.

'She Loves Me Not,' Belasco (1st week) (C-1,103-$2.20). Despite its N. Y. success, this comedy of college life has failed to catch on with the locals as attested by a meagre $8,000 opening stanza. Biz is building slowly and management is hoping for three or four weeks.

'Shim Sham Revue,' Music Box (1st week) (R-965-$1.65). Coming in virtually cold, with newspaper advertising dropped two days before the opening, due to lack of ready cash, this high type revue, with an array of outstanding talent, garnered a small $1,500, and future is uncertain.

'Yoshe Kalb,' Biltmore (1st week) (D-1,656-$2.20). Given a lavish production this all-Yiddish play, featuring Maurice Schwartz, drew heavily, with the six nights and three mats well patronized. Take of $11,000 rated exceptional, considering general apathy of legit public to patronizing the stage offerings hereabouts.

The Japan Advertiser
March 16, 1934

AUDIENCE APPROVES NEW MARCUS REVUE

"Broadway Merry-Go-Round" Gives Nippon Gekijo Another Outstanding Hit

M'ATEE RUNS WILD AGAIN

Use of Jazztime "Sakura Ondo" Proves Popular Innovation—Scenes Spectacular

By Maximillian Murphy

First it was "La Vie Faree," and last night it was "Broadway Merry-Go-Round," and the cash customers who saw the latest edition of the Marcus Show put the OK chop on the repeat order and made it unanimous. The Nippon Gekijo has another smash hit on its boards, and the likelihood that the American troupe will push the end out of March and go into April with their Tokyo engagement has become well-nigh a certainty.

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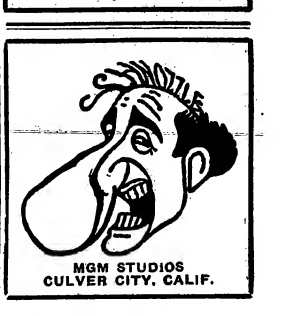

MGM STUDIOS
CULVER CITY, CALIF.

Pulitzer Prize Enigma

Discussion in the dailies last week on the Pulitzer prize winners probably set a new high on award arguments. Pulitzer awards have frequently caused considerable discussion pro and con, but never so heavily before the winners were officially proclaimed.

Reason, of course, was the advance publication of the inners last week, although awards were not made definite until last night (7). With the advance publicity came the surprising announcement by the judges of the play award that they had picked 'Mary of Scotland,' but were over-ruled by the Columbia University officials, who picked 'Men in White.' Same thing, it was learned, happened to the novel award, judge's being discarded.

Novel judges picked 'A Watch in the Night,' by Helen C. White, but awards committee over-ruled it to give the prize to 'Lamb in His Bosom,' by Carolyn Miller.

Only other time known that the Pulitzer committee reversed itself was in 1927, when the novel award was given to 'Scarlet Sister Mary,' by Julia Peterkin, because premature newspaper publication of the actual winner 'Victim and Victor,' by John Rathburn Oliver, annoyed the committee so much they changed their minds the night before the selection was made public.

Explanation on the switch from 'Mary of Scotland' to 'Men in White' is dual. First is that the awards committee preferred an American scene to a foreign one, although the Pulitzer will, set no rules on this phase. Same thing may have been true on the novel, 'Lamb in His Bosom,' which is a book about the South, and 'Watch,' laid in thirteenth century Italy.

Another argument given much credence in theatrical circles is that the switch was made because the committee was loath to give the same playwright a prize two years in succession, Stallings, who won last year's prize, having authored 'Mary.'

Next year the Pulitzer Awards committee will try to work out a different manner of publishing names of the winners Columbia accuses the newspapers of breaking faith in disclosing the awards a week in advance.

ichard Smith Bankrupt

Richard R. Smith has filed a statement of insolvency. Smith's action, which is a personal one, follows shortly after that taken by the book firm of Ray Long & Richard Smith, of which he was the head until some months ago. He is at present with the book publishing firm of Stokes in an executive capacity.

Schedules and claims not filed by Smith, but among his creditors is Ray Long. Financial difficulties of Long & Smith began shortly after Long took a sudden leave of absence and went to the South Seas. Long is now on the Coast.

reedy Tag Explained

Publication by King of George Preedy's new novel, 'Queen's Caprice,' has again raised speculation as to the author's identity. In the current Saturday Review of Literature, William Rose Benet says George Preedy is really Marjorie Bowen, even though the English Who's Who lists Preedy.

Fact of the matter is that Marjorie Bowen is as much a pseudonym as George Preedy. Writer, who has used both those names, is actually Gabrielle Margaret Long.

Bang-Tail Literature

Load of printed matter on playing the races threatens as a result of the legalization of betting in New York. One of the first books on the subject is 'The Brokers' Betting Plan,' issued by a new publishing or ization, the Granada Publishing Company. Book, which claims to give the system for beating the ponies, sells for $5.

Winchell Asking $2,000

Walter Winchell's contract with the N. Y. Daily Mirror expires in the fall and the Broadway columnist is reported asking a 100% salary increase, or $2,000. He is believed contracted at $1,000 a week currently.

Winchell is said to favor settling in Hollywood and writing for the screen.

Sell Air Yarn

Bogart Rogers and Frank Dazey, who sold their original yarn, 'Twenty Hours by Air,' to Paramount recently, have disposed of the fictionized version to Liberty.

D-D's Fast One

Doubleday, Doran took advantage of the interest focused on armaments through the simultaneous publication of books on the subject by two rival houses by republishing in pamphlet form an article on the same theme originally carried in Fortune, entitled 'Arms and the Men.' D-D got it up to sell for a dime. First edition of 20,000 was quickly sold, and a second printing of 25,000 is being rushed through.

The two books on the same subject are 'Merchant of Death,' which Dodd, Mead is publishing, and 'Iron, Blood and Profits,' being issued by Harper.

ratt Clicking

Theodore Pratt is beginning to crack the publishers all around. Has a short story, one of a series, in the July Pictorial Review, and another in the next Esquire. Also has a novel due for simultaneous publication by Dutton in New York and Selwyn & Blount in London. Book is entitled 'Not Without the Wedding.'

Pratt's first novel, 'Spring From Downward,' was on a depression theme, which American publishers feared, but it got quick publication and a nice reception in London.

Mercury Goes International

While awaiting the appointment of an editor, American Mercury is undergoing a change in policy which may be permanent. The debunking mag is no longer confining itself to showing up the Babbitts only and is spreading out to take in world affairs.

Amerimerk's altered policy installed by Charles Angof, who is temporarily handling the chief editorial reins.

Mysteries For A. C.'

Appleton-Century to go in for detective stories in a big way. Concern will publish about a dozen detective novels in a heap next fall under the classification of the Tired Business Man's Library. About half the number of the first dozen scripts are already on hand.

Lawrence J. Tres Dies

Lawrence John Tres, 34, editor and sports columnist of The Standard Star, New Rochelle, N. Y., died in New Rochelle hospital April 30. Was on rules committee of National Soft-ball Association.

Surviving are his widow, both parents, a sister and two brothers.

Eleanor Shaler's New One

Eleanor Shaler, actress who quit to do writing, has completed a new book, 'Wake and Find a Stranger,' which will be published by William Morrow.

It's described as a bright novel about life in New York theatrical circles.

No S&S Subsid

Simon and Schuster has no connection of any sort with Empire Publishing, who brought out 'Pulitzer Prize Winner,' a novel.

Previously printed report that Empire was a sub rosa S & S subsid was in error.

Par In East

(Continued from page 3)

put of 12 features in Astoria, although this figure is held maximum and nine is reported more likely.

In the Hecht-MacArthur deal Parites claim the company is not contributing toward the budgets and that the 50%, other than that coming from the electric, is either the writers' own money or that of some angel.

Spanish Talkers

Par's own eastern production plans call for Spanish talkers (originals) at Astoria. First of a planned series of six starts Friday (11). Albert Deane, head of Paramount's foreign publicity department, has been named Par production liason on these films.

Just how many additional pictures will be turned out by or for Par at the Astoria film factory isn't indicated now but would probably be decisioned by June 18, when Par holds its annual sales convention.

Hecht and MacArthur start off around May 21 with 'Crime Without Passion' as their first. Claude Rains, who did the top assignment in 'Invisible Man' for Universal, will head the cast.

Pictures will have Arthur Rosson as production manager, Lee Garmes on photography and Slavko Vorkapich assisting on technical matters.

Best Sellers

Best Sellers for the week ending May 5, as reported by the American News Co., Inc.

'Anthony Adverse' ($3.00)	By Hervey Allen
'Tender Is the Night' ($2.50)	By F. Scott Fitzgerald
'Oppermans, The' ($2.50)	By Lion Feuchtwanger
'Five Iiver Daughters' ($2.50)	By Louis Golding
'Seven Gothic Tales' ($2.50)	By Isak Dinesen
'Long Remember' ($2.50)	MacKinley Kantor
'While Rome Burns' ($2.75)	By Alexander Woollcott
'100,000,000 Guinea Pigs' ($2.00)	By Arthur Kallet and F. J. Schlink
'Nijinsky' ($3.75)	By Romola Nijinsky
'Life Begins at Forty' ($1.50)	By Walter B. Pitkin
'New Dealers, The' ($2.75)	By Unofficial Observer
'Robber Barons' ($3.00)	By Matthew Josephson

Alexander Laing writing another mystery yarn, his book of poems and essays, 'Wine and Physic,' comes off the Farrar & Rinehart press May 31, and he's preparing to go to Europe on a Guggenheim study project. Just a versatile lad.

Houghton Mifflin is marking the 25th anniversary of Peary's reaching the North Pole via publication of 'How Peary Reached the Pole,' by Commander Donald MacMillan, who was Peary's assistant on the trip.

Henry McLemore, who writes 'Today's Sport Parade' for United Press, is accompanying the Walker Cup golf team to England, with Stuart Cameron grinding out the daily column for him.

May issue of Golden Book has the first half of the libretto of John Erskine's 'Helen Retires,' produced a couple of months ago by the Juilard School. Second half in the June issue.

Robert O. Ballou to publish next month 'Beale Street: Where the Blues Began,' by George W. Lee. Volume will have a foreword by W. C. Handy, composer of 'St. Louis Blues.'

Nearly 1,500 novels submitted already in the international prize novel contest being conducted by Dodd, Mead and the British house of Cassell. Contest has more than six months to go.

Pieces on American life which Lewis Gannett, Herald-Tribune book critic, wrote for his paper, are being gathered in book form for summer publication. Will bear the title of 'Sweet Land.'

Nathaniel Wes.. who wrote 'Miss Lonelyhearts,' has finished a new one for Covici-Friede for June publication. Entitled 'A Cool Million, or the Dismantling of Lemuel Perkins.'

John Day Company continues to be the semi-official New Deal publishing house by issuance in two weeks of a book by Frances Perkins,' secretary of labor, 'People at Work.'

Board of directors of William Morrow & Company, book publishers, increased by the addition of Dorothy Thompson (Mrs. Sinclair Lewis).

Gene Fowler due in New York first week of June, having completed his Hollywood chores. Will be at his house on Fire Island the rest of the summer.

H. G. Wells and Liam O'Flaherty came over on the same day, though on different boats. Perhaps the leading English and Irish scribblers, respectively.

Robert Littel, drama critic of the old World, has been writing a novel, his first, and Harper has it for publication.

Honore Willsie Morrow here to deliver new novel to her publisher. Will stay a month, then back to England.

Charles Caldwell Dobie in from Frisco to deliver his new novel, 'Portrait of a Courtesan,' to Appleton-Century.

James Truslow Adams back to England to settle his affairs there. Will return to locate permanently in Connecticut.

Edward Hope, the 'She Loves Me Not' author, who is now living in Nice, has finished a new novel, 'Calm Yourself.'

Martha Ostenso will summer in Minneapolis.

Fox-WC Guilty

(Continued from page 7)

ized by suspension of all film product. Complaint had been filed by Pacific National Theatres, which charged that the practice was detrimental to its house in Chula Vista, five miles distant.

Complaint of John T. Rennie against Feldstein & Dietrich over the securing of the lease of the Rialto in Burbank (suburb) after Rennie had operated the house for 10 years, was referred to the Code Authority in New York for decision.

National Military Home at Sawtelle was adjudged violating code by permitting outsiders to attend twice-weekly free screenings given ostensibly for inmates of the home. Institution was ordered to cease the practice and to install a system of policing whereby only inmates in uniform, or bearing cards, were to be admitted.

Other Squawks

Neighboring film house managers had complained that many persons outside the home had been attending the showings, by reason of checking at the door.

Hearing on the Cistrand-Principal and Fox-West Coast Theatres case gave the board members plenty of grief during the week. Original hearing on Tuesday was continued through Thursday and again on Friday.

Simon J. Lazarus, on behalf of Cistrand, charged that because the circuit had overbought film product for Alhambra, his Garfield was threatened with closing because of his inability to obtain major company film.

Circuit's defense was that instead of overbuying in Alhambra, a shortage actually existed and had to be made up by spot bookings of available features.

GTE Reorg

(Continued from page 4)

should not be abandoned for $5,000,000. Attorneys for Senator Daniel O. Hastings, the GTE receiver, replied along the line that the claims are hypothetical, that pressing them would drown the reorganized GTE in an ocean of legal complexities and that these same legal steps required would take so long that the hypothetical profit to accrue to GTE creditors would be eaten up in the meantime.

Additionally, they pointed out to the court the cost of this litigation would be nothing that could be taken care of by holding benefit bingo parties.

The All-Continent (Fox) opposition goes back to the financial warfare that got Chase entangled with GTE through heavy loans, many of which were made to GTE either during or in connection with GTE's campaign for control for Fox Films.

Whether All-Continent interests are convinced the GTE creditors would benefit by holding out against Chase on the agreement, or whether the idea is to block a GTE reorganization to keep the roads clear for the successors to the Fox alignment, is plenty problematical here and this matter is not likely to be peeled in the Chancery court.

The angle of the Hastings proposal which provides that Chase would give GTE a one-year option to purchase 325,000 shares of Fox Film A at $15 a share was not cleared up here in any way. It is nevertheless figured that the development of Fox opposition to Hastings' proposal indicates a revival of the Fox-GTE feud and a battle for domination of the field, to be decided as the depression clears up and the springs of speculative money thaw.

Reorganization of GTE under the Hastings plan would find Chase as thoroughly entangled as ever, holding a big block of GTE stock, which it would receive for turning over all its claims and the collateral behind them. Chase also would be putting up the working capital and expenses of reorganization.

Book Reviews

Actor-Author

Ian Hay is generally recognized in the show world as an actor who's appeared on both sides of the ocean. But he's probably more important as a novelist, however, than as a leading man. He's a smooth, thoroughly British tale-spinner, without much depth, but with a facile pen and quick wit.

Hay's newest novel is 'David and Destiny' (Houghton-Mifflin; $2). It won't set any sales records, and won't get much comment in literary circles, being but a light, pleasant little story. To show folks, however, it ought to be highly interesting reading, and probably could be turned into a film.

Story is about a Scottish boy who has music in his heart. Brought up without any education in the streets of London, he finally gets his chance in life by meeting two delightfully mad people who more or less adopt him. He becomes famous as a singer in New York and London, makes lots of money, and goes back to London, and the one girl, to head a snooty orchestral association and write the great musical masterpiece.

Enough screwy things happen, delightfully told, to keep the yar moving.

Miss Nesbit Agai

velyn Nesbit, who has previously written three or four autobiographies, including the one which was abruptly withdrawn from the Hearst newspapers after the first few chapters, has done another. This time it is subtitled 'The Untold Story' with a main title of 'Prodigal Days' (Messner, $2.50).

With an air of engaging intimacy, Miss Nesbit tells her story, but much of doesn't seem to jibe with what old newspaper men recall. It is garbled to throw the sympathy to Stanford White.

However it makes brisk reading and has been nicely ghosted. It should, however, be regarded in the light of fiction.

Another On Mary

ince there seems to be a vogue for historical novels, there may be some demand for 'Queen's Caprice,' by George Preedy (King; $2.50). It's an interesting book, though not a good one, and worth looking over for a better conception of Mary, Queen of Scots.

Obviously written by a woman, despite the author's name on the title sheet.

In some spots she's allowed to be tough and hard, but it's a different viewpoint from the one generally conceived. It's good characterization and a new light on an old subject. If better written it would have been an important book.

Horsy Heroics

Will Jenkins has taken what the reviewers of hoss operas know as the 'number three' plot for his 'Outlaw Sheriff' (King, $2). That's the one in which the hero gets himself a bad reputation in order to ferret out the rustlers.

Still, it makes good light reading, with the old plot material furbished up to gain some novelty and vigorous action. Better told than the run of mill, and appealing to those who like equine episodes.

Not enough of a departure from the norm, however, to make picture material.

Miss Norri ' lay

Every famous author is permitted a certain amount of personal balm every once in a while by publishers. That may explain why Doubleday-Doran published 'Victoria' ($2), lay by Kathleen Norris.

Miss Norris has always felt she wanted to say certain things about Queen Victoria. And she says them in a play which will probably never be produced.

Spinster Detective

Still the parade of good mystery yarns continues. Newest is 'Puzzle of the Silver Persian,' by Stuart Palmer, and a peacherino.

Palmer wrote the 'Penguin Pool Murder,' also a good detective story. Same character, an old spinster school teacher, does the unraveling of the mystery, and does it better than Scotland Yard could.

Coast Contact for Esquire

Ralph Parker is on the Coast contacting scribblers for Esquire.

Already has Bob Benchley, Donald Ogden Stewart and Arthur Caesar lined up for satirizing.

Going Places

By Cecelia Ager

Miss Niesen's New Dress

That pixie Paramount theatre mike turned playful first show Friday, thought it could tease Gertrude Niesen, get her upset. It knows better now. Miss Niesen just paid it no mind, went right on quite as if its services didn't matter, and sure enough it wasn't many bars ere that mike fell right into line and after a few preliminary blusters there it was, giving its all so that Miss Niesen might give her all, which she did.

Miss Niesen's extraordinary composure, in the face of the mike's prankish defection, was no doubt due to the confidence that comes to a gal when she knows she's well dressed, when she knows she's looking practically swell.

Miss Niesen, who sings fundamental, whose tones start down in her very toes, has a new dress, a fine new dress. It's frosty white, it's simple, it's lady- It clings close to the waist, then flows easily down to the floor, neglecting, as it passes them, Miss Niesen's hips. This is a new trait in Miss Niesen's costuming, an admirable idea. It makes Miss Niesen's convolutions to 'Carioca' quite graceful.

For the record, the dress has a high square neckline marked off with clips that sparkle. Miss Niesen has hit upon a new coiffure too, restraint in large, shiny waves that makes only one concession to the old days—it still tumbles over one cheek, but with a new decorum. And when she shakes her head, it falls right back in line.

Ann Pritchard leads Bob Alton Girls, performing her rousing toe pirouettes in fragile white chiffon shaded to blue—with feathers—at the hem. She's wearing her white feather casque too, a lovely thing because it fits so snugly and is modelled in classic line. The girls dress in transparent white and dance under blue lights, bearing in their arms silver leaves. Sweet. Finale-time they're in yellow satin wrap-around long skirts, bright short blue jackets, red and white plaid ties and belts and caps. Brash. But jaunty. Gay too, very gay.

The Deadly Dame

Properly chilling, is Mary Morris in 'Double Door,' hard and cruel, and yet strangely pathetic, too. Maybe a little too disfiguring a make-up, a make-up that looks too much like just what it is—a make-up. But a fine coiffure, piling its hair in artfully shaped puffs that suggest—no, that bellow—a devil's horns.

A characterization of such consummate villainy that, in less expert hands, it might rant itself into travesty. Miss Morris keeps it on the right side by stressing her lady's taut restraint, by indicating her violence only in her feline springs, as swiftly checked; by the almost strangled tones of her voice, by the ferocity of her authority. Meller stuff that freezes giggles with the dominance of its seething understatement.

Evalyn Venable's voice ill-fits the serenity of her placid glance, her insistent sweetness. It's too tight-throated, it lacks the music implied by her utter virtue, by the lovely sympathetic picture she makes in her turn-of-the-century period costumes. She is appealing to see in her large brimmed hats with their willow plumes, her slender, full-skirted suits, her high, whale-boned guimpes that accentuate the grace of her long neck, but not quite as appealing to listen to. Easily her eyes fill with tears; not so sensitive, her voice. And there's a lot of talk in 'Double Door,' plenty of talk, and so plenty of opportunity in which to wish it had variety and range.

Anne Revere trembles on the verge of hysteria till her big scene, which makes it bigger. Miss Morris' restraint on one hand, Miss Venable's limitedness of scale on the other, serve Miss Revere well. Her abandoment to emotion registers the stronger because Miss Morris won't match her, and Miss Venable can't.

Too, Too Columbi

They say in Hollywood it does a gal good to get away from her own home lot. This week they're looking at Carole Lombard in '20th Century,' then rubbing their eyes, looking again, and still incredulous, murmuring, 'but that can't be Carole Lombard, it can't. Why, this girl is alive!'

Carole Lombard in '20th Century' doesn't even look like Carole Lombard, not until she gets into her white satin one piece pyjamas, and then it comes over you all of a sudden that there's something vaguely familiar about the unabashed expanse of that derriere. That's right, it is Miss Lombard.

She never used to care at Paramount, either. She's always believed in the witchery of white satin, has never been shy about what it brings up about a figure, has always gone upon the assumption that the more you reveal, the more you convince that what you reveal must, ipso facto, be good. Though Columbia has changed her, it could not—maybe it didn't want to hurt her—shake that tenet of her faith.

Miss Lombard is even yet forgetting to drape her negligee so that it cloaks her pretty satin panties and bras—though why she wears the latter garment in dishabille and then so flagrantly discards it when she gets dressed is still another one of those beguiling little puzzles that make lovely femininity so adorable, they say.

But in '20th Century' Miss Lombard has found strength and vitality and good health again. If it had been that kind of a part, she would have found dignity, too. She's exchanged her make-up mask for a human being's face, her either sleekly plastered or violently frizzed coiffures for a comparatively simple hairdress that flatters her by virtue of its height, her yearning to be an exotic—expressed by dead pan, swooping lips and staring eyes—for a costume so frightfully chic she straightway becomes as exotic in it as ever her wildest dreams. It's a black suit with a swagger coat that has a carelessly upstanding turnover collar, front facing, and bell sleeve cuffs of leopard. Her turtle neck sweater and leopard turban make her just too, too, too.

Sixth Ave. Must Be Heaven

The good little, sweet little, precise little Rockettes don't have to wait for reward in heaven; it's theirs this week at the Music Hall. It comes to them in tulip costumes, wise and understanding fashionings of crisp color, dashing line and becoming gaiety, attributes of costuming they always deserve, the clever lassies, even though they never sulk through all those weeks that they don't get them.

Round their slender, yellow taffeta-wrapped bodies, green taffeta tulip leaves entwine; in back they become fanciful swallow-tails that point their willowy grace. Their faces smile out from huge varicolored tulip petals ascending from collars around their necks. When, then, they nod their heads and point their toes, it's a row of bright, flawless flowers swaying in the breeze, flowers with straight-kicking, straight-bending stems. The Rockettes are dazzling when, as this week, they're done right by.

Ballet corps, opening the show as Dresden china tea cups, make way for Kay, Kataya and Kay. Kataya's long straight legs suit her mechanical doll dancing. She makes, too, a dizzily spinning top as her partners whirl her round and round on one toe.

Everything ends happily, with the ballet corps back as red oilcloth Dutch boys and yellow and red Dutch girls, the choral ensemble in blue Dutch lady dresses—the Music Hall's abandoned, for this week's show, its longing to make the choral ensemble showgirls—and the Rockettes as tulips.

The Rockettes arrive on a pretty blue barge; they clamber off it and hie themselves across the stage, because no matter what they are, where they are, the Rockettes always respond to an instinct that draws them out in one long, forward-kicking, applause-evoking line.

Mama Loves Papa

When Lee Ims confesses on the stage of the Palace theatre four times a day this week that Ilomay Bailey is really and truly Mrs. Sims, there is a warm patter of applause because it seems the Palace audience approves of marriage, particularly the marriage of Mr. and Mrs. Sims.

He calls her 'mom' and 'my darling,' and she looks at him with adoration when he breaks into his piano flourishes. He thinks she has a glorious range to her voice and she admits laughingly that his piano playing is something.

He, kind of ruggedly awkward, punctuates his friendly little talks with clean masculine swear words, while she, sweet and womanly in light blue lace modestly buttoned with rhinestone buttons up to her throat, and a tidy, back-swept coiffure, listens devoted-wife-like, giving out that he's just a great big boy. It's all very folksy and strengthening to the institution of the American family.

Ames and Arno, with their slapstick rough-louse and hearty antics set the little ones a-laughi , nor are the little ones critical of the girl's right to wear ruffled green leotards.

The little lady of the Cossacks wears a red scarf with her white satin, maribou bound, chiffon sleeved and rhinestone embroidered skating costume. There are leotards in Mattie Hs, but white satin ness jackets nd black lace trousers for the finale; leotards, too, in the Harry Burns act. Only Miss Bailey o this week's Palace bill is really formal and wears a dress all the time.

New Stars

(Continued from page 3)

year. The picture name standing changes were about average. The year before ('32-'33) new film stars numbered 16, as against 10 dropouts. This year's 27 ex-stars were considerably more than usual.

Film's 19 Top-Billers

Pictures' 19 new top-billers, by studio, were:

Fox—Spencer Tracy, Lillian Harvey.

RKO-Radio — Francis Lederer, Ginger Rogers.

Universal — Margaret Sullavan, Paul Lukas, Roger Pryor, Boris Karloff, Gloria Stuart.

Warner-FN—Ruby Keeler, Joan Blondell, Bette Davis, Dick Powell.

Metro—Jeanette MacDonald, Herbert Marshall, Myrna Loy.

Paramount—Claudette Colbert, Bing Crosby, W. C. Fields, Charles Laughton.

Columbia—May Robson.

United Artists—Anna Sten (Goldwyn).

Lillian Harvey, Lederer, Margaret Sullavan and Anna Sten starred in their first year in Hollywood. Misses Harvey and Sten were foreign film imports. Lederer is also from abroad, but starred in legit on Broadway before going films over here. Miss Sullavan is a Broadway legit product. Another quick star developed during the year was Dorothea Wieck, brought over by Paramount as a result of the foreign 'Maedschen in Uniform.' But after one picture she was dropped, therefore now rates among the exes. Bing Crosby (Par) is classed as a star by his studio, but prefers to be just featured on the title sheets. Some exhibs also take exception and star him on the marquees.

Twenty-eight losers of star billing in films, some dropping back to featured player ranks, others going idle temporarily and still others leaving pictures altogether. For the first time in many years the names of Mary Pickford, Douglas Fairbanks, Sr., and Charlie Chaplin are missing from the major studio contract player lists, although all will probably be back in harness next season. Fairbanks is making a picture in England now and Chaplin starts one in Hollywood shortly.

Others dropping from the star shelf were: Tom Keene, Helen Twelvetrees, James Dunn, Sally Eilers, George O'Brien, Clara Bow, Ken Maynard, 'Sidney-Murray (team), Tom Mix, Lew Ayers, Ruth Chatterton, Douglas Fairbanks, Jr., Buster Keaton, William Haines, Laurel-Hardy (team), Richard Arlen, George Brent, Charles Bickford, Leo Carillo, Gloria Swanson, Fay Wray, Max Baer, Walter Huston. Last named left pictures only to return to the stage and subsequently became one of the year's standout Broadway actors through his performance in Dodsworth.' Baer was a freak star from the fight ring and out after one picture.

Notable picture comebacks were staged by seven picture names, probably the outstanding one being that by Al Jolson, who also managed throughout the year to retain his place as a radio star. Others in strong comebacks were Dolores Del Rio, Chester Morris, Edmund Lowe, Alice White, Louise Fazenda, Adolph Menjou.

In radio stardom is gauged by a name's generally accredited national status, which can only be obtained through network broadcasting. Strictly local air favs are not included. Those who appeared to the radio business to have reached national prominence during the year were George M. Cohan, Joe Penner, Fred Waring (orch), Rubinoff, Will Rogers, Jimmy Durante, George Olsen (orch), Ethel Shutta, Lanny Ross.

'Majority of established stars like Eddie Cantor,' Ed Wynn, Bing Crosby, Paul Whiteman, etc., maintained their previously gained national radio ratings during '33-'34, but as for new stars the radio business fell behind the year before when 15 were developed.

Legit Stars

The legit trio gaining star billing during the year for stage performances, and their shows, were: Henry Hull ('Tobacco Road'), Helen Broderick ('As Thousands Cheer'), Mady Christians ('The Divine Drudge').

In pictures about 60 comparatively new faces are, and have been throughout '33-'34, receiving treatment and build-up for possible starring later on. From these probably will spring the new stars of '34-'35. Among them are:

Ann Sothern, Patsy Kelly, Gene Raymond, Donald Cook, Adrienne Ames, Mary Boland-Charlie Ruggles (team), Burns and Allen (team), Grace Bradley, Kitty Carlisle, Buster Crabbe, Dorothy Dell, Katherine DeMille, Frances Drake, William Frawley, Cary Grant, Jack Haley, Charlotte Henry, Ida Lupino, Joan Marsh, Gertrude Michael, Gail Patrick.

Alison Skipworth, Evelyn Venable, Toby Wing, Elizabeth Young, June Knight, Onslow Stevens, Russ Brown, Henry Armetta, Fred Astaire, Chick Chandler, Pert Kelton, Katherine Alexander, Elizabeth Allan, Mae Clarke, Joan Gale, Betty Furness, Russell Hardie, Ted Healy, Jean Howard, Otto Kruger, Robert Young.

Patricia Ellis, Hal LeRoy, Ruth Donnelly, Margaret Lindsay, Jean Muir, Dorothy Tree, Guy Kibbee, Nick Foran, Victor Jory, Raul Roulien, Rosemary Ames, Alice Faye, 'Pat' Paterson, Shirley Temple, June Vlasek.

Among the Women

By The Skirt

The Best Dressed Woman of the Week:
VENITA GOULD
tate)

State's 'Frenchmen'

Anatole Friedeland's condensed version of '50,000,000 Frenchmen' holds the stage at Loew's State and proves entertainment of unusual worth. Venita Gould heads is organization, looking very trim in all her black and white creations. One white satin gown had full bell sleeves a tailored suit was oddly trimmed with straight feathers. A black net gown had taffeta for the foundation. A cape of bronze sequins shown for a minute.

Esther Lloyd was in purple satin with a hat of cerise. An orchid taffeta was most becoming. Miss Lloyd did the fan dance in white chiffon which was dropped for the dance proper. Dot Shannon, Peggy Alexander and Betty Castle did some clever tap dancing in very becoming costumes.

The large chorus appeared first in black and white, some skirts and some pants in black chiffon with white coats. The girls looked well in raincoats of red, white and blue. In gowns of mauve, green pink and blue with large hats the girls posed behind the soloists. One ruffled outfit of orange ruffles shaded to the faintest pink. A white number was resplendant in feathers and brilliants.

Dorothy Magan, Frances Black and Alice Haley, three girls of unusual dancing ability, did much for this unit. Al Neuman and his two stooges were the comedy relief, and will bear watching.

Not So Successful

'Success at Any Price' at the Rialto doesn't live up to its name, if the Rialto's audience is a judge. With Douglas Fairbanks, Jr., is Colleen Moore, and very nicely does this girl do her job.

Miss Moore plays a steno and her office dresses are the same as other picture stenogs. Dark in color with lighter collars and cuffs. Genevieve Tobin does the only dressing in the picture and most of her costumes were overdone. A great many furs were shown and brocades and brilliants, that is what the part called for. One black negligee was good looking with long fringe at the elbows as the only trimming.

rossing Gable's Wimmen

'Manhattan Melodrama' at the Capitol sends Clark Gable to the chair. That's all wrong. Women won't stand for it.

Myrna Loy, as Gabel's gal, is seen first in an ermine coat over a white satin evening gown with much crystal trimming. Several diamond bracelets are on the wrist and the new clip earrings in the ears. A very silvery gown had a double-breasted effect and worn with a silver fox stole. She boards a steamer in a beaver trimmed tweed coat and small felt hat. A long black coat was noticeable for its sable cuffs and muff. The collar was upstanding and lined with a light fabric.

At the races Miss Loy chose a chiffon frock and large straw hat. A moving picture bed had this miss reclining in a net beruffled neglige.

Jack Benny, on the stage, kept the folks amused with his familiar antics. Mary Livingstone wore a stunning gown of French blue crepe made long and clinging. Very odd was a scarf of navy blue covering the shoulders and hanging to a long end down the back.

Chester Hale girls were in green skirts and yellow blouses. Hats, slippers and belts carried the same combination. The second number done by these girls was a credit to the stager. There were eight pedestals across the back of the stage. On each was pe.ched three girls. The first effect was the well known Chinese idol of the many arms. To slow music the girls went through many maneuvers, every movement having a meaning all its own, if you get me.

What the girls wore didn't mean a thing; from the waist up.

Same Faces and Clothes

Saturday, the first warm day of the season, proved disastrous in the theatres. There were but a handful of customers at the Casino Varieties. 'Whirlpool' was the picture, with Jack Holt at his best.

Lila Lee doing a comeback, has grown quite mature. As a girl of the 90's and 20 years later, she wears clothes appropriate to the periods but nothing out of the ordinary. A young blonde miss was a reporter and dressed nicely, as also was a girl who played the adventuress.

The vaudeville part of the show consisted of acts seen all too recently in the other houses. Jeanne Lang was in the same white tailored suit with the white fox collar. Olive Sibley was in blue with red accessories. 'California Revels' did a lot of dancing of the acrobatic type. Three girls in white and orange military suits did some clever tapping. Golden brown velvet and chiffon was the costume of a miss doing the same old contortions. A girl with Arthur Petley was in black satin trimmed with white.

For Cotton

Hollywood, May 7.

Mary Brian leaves here this week for New York to make a personal appearance as representative of the film industry at the banquet May 14 at the Waldorf-Astoria in connection with National Cotton Week.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

William Goldhart named manager and treasurer of Avon theatre, leased last week by Laurence Rivers, Inc.

Harry Bannister, producer of 'The Drunkard,' plans road companies for Boston, Chicago, and one to tour Westchester. Reed Landis to represent in Chicago.

Drama Repertoire Players to present their summer offerings at Kingston, N. Y. Dorothy Deer-Horn directing.

Paul Moss, commissioner of licenses, has started drive to license those theatrical agents operating as employment agencies without permission of the license department. Campaign aimed .t chiselers with unethical practices and those who refuse to pay performers.

Ernest Truex will open his summer theatre at White Plains May 28. Frank McCoy will stage productions.

Inaugural show of Yale University Drama School in New York will be at the Venice theatre, June 11. 'Ten Nights in a Bar Room' is first offering.

Winthrop Ames denied a review by Supreme Court April 30 of his claim to a deduction in Federal income tax for 1924. Claims losses of $504,372 in operating his Little theatre in New York, in which he owned all the stock. Was seeking a deduction claim of $109,474 for losses sustained.

Park Commissioner Moses has asked police to enforce rule against solicitations at public baseball diamonds. Several complaints made of hat-passing.

Hedgerow theatre, Moylan-Rose Valley, Pa., to present first American performance of 'Let the Punishment Fit the Crime,' May 19.

Dreamland parking lot at Coney Island will be operated by the city beginning May 14. Accommodates 3,000 cars, and will be operated at lower rates than previously charged.

Station WNYC, municipally operated, would be discontinued under measure introduced by board of aldermen Monday (30). Operating costs about $75,000 a year.

Dynamite bombs destroyed fronts of four theatres in Pittsburgh, Pa., Monday (30). Local labor trouble believed the cause.

Shipment of 476 trained fleas sailed from Boston for the Circus Schumann at Copenhagen, Denmark, Wednesday (2). Instead of casing the fleas the owner said he would place them on a live dog, for which a special crate has been built.

Enric Madriguera being sued by Gay Delys for $100,000 on breach of promise charge.

Alberto Baccoloni, conductor at Hippodrome opera, and Bruna Castagna, soprano of same company, married Tuesday (1) by Mayor LaGuardia.

Payment of $540,331 in tax arrears and penalties made by Paramount Broadway Corp. Tuesday (1) as step in reorganization plan of Paramount-Publix.

Harry Harkness Flagler, president of Philharmonic-Symphony Society, announced drive for $500,000 to cover prospective deficits for next three years has been passed. Fund now amounts to $501,659.

Speedy arrival of police at Mayfair theatre prevented a free-for-all fight Monday (30). Man in audience arose and denounced the anti-Hitler picture being exhibited.

Stench bomb broken in Loew's State theatre Tuesday night (1). Sale of tickets halted briefly. Manager denies any labor trouble, though house is being picketed by projectionists' union.

Mrs. Charlotte Livingston, writer, committed suicide by jumping from a window of Harbor Sanitarium early Wednesday morning (2). Mrs. Livingston came here from Hollywood April 6 and was being treated at hospital for a fractured right arm.

An additional three conductors will be added to the list for the Philharmonic-Symphony orchestra, making a total of seven for season of 1934-35.

Jed Harris has optioned two new plays being written by Lionel Hale.

Emanuel Cohen and Austin C. Keough left New York Tuesday (1) for Hollywood.

Mitzi Mayfair arrived in New York Tuesday (1) from London.

Lee Shubert returned from Europe Tuesday (1).

Selwyn theatre leased to Arnu Amusement Corp. for three years. Now operating as grind film house. Arnu also operates Wallack and Sam H. Harris theatres on 42nd street, two old legits also converted to films.

Emily Holt, associate counsel of Equity, appointed member of Radio Broadcasting Code Authority. Miss Holt will represent artists and performers other than musicians.

Herman Shumlin has taken 'Children's Hour,' play by Lillian Hellman, for fall production.

'Potter's Field' postponed until autumn.

Greta Nissen robbed of $5,000 in jewelery at her home in London.

Isadore Feld, starred in new Yiddish musical at McKinley Square theatre, Bronx, Thursday (3).

Sid Schwartz and Len Golos have written a play called, 'Don't Worry,' which will be presented by J. Livingston on Long Island.

Disagreement of judges and advisory board of Pulitzer prize winners grabbed plenty space in dailies. Judges selected 'Mary of Scotland' and advisory board of Columbia picked 'Men in White.'

'Lady from the Sea' extended curtain time to 3 p.m. and reduced admissions for matinees to make them available for students.

Charles O. Carey opens his summer season at Cliff theatre, Sea Cliff, N. J., Decoration Day. Will also try three new plays, 'Glass Houses,' by Rosemary Casey; 'Mister Mary,' by William P. Tell, and 'Bacon for Breakfast,' Claiborne Foster and Nellie Foster Young.

'Drums O' Voodoo,' all-Negro talking picture, produced by International Stageplay Pictures, Inc., for Loew's Seventh Avenue.

Lyric theatre, 42nd street, opens May 8 with grind vaude and tabloid stock. Chamberlain Brown to direct combination.

Soviet Government refused request of Chicago Century of Progress that the Russian crown jewels be exhibited at World's Fair.

Cape Playhouse, Dennis, Mass., begins summer season July 2. Ten plays to be presented under direction of Raymond Moore.

Gene Lockhart, appearing in 'Ah, Wilderness,' writing a book called 'Stage Technique and Pantomime.'

Katharine Hepburn returned to New York from Mexico Thursday night (3). Miss Hepburn refused to comment on her reported divorce action.

'Hitler's Reign of Terror' is a newsreel is plea of Jewel Productions, Inc., in asking Supreme Court Justice Levy to restrain interference of showing of picture at Mayfair theatre. Film being exhibited without a license. Francis Kelliher counsel for State Board of Education declared theatre is commiting a misdemeanor. Decision reserved.

Gustave Blum has organized a stock which he will present this summer at Napanoch Country club in Catskill Mountains, beginning July 1.

Stevens Institute of Technology, Hoboken, N. J., gave demonstration of the use of controlled sound for legitimate theatres.

Leonard Bergman, nephew of late A. L. Erlanger, announces the re-establishment of the 42nd Street Country Club. Club originally started by Oscar Hammerstein, David Belasco and Charles Frohman 40 years ago.

No more licenses issued to retail liquor stores in any county in N. Y. State was statement of Chairman Mulrooney Wednesday (2).

Albert Murtha and Alexander Zimmerman arrested by detectives assigned to watch for stench bombings in Manhattan theatre, 213 Manhattan ave. Men are accused of placing rubber gloves filled with stench fluid under their chairs. Herman Reisner, owner of house, estimated the damage at $1,000. Both held without bail for hearing in West Side Court.

Emma Bugbee elected president of the New York Newspaper Women's Club.

Fire at Davenport theatre, east 27th street, forced patrons to leave shortly after show started Wednesday night (2), during performance of 'Merchant of Venice.' Drape caught fire but was extinguished by stagehands.

Peggy Fears underwent operation for appendicitis Wednesday (2) at Medical Arts Sanitorium. Operation satisfactory.

Sousa Men's Band, under direction of Eugene LaBarre, will give 10 concerts on consecutive Sundays beginning May 13 in Rockefeller Plaza, Radio City.

Max Gordon returning from Europe May 11.

Suit brought a year ago against Jose Iturbi, pianist and conductor, by Richmond Harris, his former manager, for breach of contrac,t dismissed in N. Y. Supreme Court. Harris withdrew suit for $5,000 allegedly due for commissions.

Bebe Daniels and Ben Lyon forced to cancel their personal appearance tour. Miss Daniels contracted mumps after kissing a baby brought backstage to see her.

Soviet government forbids tour of United States by the Moscow Art theatre or any other first rank Russian musical or dramatic companies. Reason is given protests of the public in the U.S.S.R.

Rockridge theatre, Carmel, N. Y., will have an eight weeks' season of summer drama. Mr. and Mrs. Charles Coburn directing.

Caryl Bergman out of cast of 'Caviar,' ill.

National Music Week opened it's 11th annual celebration Sunday (6).

Erwin Strauss, son of Oscar Strauss, arrived in New York from Europe Thursday (3). He will write music exclusively for Music Hall shows, Radio City.

Anna Roselle flew to New York from Seattle Wednesday (2) upon being informed of an engagement to appear in production of 'Madame Butterfly' at Music Hall. Miss Roselle touring with San Carlo Opera.

Mrs. Betty Tracy, sister-in-law of Arthur Tracy, suing him for $100,000 for supposedly breaking up her marriage to Bert Tracy, singer's brother. Mrs. Tracy also suing her husband for separation.

County and town fair associations in New York have received a total $293,629 in State aid. Payment on basis of premiums awarded last year by towns for agricultural prizes during fairs.

Colonel E. A. Schiller, theatre operation head of Loew's, given testimonial dinner by his associates (Monday) on eve of his departure for Hawaii.

Ill for removal of ban on interstate shipment of films of prize fights being prepared for proposal to Senator Barbour of N. J.

Jewish Theatrical Guild, in drive, announced an increased membership of 100 for the past week.

Marc Lachmann and Monte Proser joining forces to open their own advertising and publicity office.

Annual meeting of the Actor's Fund of America to take place at the Lyceum Friday (11). Daniel Frohman will preside.

Miss Barbara Robbins left New York Friday (4) for Hollywood. Local high school girl signed by MGM for pictures.

Cosmopolitan theatre on Columbus Circle opened Saturday (5) with a very cosmopolitan show under direction of Emmet Moore and the Associated Players. Show is grind vaudeville combined with opera, wrestling, boxing, a marathon dance, magicians, circus clowns, etc. Performers represent a league of nations, composed of Irish, Spanish, Italian, French and German.

Four Masters, quartet, engaged by Hal Skelly for 'Come What May,' opening at Plymouth, May 15. An old-fashioned brass band also hired to do atmosphere work behind the scenes.

Jean DeKoe, tumbler, with Ringling show, now in Boston, killed when landing on his head after an incomplete somersault.

First concert appearance of newly formed East Side Symphony, under auspices of Music School Settlement heard Friday (4) at Town Hall. Melzar Chaffee conducted.

'Picnic' had no picnic with two-performance run. Opened Wednesday (2) and closed following night.

Murray Jay Queen, stage manager for 'Sailor Beware,' left for Bermuda.

Inez Courtney and Fania Marinoff off for Coast Saturday (5), by boat.

Lawrence Langner will operate Country Playhouse at Westport, Conn., this summer. First production will be his own 'American Dances.'

Fay Webb Vallee denied application to withdraw her action to set aside her separation agreement of $100 a week from Rudy Vallee. Appelate Division of Supreme Court gave decision.

Reported Katharine Hepburn to wed her manager, Leland Hayward, next month. Hayward arrived in New York by plane, Friday (4), to join Miss Hepburn.

Harry Richman signed for Ben Marden's Riviera, May 17.

On complaint of Eduardo Frogenals of 'Sailor Beware' cast, Jean Wolfe arrested and charged with stealing $2,400 from him after giving him a powdered drink at a party. Miss Wolfe released in $5,000 bail. Detectives testified she had deposited $550 in bank morning after the clipping.

'Past Performances' was title of address delivered by Lee Simonson to subscribers of Theatre Guild at Alvin theatre.

Eddie Dowling planning four productions for the new season, with picture productions on the side. Will hold back until fall.

Helen Kane's suit against Paramount and Fleischer for alleged theft of her singing technique for 'Betty Boop' cartoons given the sock in Supreme court. Justice McGoldrick held she did not make her case. She'll appeal.

Katharine Hepburn must make another trip to Yucatan to validate her divorce. A matter of signatures at the U. S. Consulate to make it legal in the States.

N. Y. department store using a Fanchon & Marco show as a trade getter. Colored show with Adelaide Hall as star. Tied in to cotton goods sale.

Ganna Walska to Europe on the Ile de France Saturday (5). Says she's blue because she's temporarily run out of romances. Blue, but hopeful.

Virginia Kahn, six times married, and asking alimony only of her last ex, Robert Kahn, in a collapse. Says it was caused by charge she bled all her husbands. Told she asked alimony only of Kahn, a meat packer, who, she says, B. P. Schulberg told her was the backer of Sylvia Sidney.

'Orchid Squad' to August.

Players club veers from 'Shore Acres' to Greek tragedy for its annual spring revival. Euripides 'Trojan Women' likely.

Guild planning to bring Will Rogers east for 'Ah, Wilderness' for a brief season when George M. Cohan takes to the road.

Morris Schlessinger acquires 'Tourists Accommodated' from John Golden. Plans production in September.

'Potters Field' will not be brought to N. Y. until August. Leblang interests may back.

That Haight-Potter revue to the boneyard. Can't find material.

Cavalcade won the Kentucky Derby. Most of the pix Kentucky colonels glad they were patriotic.

British courts hold newsreels are not liable for reproduction of copyrighted music. Merely records a public event and redress, if any, lies against the players.

Effie Shanon took a fall out of License Commissioner Moss at the Frohman dinner. Upheld the outspoken drama and opined no one had ever been driven to immorality because actors spoke certain words.

More than 500 sports fans at the funeral of Harry Stevens.

William B. Friedlander will stage summer productions at Morningside theatre, Hurleyville, N. Y. Beginning first week in June will offer 11 plays, including five new ones for tryout, two musicals and four current successes.

County theatre at Suffern, N. Y., will open its second season June 19 and will do 12 plays.

Frances Upton married to Bert Bell, football star, at Philadelphia Sunday (6).

Friars' 'Frolic' will present its 1934 edition at 44th Street theatre May 20.

Campaign to raise $50,000 to insure coming season of Stadium concerts launched today (Tuesday) by Mayor LaGuardia.

'All the King's Horses' will gallop to Chicago, opening there May 15.

Arch Selwyn and H. B. Franklin adopt corporate name of Frankwyn. They intend offering seven plays next season, four in association with C. B. Cochran.

New York Society of Dancing Teachers celebrated its 20th anniversary at Hotel Astor Sunday (6).

With mercury hitting 86, estimated 1,000,000 people left city for the week-end. Beaches and resorts jammed. Bad for theatres.

Visiting circus played for convicts at Auburn prison Sunday (6).

Samuel Rogers' 'Dusk at the Grove' cops $10,000 Atlantic Novel Prize.

Rudy Vallee again on calendar of Supreme Court for this week. Fay Webb's attorney on Friday (11) will argue motion to force Rudy to 'separately state and number' the defenses he raises in his answer to her suit to set aside their separation agreement.

New brain trust called 'The Motion Picture Research Council' incorporated today (Tuesday) by Supreme Court Justice Frankenthaler. Six years of research is basis for their attempt at improving films and for which they feel qualified in assuming task.

Ringling Bros. circus granted permission to play Irvington, N. J., suburb of Newark, May 28-29. In return it is putting up funds for police, cleaning the grounds and license fee, and promises to make purchases in town.

Sophie Tucker participating in command performance at London Palladium theatre tonight (Tuesday).

Executive staffs of all Jewish legitimate theatres in U. S. and Canada, organized last August as the Association of Yiddish Theatrical Agents and Treasurers, have been reorganized as a union by A. F. of L.

Broadway Merchants' Association offer co-operation to License Department in driving out chiseling agents.

Samuel Insull, Chicago opera patron, arrived yesterday (Monday) and was rushed to Chicago to face indictments for embezzling in utility crash.

Pulitzer prizes in letters and journalism were announced last night by Dr. Nicholas M. Butler at Columbia U.

Bail fixed at $25,000 for two men accused of stench-bombing Manhattan theatre last Tuesday (1). Highest bail figure for offense in history of General Sessions Court.

Merchants' Association announce 40 conventions booked for N. Y. this year and early 1935.

Coast

John Gilbert was pictured as 'entirely too arrogant and temperamental' by Virginia Bruce in a suit for divorce filed in Los Angeles. A property settlement was revealed and an agreement whereby Miss Bruce retains custody of their nine-months-old child.

Hubert L. Voight, Im publicity man, has filed divorce in Los Angeles from Olive Hatch, former swimming star.

Mae West denies on the Coast that she and Jim Timony have split as client and manager.

Arthur Shirley, actor ducer of pictures, has been granted permission to remain in Los Angeles until May 31 after he had been summoned for over-staying his leave from Australia.

Natalie Talmadge Keaton has asked the Los Angeles superior court to return her maiden name. The Keaton divorce became final last August.

Universal is building a new sound stage to cost approximately $75,000.

Corinne Griffith has been granted a divorce from Walter Mitchell Morosco, producer, at Jaurez, Mex.

Buenos Aires fans gave such a lukewarm reception to Ramon Novarro that a 50% reduction in price made for his concerts.

Racket by which individuals have been selling California charters for $125 each to dance hall cafe operators, which are supposed to allow them to remain open after hours, disclosed by L. A. police.

Charges of cruelty contained in divorce action filed against Marjorie DeHaven Lockwood, actress, and daughter of Carter DeHaven, have been met in Los Angeles by a cross-complaint against Paul A. Lockwood, cameraman, for non-support.

Los Angeles jury found in favor of Mrs. Myrtle Mack, widow of Charles E. Mack, in a $34,500 damage suit brought against her by George Moran. Moran claimed he suffered a nervous breakdown after the accident at Mesa, Ariz., in which Mack was killed. Charged Mrs. Mack was driving at an excessive rate of speed.

Damages of $15,600 sought by Louise Fernade, picture actress, for injuries suffered in a fall at a Hollywood store denied by Superior Judge Shaffer.

Christian Rub and Carl Ruben, 12, son of J. Walker Ruben, rescued off Catalina Island by Otto Kruger and Charles Irwin. Dinghy in which former two were attempting to reach a derelict sail boat, sprang a leak.

Hazel Flint, actress, files suit in Los Angeles against RKO-Pathe Studios Corp., seeking $5,540 damages for injuries allegedly sustained in a fall on the lot.

Mrs. Valerie M. Von Stroheim recently received a verdict of $125,000 damages in Los Angeles against two beauty shop owners, but alleges in new suits that the defendants have transferred property assertedly without consideration and for the purpose of evading judgment.

Helen Black, 18, dancer at Agua Caliente, knocked unconscious when she hit the bottom of the hotel pool.

Creditors of Esther Ralston will receive $95 to apply against debts of $53,291, listed in a recent bankrupt petition in Los Angeles.

Edmund Lowe has been appointed administrator of the estate of Lilyan Tashman, his wife.

Hotel Roosevelt, Hollywood, has been acquired by Thomas E. Hull, proprietor of Hotel Mayfair.

Ross Lederman has been awarded $900 on a contract with Mascot Film Co.

Despite prophecies of numerous physicians that she'd never walk again, Fay Temple Mack, former stage actress, is on her feet again at the hospital.

Mary Astor talked her parents, Mr. and Mrs. Otto Langhanke into selling their $200,000 home, but the highest bid was $21,500. Now the parents are resisting the sale.

Eleanor Holm Jarrett and Antonio Moreno have agreed in Los Angeles to pay $750 damages as a result of an auto accident in which Pearl May Tumarkin, age six, was asserted to have been injured. Parents had sued for $50,000.

Bette Davis scared away a prowler who was attempting to force a window in her home.

Alleging Richard Bennett stabbed her in the cheek with a nail file, Mrs. Bennett has filed suit in Los Angeles for separate maintenance. Complaint asks that Bennett be restrained from disposing of community property, valued at $75,000; $3,000 monthly for living expenses; $5,000 legal fees and $1,000 for court costs.

Suit filed by William Meikiejohn and Arthur Esberg against Mitzi Green, for $5,000 allegedly due as commish on electrical transcriptions, has been postponed two weeks pending arrival of depositions from New York.

WORLD'S FAIR S. A. ANGLES

PULASKI SOFTENS UP; OKAYS NEUSEL'S WIN

By JACK PULASKI

When Walter Neusel was awarded a win over Tommy Loughran Friday (4) at the Garden, it was understood around the ringside that the German was being built up for matches with the heavyweight topnotchers. It was a fairly well attended card, fans being highly partisan and those opposed to the German on general principles started any number of verbal battles during the match and after the decision was announced.

The two judges disagreed, which put it up to the referee, Arthur Donovan, who promptly the foreigner. Then came the bird. It was a close, but Neusel deserved the decision on his aggressiveness.

More interesting incident which the mob didn't hear about was Max Baer's promise after he took a bow in the ring. Heavyweight challenger passed Jimmy Johnston on the way back to his seat. He stopped for a moment and cracked to the Garden promoter: 'I'm going to knock that big wop right into your lap.' Championship fight with Carnera is dated for June 14 at the Garden. Long Island City (adv.).

The Double O

Loughran was given the double O by observers just to convince themselves about the Miami meeting with Carnera. Impression was that if Loughran is in the same shape as then and Carnera couldn't stow him away, dope in the big scrap favors Baer.

Neusel crowded Loughran for most of the distance. Flaing both hands, he d plenty of missing, but then he also scored enough points to cop. Tommy backed away from the rushing young blond and seemed to spear his points more cleanly.

est sock he exhibited was an inside uppercut, while his long left sometimes stayed off Neusel. Neither man spilled a drop of claret.

If Neusel is on his way up, looks like he has to develop considerably to rate as a real contender. Best thing about the guy seems to be his American manager Jimmy Bronson. 'Garden's show this Friday (11) is supposed to be a featherweight (126 pounds) tournament with the idea of naming a new champ for the title vacated by Kid Chocolate.

Hyde's Dinner

(Continued from page 49)

was vast in scope, it was narrow in vision; and though it was ambitious in theory, it was unworkable in practice.

'The advantages it offered the artist representatives, in particular, could never justify the disadvantages it threatened to impose on the theatrical profession in general. Worst of all, it threatened to destroy the intimate, privileged and focal position that the artist, representative had succeeded in establishing between the actor, the representative himself and the booking managers—after so many years of careful diplomacy.

'We shall marshal public and professional cooperation to drive out the mugs and chiselers who pretend to be artist representatives but who are, in reality—to put it as politely as possible—gross misrepresentatives and consequently a destructive influence in our profession.'

Loew circuit heads attending, in addition to Mr. Lubin, included Marvin Schenck, Dave Loew, Charlie Moskowitz, Leopold Friedman, Louis K. Sidney and Sidney Piermont. Nate Blumberg, Arthur Willi and Bill Howard were there from RKO, Harry Kalcheim from Paramount, and Steve Trilling from Warners. From the size of the attendance and those present, it was called the finest public tribute to an agent in many years.

MEXICAN DIVORCES

Ruled Illegal by Coast Judge—Affects Many Filmites

Los Angeles, May 7.

Quickie Mexican mail order divorces, long popular with picture celebs, were dealt a death blow by Superior Judge Frank M. Smith when he ruled that such splits are illegal unless at least one of the participants establishes legal residence in that country.

Decision was made in a case of two non-professionals and the attorney for the loser said he would take the case to higher courts to get a ruling to settle the troublesome standing of the reverse Gretna Green actions.

Divorces of Norma Talmadge-Joseph M. Schenck and Katharine Hepburn were obtained in Mexico recently.

Mrs. Sam Maceo Denied Benefit of 50G Bequest

Galveston, May 7.

Although victorious in lower courts in fight for $50,000 share in the estate of Oakley B. Harris, New Orleans sportsman, her former fiance, Mrs. Sam Maceo, of Galveston, formerly Jessie McBride of New Orleans, was denied the right to share when Louisiana Supreme court held the deathbed bequest of this sum which Harris attempted to make to Mrs. Maceo did not constitute a binding testament.

Court held further that if Mrs. Susan Harris, mother of Oakley, wished to comply with her son's request the money would have to be paid out of her individual share of the estate.

World Good Will

(Continued from page 5)

now than the U. S. American headquarters, following a careful scrutiny, are certain that today Italy, France, Russia and England have more sound equipment installed in their schools as individual nations than the entire U.S. Throughout this country conservative estimates are that not over 300 schools now have facilities for transmitting 35 mm. sound, while possibly another 600 have 16 mm. projectors.

Advancement of the American situation is hoped to be achieved through Washington, directly tying up with various producers on a wholesale scale. Simultaneously the Government, it is also emphasized, must lend the necessary pressure before important numbers of equipment installations can be realized.

In all of these, as well as other relations with the world, the Hays organization sees itself as the friendly intermediary and the clearing house.

European capitals for first time are now being enlightened on the public relations web which Hays would spin over the globe. This is being presented in the main light of the world accepting better pictures as acknowledged by existent previewing groups on the Coast. Simplified, it means, if accepted, that Europe will suspend its own box-office judgment for the recommendation of American women groups.

The alternative is for foreign countries to set up their own groups and pass upon American features independent of the Hollywood slant.

That the plan which relies upon Hollywood judgment will carry in many countries is expected in American headquarters, if for no other reason than for foreign affiliations of such American organizations as the Federation of Women's Clubs, Catholic Alumnae and Boy Scouts.

Hays' chief lieutenant of public relations in America, Governor Carl Milliken, has been instructed to protract his stay abroad until the story and reactions can be registered in such capitals as Paris and London. Milliken originally was assigned to the Rome educational conference. He is not expected back in New York now until some time in June.

SEEKING NOVEL FEMME DISPLAYS

Concessionaires to Try New Twists—Everything from Rose Dancers to Become-Nudist Colonies—Fair's No-Strip Edict

FANLESS SALLYS

Chicago, May 7.

The boys and gals are sitting up late nights trying to figure surefire sex appeal angles for the coming resumption of the World's Fair here this month. They are all particularly anxious to find the 1934 style dancer, to follow Little Egypt of 1893 and Sally Rand of 1933.

They've managed to dig up some neat S. A. angles for the coming Fair. Most of them are keeping their ideas under cover, waiting for the bell.

Flower Show

One fellow has a rose dancer lined up in the hope of getting this over as the sensation of 1934. The gal dances with only a couple of roses.

Three nudist colonies are working. The 'Elysian Nudists,' which have been playing burley theatres around, are angling for a Fair spot and likely to land. These nudists work behind a shadow scrim which gives the public the idea by way of silhouette.

'Sun Worship Village' is establishing a cult which invites the public not only to watch nudists at work and play, but offers them a chance to rip off their own clothes for two-bits. Most nudist colonies soak undrapers $25 for the privilege.

'Streets of Paris,' taking the Fair officials at their word that no stripping or fan dancing will be permitted, has thought of a new angle. Going to hold a regular style show each afternoon, but not only will the girls model in dresses, but also in negligee.

With Mirrors

'Paris' also has figured a way to get around the ban on peep shows. Instead of having direct shots of strippers, the 'Paris' exhibit has decided on 'illusion shows,' which simply means that the public will get a load of the girls by way of mirrors. This is the old gag used for years by honky-tonk burley joints on South State street.

Loop Hounds

There are many showmen who believe that the Fair will be more strict on sex appeal this year due to the increase of sponsored concessions for commercial exhibits. And they feel that for this reason show business will be in the loop rather than within the Fair grounds.

For this reason all available theatres in the loop are being gobbled up for the summer season. Ideas for bigger and better girl shows are in the making. The Auditorium has been taken over by Andy Rebori, impressario, who made 'the Streets of Paris' last year, and the house will be converted into a nite club of the Casino de Paree style under the tag of Cascades. Show will have femmes in tableaux, diving and bathing beauts. Illinois and Great Northern theatres are now being negotiated for as nite clubs where tableaux and fan dancing will be the features.

Apollo, in the heart of the loop, is practically set for the importation of the Folies Bergere from Paris with the house to be run on the Parisian plan.

BIRTHS

Mr. and Mrs. Leo White, daughter, in Los Angeles, April 29. Father is a Warner player on the Coast.

Mr. and Mrs. Donn Wermuth, daughter. Father is assistant advertising director for Warners in Pittsburgh.

Ain't No Drinkin'

(Continued from page 1)

ucts—muscatel, port, sherry, etc.—and blast 88c specials and sometimes as low as two bottles for $1 (formerly 'worth $1.09,' says the parenthetic notation).

Getting Conservative

The discriminating wine and likker consumer has become very conservative. For one thing common sense counsels buying only what one needs for a limited period. In the past they'd stock up for months because of the price. Now, with a likker retail store on every corner—that is, those that haven't folded, and many licenses have already been permited to lapse—there's no urgency for that.

For one thing, booze will come down with the successive months. It's got to. Too many squawks from the start at the tariffs—some comparable to bootleggers' rates—and what's more, the longer the wait the better the wet goods quality. Beer has proved that. First, now the beer is really good, because the necessary six months or so of brewing time has elapsed. Similarly the booze thing.

The niteries now realize that booze is no longer an attraction. They must give them something else—or else. In the past two or three years the evolution brought about the swank drinking restaurants to offset the then fading novelty of free 'n' easy, catch-as-catch-can drinking. Hence those Josef Urban rooms. The smart surroundings made it possible to still get $1 a drink.

But no more of that. No couverts; no $1-a-drink tariffs, but more genuine basic appeal must be the standard of things if the nite spots are to draw.

As a result certain spots have become cataloged as to trade. Seemingly there's an element that likes Eddie Davis' raw songs and the al fresco atmosphere of Leon and Eddie's, so that gets trade. On the other hand, John Perona's El Morocco, like the '21,' with its air of accentuated exclusivity eased off for some reason, and the Tony's types have come back. Still, Peppy's Chapeau Rouge and Place Piqualle get $2 couvert and $10-12 a quart for champagne from a cetrain element which, if it can't afford to go abroad for its Paree and Marseilles atmosphere, has it brought to them via the architecture of these rooms and the smart entertainment.

They Want Plenty

An idea of how much the masses want for their money may best be gauged by the elaborate shows the Casino de Paree, Hollywood, Paradise, etc., give with their $1.50-$2 table d'hotes. There seems to be enough good biz for the first two, with the Paradise staging a comeback via Morton Downey as the star. Palais Royal is folding for the summer and Ben Marden concentrating on his Riviera roadhouse at Englewood, N. J.

New York's roadhouse season and the hotel roofs figure to be good. Hotels all are primed to repeat their bull post-repeal market, as a further denter to the niteries.

The shifting of the vogue for the hotels further attests to the vacillation of those stepper-outs who like to o.o. the highlights or discover new rooms, and then forget about 'em. The mugg trade, as soon as it hears of the Madison or the Park Lane or any of the top vogue hotel cocktaileries are getting a play, follows suit. That's the beginning of the end for them. The 'right people' find a new hotel; that becomes a vogue and the same thing happens all over again.

So far as their drinking proclivities are concerned, there's no more of that concentrated elbow-bending as before. A couple of cocktails and a lot of dallying about.

For the thirst-parlors it may be a break in some respects in that the protection worry and the lowered cost of merchandise and operation permits for a more equitable margin of profit, even if the turnover and the gross isn't as large.

This is attested to by the sundry little spots that throw in a cocktail with a $1 dinner; some even add a glass of beer or some 'red ink.'

On the whole, the show or 'the dance music, along with some basic atmospheric appeal, must pull 'em—not just the booze. Even Childs sells it, so that's not the novelty any more. Furthermore, they're not buying drinks in lunch rooms like they did at the beginning—people are becoming very discriminating on how to properly mix a drink.

Between this epicurean development and the desire to be more conservative, temperance is paradoxically finally reaching a semi-WCTU stage (although by no means as bone-dry as the Comstocklans would have it) through repeal of prohibition.

MARRIAGES

Marjorie Beebe to Clinton E. Randall, N. Y. broker, in Yuma, Ariz., May 2.

Edwin Levin to Winnie Cook, non-pro, in Waukegan, Ill., April 22. Groom is p.a. with Balaban & Katz in Chicago.

Alberto Baccolini to Bruna Castagna, in New York, April 1. Bride is soprano at Hippodrome, and groom conductor of same opera company.

Margherita Rouse to Chester Conklin, in Los Angeles, May 5. Bride, formerly stage violinist, been an invalid for 23 years.

Margie B. Morrin to Eric Mack in Santa Ana, Cal., May 1. Groom is a picture actor, and bride is nonprofesh.

Carmelita Geraghty to Carey Wilson, in Los Angeles, May 6. Groom married previously.

Hale Cavanaugh to Mrs. Verona DeVore Teachout, in Omaha, May 5. Groom is manager of Orpheum, Omaha.

Roy W. Haig to Frances Robinson, in San Francisco, May 2. Couple are in pictures.

Frances Upton, actress, to Bert Bell at Philadelphia, May 1. Groom is former football player at U. of Penn.

iviera Opens May

Ben Marden's Palais Royal on Broadway having folded for the summer, he is concentrating on his Riviera (Englewood, N. J., roadhouse) opening May 17. Harry Richman and Freddy Berrens' band are set for the debut attractions.

Palais reopens in the fall.

New York Theatres

RKO THEATRES
86TH ST. AT LEXINGTON
Wed. to Fri. May 9 to 11
'This Man Is Mine' & 'Sing and Like It'
81ST ST. ON BROADWAY
'The Trumpet Blows' & 'Sing and Like It'

LOEW'S STATE
25 MON.-FRI. 10 A.M.-NOON
Stage—Musical Comedy—65-People-65
"FIFTY MILLION FRENCHMEN"
On the Screen
B. STANWYCK—"Gambling Lady"

On the Screen
Clark Gable and Wm. Powell
"Manhattan Melodrama"
In Person!
JACK BENNY, LANNY ROSS
Friday! Joan Crawford and Franchot Tone
"SADIE McKEE"
BWAY 51ST CAPITOL

Laughter! Gay Music! Thrilling!
CHARLES PURCELL BERNICE CLAIRE DONALD BRIAN
The Chocolate Soldier
ST. JAMES THEATRE, W. 44 St. LAc. 4-4664
Evgs. 50c to $2. Mats. Wed. & Sat., 50c to $1.50
WEEK MAY 14—"THE DESERT SONG"

CHATTER

Broadway

Leon Sprachner's been ill.

Kinematrade office moved.

Monte Banks back to London.

Herschel Stuart's in from Texas.

Irwin Shapiro back from his mid-west tour.

Max Baer may be favorite over Carnera.

Walter Eberhardt still optimistic about ERPI.

Ed Wynn bought himself a 33-foot motorboat.

Ernest Pagano, Hollywood writer, vacationing in N. Y.

Mr. and Mrs. Arthur Mayer returned from Bermuda.

Following vacash east, Irene Dunne back to the coast.

Rose Keane, who is Mrs. Herman Shumlin, in cast of 'Lady from the Sea,' Little.

John L. Fogarty's pal Bill Copper a father, finally. Dorothy is the infant's name.

Vic Oliver and Nick Long, Jr., back on the street after some British vaude dates.

Harvey Day, of Terrytoon shorts, back from several weeks' tour to Coast and northwest.

Downtown nitery, Paul's Chalet Moderne, opened with one of those curious-peopled floor shows.

Sam Rosoff, subway builder, is angel of the syndicate backing the new Billy Rose's Music Hall.

The weekend heat gave the cooling plant at the Winter Garden an early workout Saturday night.

One of Frank Tours' kids had scarlet fever, with house in Great Neck quarantined three weeks.

Nearby Jersey reported very liberal and o. k., with several new gambling casinos slated to open.

Maurice Mackenzie does all the gardening and painting on his 10-acre estate in Greenwich, Conn.

If nothing happens within the next couple of days, they'll probably send Frank Buck after Dillinger.

Jeff McCarthy has finally bought that car and starts wheeling this week. With Sadie telling him how.

Commander Dyott hunting a boat in order to go off to some new islands for some pictures of his own.

Earl P. Wingart figures he has enough reserve to re-hire that Long Beach shanty for another siege of sun.

Marjorie Walters (Mrs. Walter Meyers, the agent) sold her first short story to Hearst, 'Apology of Birth.'

John Wenger did Borrah Minevitch's new Radio City offices (harmonica institute) in a very pash motif.

Bob Robinson and Virginia Martin have returned from Florida. They are now dancing in Washington.

Cecelia Ager (VARIETY) not to be outdone by that other mugg literateur, Joe Bigelow, has sold a yarn to Vogue.

Hy Daab, who resigned from Warners publicity, may connect in N. Y. and not go to Hollywood as first intentioned.

Olive A. White, Lanny Ross' personal rep, and Mark Hanna are joint-publicizing with a Madison avenue address.

Percy Phillipson, prez of General Register Corp., back from England after three weeks' trip to reorganize the company.

Loew execs feted Col. Ed Schiller, v.p. of Loew's, Inc., at the Warwick hotel last night (Monday). Was a going-away party.

Looks like Elbert Franklin stays east with his dad, H. B. Franklin. May switch over to Yale for his education this fall.

Alistair Cook, film critic of British Broadcasting Corporation, in New York for a couple of months to look over new film product.

Marc Lachmann and Monte Prosser throwing a preview party at Leon and Eddie's this week to inaugurate their new joint press-agentry.

Herb Yates, a real fight fan, soloed his dinner the other fight night with Mr. and Mrs. Charley Paine and Nate Manheim and his wife at Lahiff's.

Oscar Hammerstein and Jerome Kern back from London, where they put on their new musical, 'Three Sisters.' May do it in New York next season.

Sid Kent's return from the Coast has seen the Paramount crowd smiling again. Although out of that company, S.R. is still the old reliable guide post for many of his old firm.

Two Broadway gals are 'telling all' between covers. Carolyn (Mrs. Arnold) Rothstein's 'Now I'll Tell' (Vanguard) and Evelyn Nesbit's 'Prodigal Days' (Julian Messner) are concurrently doing the telling.

Gert Lenihan panicked the judge and jury in East 59th street court last week while testifying in a doctor's bill suit. Saying it was the first laugh he's had in years, judge gave her the verdict.

Cresta Blanca, East 54th street class nitery, was a spring casualty, folding in short order. Sedano and Mabel Swor, Yvonne Darville and Dave Bernie's band were the attractions.

Ann Pritchard and Jack Goldie, vaude pards, did a q.t. elopement while playing a Newark date. The Goldie family gave it the parental o.k., but the Pritchards have yet to get used to the idea.

Budapest

By E. P. Jacobi

Ilona Titkos to Sicily.

'Men in White' still going strong.

Irene Zilahy here on a visit to parents.

Dolly Haas guest-playing here in 'Scampolo.'

Istvan Gyergyai and Magda Kun to be married.

Opera House has big hit in new Lehar musical, 'Giuditta."

Verdi's 'Don Giovanni' produced here at Opera for first time.

American School of Painting to open here in early summer.

Sari Fedak back from United States with grave eye trouble.

Michael Curtiz purchasing house property in this his home town.

Society of Hungarian Friends of Salzburg Festivals just founded.

Gizi Bejor recuperating from influenza and lengthy complications.

Imre Kalman here, guest conducting his musical 'Devil Horseman.'

Unusually warm and early spring does not seem to hurt show biz much.

Magda Schneider and Kaethe von Nagy, German screen stars, visiting here.

Instead of closing down as usual, five theatres propose to play musicals during the summer.

Actors' Recuperating Home, foundation belonging to Actors' Association, bankrupt and to be sold at auction.

Irene Biller back to her home town, between two American marriages. Lost weight and her dark pate; she has very becoming blonde curls now.

Istvan Bekassy and Tery Fejes, musical leading man and soubrette, denying that they are going to marry for the third time. They've done and undone it twice already.

Nicholas Brodsky, composer, engaged Egon Kemeny as 'musical secretary,' whatever that means. Both off to London to superintend production of Brodsky operetta, 'Blue Lantern.'

Harald Bratt, supposedly English author whose play, 'The Island,' has been running in Germany and is coming here soon, is really Alex Erdey, Hungarian, who also writes under the name of Peter Heil.

Fox' Spanish-language picture, 'Gipsy King,' starring Jose Mojica, looked familiar here because all soldiers figuring in the fictitious kingdom where it set wear regulation Hungarian uniforms, even down to the trappings and decorations.

Martha Furedi, dancing with Hungarian Rainbow company on an Italian tour, found a Prince in Palermo who fell in love with her and proposed at once on the strength of her extraordinary resemblance to his dead wife. They are to be married shortly.

Vigszinhaz Theatre company proposing to play the summer through, not on their own premises but in Beketow Circus. Play is to be a new one by Bus Fekete with a circus plot, so that large number of professional circus attractions will be employed in addition to the legit cast.

Mexico City

By D. L. Grahame

Chilly. Plenty colds in the head.

Italian newspaper syndicate has sent a femme scribbler here to do a series about Mexico.

Old Monterrey on the border, home of Mexico's brewery, popular with American trippers.

Bull fight managers deny reports that another arena will be built here. Biz not sufficient for that, they say.

'The Bowery' and 'Broadway Through a Keyhole' joint current smashes at the Cine Regis. 'Ann Vickers' still cleaning up on the nabe circuits.

Duty on likker, wines and other hard drinks imported through Tia Juana and Ensenada free zones for consumption in other parts of Mexico cut 22.5%.

Government has reserved 250,000 square feet at forthcoming Chicago fair for a Mexican show, featuring a model town and exhibits of natural and manufactured products.

Esperanza Iris, reigning comedienne of couple of decades ago and for whom a large local theatre is named, came out of retirement to head a musical comedy company at her name playhouse.

London

Toto due back here in August for plenty of weeks.

Winnie Melville recuperating from nervous breakdown.

Duke Ellington and band due here for return in September.

Latest dope is for Victoria Palace to close soon and reopen in August.

'Riptide' grabbing a third week at Metro's Empire on its West-End pre-release.

George Cukor due here shortly to take atmospheric shots of Metro's 'David Copperfield.'

Sir Gerald du Maurier's novelist daughter, Daphne, to write her father's life story.

Jack Doyle says he is through with boxing. Thinks he has a great film career ahead of him.

Champagne flowed like water in Bob Murphy's dressing room at the Palladium on his closing night.

W. Scott-Darling, head of Warner's scenario department here, going home via the Panama Canal.

Bradbury-Pratt has sold his 50% interest in the Bristol Grill to Peter Mazzina, who already held 50%.

Frederick Bentley threatening to sue the Prince of Wales' theatre management for breach of contract.

Claire and Polly Luce, Kimberly and Page and Walter Crisham, all from Syracuse, arranging reunion here.

Jack Taylor to tour a revue made up of former Folies Bergere and Casino de Paris shows in Spain and Italy.

Music world wondering what Ambrose is going to do when his contract with the Embassy Club expires in June.

Max Friedland and Frank Ditchham getting together for discussion of Universal's tri-linguals, due to start soon.

Robert Jorgensen will handle the publicity for Gene Dennis at the conclusion of her engagement at the Palladium.

John Southern claims he is lining up Marie Dressler and George Arliss as attractions for the Victoria Palace.

Newly formed Service Film Company is an offshoot of Raycol. Duke of Richmond and Gordon has joined the directorate.

Ken Maynard stayed here one week and cried plenty. Had the Mrs. with him, but missed his horse, he said.

Stage presentation ahead of 'Wonder Bar,' current pre-release at Paramount's Carlton, goes intact to the Par-Astorias.

Harry Foster trimming Arthur Loew at bridge; was called in at the last minute to make a fourth, and was Loew sorry!

Sally Bates getting very flattering notices in 'Hullo Again,' known as 'Good Bye, Again' in America, on its opening in Manchester.

British International negotiating with Charles Bickford and Marion Dixon for a picture. Bickford's last for B.I.P. was 'Red Wagon.'

Tallulah Bankhead turning down lead in 'Life Wants Padding,' by Irving Kaye Davis, which Harry Foster wants to produce here.

Beatrice Lillie pulled 500 people for her opening at the Monseigneur restaurant, which is biggest audience yet drawn by any single star.

Sidney Landfield and wife (Shirley Mason) and baby here, with Landfield ready to start on British & Dominion's 'Sons o' Guns.'

Contrary to reports, United Artists are not vacating Leicester Square theatre. They hold contract with Jack Buchanan till May, 1935.

New Dodie Smith play, 'Touch Wood,' comes to the Haymarket May 16. Cast includes Marie Ney, Flora Robson, Dorothy Hyson, Ian Hunter.

Many stage celebrities flocked to St. Margaret's, Westminster, for marriage of Angela Brett, daughter of Zena Dare, April 24. Groom is on Stock Exchange.

Mr. and Mrs. Jimmy Walker celebrating their first wedding anniversary at Drury Lane theatre by seeing 'Three Sisters,' Kern-Hammerstein musical.

Clare Jackson, daughter of Mrs. Jackson, secretary to Major Leadlay, going to Malaya States in fall to marry a wealthy rubber planter, Gordon Winchester.

'Ladies-in-Waiting' is title of new thriller by Cyril Campion which breaks in at Shilling theatre, Fulham, before West End production, with all female cast.

Lady Portarlington and the Marquis of Queensborough organizing a private charity concert at the former's home, with Charles Cochran doing the honors.

With Tallulah Bankhead, Laura La Plante, Irving Asher and George K. Arthur at the opening of Gene Dennis, Palladium looked like a miniature Hollywood premiere.

Cinematograph Exhibitors' Association now ready to force exhibitors to limit programs. Originally asked for three hours' limit, but ready to acquiesce to 195 minutes.

Alexander Korda gave Gaumont-British $20,000 to hand over releasing rights of London Film Productions' 'Girl From Maxims,' which will now go through United Artists.

Dave Bader and Lloyd Knechtel shooting thousands of feet of celluloid for background stuff, to be used in the next James Whale production for Universal 'One More River.'

William Wordsworth, great-grandson of poet, sacrificed a $50,000 legacy to marry 17-year-old Cecily Deeks, an actress. Groom, 23, would have inherited fortune if unwed at 25.

Lynn Farnol planted the Eddie Cantor life story in the 'News of the World,' a weekly sheet with 3,500,000 circulation, just in time, with 'Roman Scandals' getting its pre-release at Leicester Square theatre. Result house is doing average of $5,000 per day.

Montreal

Stan Day at Royal Vic.

A. P. Norton to the Herald.

Gilbert Draper recouping at Saranac.

Eddie MacMahon getting his by-line.

Geo. Sims orch to Edgewater Beach.

Rastling beginning to help dent grosses.

Jessup's Canadian's orch to Rialto Gardens.

Tommy Conway all set for municipal 18 holer.

Nabes trying Revival Nights and making money.

Bud Grannery hauls off and takes out model T Ford.

Danny Yates, locally popular violinist, back in town.

Corey Thomson and Rupe Caplan teaming up on CRCM.

Geo Rotsky dusts off clubs and tries break 100 once again.

Paul Whiteman and orch here on percentage basis five days May 18.

Jay Van Lusil with pekinese and white gloves in studios, getting big hand.

Race tracks locally announce 14-day meet first time in history of racing here.

Police got 13 convictions against Villa Maurice, cabaret. Phil Maurice pays in all $159 fines and costs.

Prize award sponsored by Quebec Government for photos of beauty spots in province, with view to boosting tourist traffic which shows signs of heavy falling-off, mostly from U. S.

Six nabes fined $50 and costs for admitting children under 16 in contravention of Act barring minors under that age in this province. Action seen as a final rejection of much lobbied campaign to get specially censored children pictures one day a week in Montreal.

Toronto

Helena Rubinstein in town.

Alison Sutcliffe plotting another dance recital.

Mary Pickford coming home to Toronto May 11.

Al Sedgewick, late of the Tivoli, now managing the Bloor.

Bloom and Fine chain will take over the Carlton middle of May.

Ross Stewart doing the sets for the Bar Harbor Summer Stock Co.

Betty Low and Nesta Williams in the production of 'The Golden Toy' at the Coliseum, London.

Dick Thomas, hubby of the pint-size Flo McGee, now in Washington doing a painting for the President.

Dewey (Gaumont-British) Bloom and Jean Kurtz honeymooning at Atlantic City prior to a month in Europe.

Jane Mallett, who was in the winning cast of the Dominion Drama Festival for amateurs, is a professional.

Madison, grind, will break away from the Hanson chain, with Mgr. Bill Stewart doing his own booking in the future.

Harry Law, former booking manager for Associated's 60-theatre chain, has resigned to accept a similar position with Paramount here.

'Daily Star' now chafing at its snubbing of the serial rights of 'House of Rothschild,' which was snapped up by the 'Telegram' on that Mike (UA) Wilkes' offer.

Don Blackwell, local boy, has finished 'To Whom It May Concern,' which Dwight Wiman will produce next fall on Broadway with maybe Roland Young in the lead.

Mae West tome, 'She Done Him Wrong,' has been banned by Canada's customs department; ditto Colette's 'The Pure and the Impure' and James Cain's 'Postman Always Rings Twice.'

Producer George Keppie on a fishing trip at Georgian Bay and guest at the country home of Harry (Follies) Watson, Jr., formerly of Bickel and Watson in vaudeville days and before that in burley as Bickel, Watson and Roth.

Paris

By Bob Stern

Hal Young debutting as a tenor here.

Studio Caumartin dark for repairs.

'Lady Killer' a holdover at Aubert Palace.

Abel Gance finishing 'Poliche' for Films Criterium.

'Design for Living' in at Elysee-Gaumont.

Yvette Guilbert singing works of Fagus at a recital.

Scenes of 'Songs of Paris' being shot at Cirque Medrano.

Beulah Livingstone at press showing of 'Nana' (UA).

Half hour of Medrano broadcast from Radio LLX.

Pathe Journal running 'Buy French' campaign in its newsreel.

Raquel Meller sailing from Marseilles for a South American tour.

Gregory Ratoff, who's making a pic in London, here with Jed Harris.

Ida Rubenstein opening her ballet season at the Opera Monday (30).

Lilian Harvey's 'Suzanne' in fifth week at Imperial Pathe on boulevards.

Benoit Levy shooting 'Itto,' with Moroccan natives, in Great Atlas mountains.

Jimmy, Montparnasse barman, now at Bar Sans Chichis in the Rue Rene Pauline.

Sacha Guitry's 'My Double and My Half' soon to replace revival of 'Mademoiselle.'

Marcelle Ragon of Opera Comique singing at lunch hour broadcasts from Radio, Paris.

'Pretty World,' by Alfred Savoir and Jean Sarrus, opening May 9 at the Ambassadeurs.

Raimu to make Maurice Dekobra film, 'Midnight, Place Pigalle,' after finishing 'Tartarin.'

Marcel Pagnol starting film 'Angele' in April, based on Jean Giono's story 'Un de Beaumugue.'

Max Gordon, who went to Vichy to rest two weeks, back to Paris after three days' boredom.

Max Maurey of Variedes theatre has bought Rene Benjamin's new play, 'The Last Free Man.'

Barbara La May and Mistinguett among players appearing at the Surete Generale's police ball.

Rosemonde Gerard, widow of Edmond Rostand, discussing the theatre at Club du Faubourg meeting.

Laure Diana, who played in the Alcazar's 1900 vaude show, will do a similar number at Casino Saint Martin.

Raimu, Saint Granier and Charpin back from shooting exteriors of Daudet's 'Tartarin of Tarascon' in Algeria.

'International House,' after a first run at Studio 28, now in second week of second run, showing at Cameo on the boulevards.

United Artists and Fox throwing free feeds on same day (24) to newspapermen—former a dinner to launch 'Nana' and latter a lunch for showing of 'Liliom,' Pommer pic.

Andre Julien du Breuil (Mary Mitchell's husband) finishing an operetta based on Maurice Bedel's book, 'Malinoff, Indre-et-Loire,' which will be played on boulevards next season.

Albert Dieudonne, who escaped from French Guiana prison colony, is making a film about it called 'About an Escape.' He cried when he saw the rushes. Thought he was back again in the camp.

Honolulu

By Mabel Thomas

Rudolph Frimi a three day visitor on his way to Japan.

Director and Mrs. Fred Fox will be at the Royal for a holiday.

Maude Fulton called back to L. A. to start work with James Cruse.

Frank Harling, musical director at Paramount, here for three weeks.

Eddie Conrad was a stop-over visitor enroute to California from China.

Ralph King, former Fox Magic Carpet cameraman, has opened a large lab here and will handle rushes for major studios.

Alexander Toluboff, art director at Metro, returning to California from China, where he has been on location with the 'Good Earth' Co.

Marrying Stephen Ames on board the S. S. Lurline at Wilmington, California, Raquel Torres, film star, will honeymoon here for three months.

Curtis F. Nagel, with two assistants, D. M. Prentice and P. Miller, will film scenes of Hawaii, natural color, for Wide Worl Travel Films.

Mervyn LeRoy and his bride were the guests at Senator Shingle's 'Luau' Hawaiian Feast, first night here during their two day stay, and the second night the LeRoys entertained at the Royal having the Sultan and Sultana of Johore and a small party of friends.

CHATTER

Hollywood

Milton Bren lost his tonsils.

Karl Freud to Hawaii soon.

Arthur Johnson is on short vacash.

Pert Kelton building a glass penthouse.

Warners wants Sally Eilers on a term pact.

Ann Revere has trekked back to New York.

Emanuel Cohen back at the office from N. Y.

Jack Mintz's broke out with a costume party.

Lincoln Quarberg has joined the Fox publicity staff.

Marcella Knapp on a three weeks' New York vacation.

William McGann a month's motor trip.

Don McElwaine back in the Metro publicity department.

Irene Castle McLaughlin tested at Warners for a pic c.b.

Flora Kinch has returned after a dance tour of Mexico.

Mary Boland is taking her 15th trip to Europe in June.

Irene Lee, Fox Hollywood reader, enroute to N. Y. by boat.

Fred MacMurray has returned to is home town to try pix.

Lew Lipton back in town from England for a couple of weeks.

Carl Laemmle, Jr., home couple of days with his sinus ailment.

Bob Steele fractured a foot while practicing pony express mounts.

Frank Camel, Jr., is now caricaturing Hollywood celebs for Esquire.

Mrs. Ainswroth Morgan getting on her feet again after an operation

Clyde Brauckman and Hal Long check into Metro's writing department.

Carl Dreher, head of RKO studio sound, vacationing in N. Y. for a month.

Ruth Donnelly is writing a novel, 'Tripping Along,' based on her career.

Lou Young, for years publicity factotum at Educational, has joined Mascot.

William F. Kay is scripting a play which he claims starts where 'Queer People' left off.

William Randolph Hearst celebrated a birthday at his San Simeon ranch April 29.

Milton Gropper, at Columbia, is collaborating with S. K. Lauren on 'Orchids and Onions.'

Harry D. Buckley has returned to the UA home office after a couple of weeks at the studio.

Vernon Pope, of the Des Moines Register and Trib, in town doing pieces about film folks.

Bert Wheeler left for two weeks in New York, accompanied by his agent, Leo Fitzgerald.

Jim Ryan, of Fox Western, took top gross honors in the casting directors golf tournament.

Norman McLeod is taking a layoff from Paramount to hop to Europe. He'll join the Richard Arlens.

Art Miles has re-christened himself Kevin Mallott, and is trying to get away from blacksmith parts.

Peggy Wood and her small son, David, left here to spend a few weeks at her Stamford, Conn. farm.

Chester Morris and Pat Flaherty hurt when a stage caved-in at U while shooting 'Embarrasssing Moments.'

Ted Parsons, a former member of the Lafayette Esquadrille, is working at Fox as technical advisor on air pix.

Moya Olsen, daughter of le Olsen (Olsen and Johnson) is recuperating from an appendicitis operation.

Writers club tossing a dinner for Elizabeth Cobb, daughter of Irwin S. Cobb, and currently on the Fox writing staff.

Eddie Conrad has returned after a five-year sojourn in China, Japan and the Philppines. Got a test at Warners.

Gregg Toland has returned from the Hood River valley in Oregon, where he snapped apple blossom footage for 'Resurrection.'

Jack Cohn, Phillie lawyer, and his associate, Bill Rowland, came out on top in an encounter with one of the M'Divani boys.

When Clive Brook goes to England he'll be accompanied by Mrs. Brook, their two children, a nurse and a new car. Plans to motorize Europe.

O. O. McIntyre read some poetry by Ethel Jewell Schumann, a waitress at the Hollywood Brown Derby, and sent it on to Rob Wagner, who published it in script.

Before she left for New York, Anya Taranda, Earl Carroll girl in Par's 'Murder at the Vanities,' announced she would marry Harold Arlen.

Alfred Del Cambre, of Texas, and Eldred Tidbury, of South Africa, two of the winners of Par's 'Search for Beauty ' contest, stay on at the studio via another option lifting.

When William Goetz returns from N. Y., where he went with the Darryl Zanuck party, he'll trek to Honolulu for a month's vacation. William Dover joins him around June 1.

Philadelphia

By Arthur B. Waters

Eric Knight, movie critic for the Evening Ledger, has bought a horse.

Leonard Blumberg deciding to forget plans for re-entrance into show game until fall.

C. P. Greneker, a local visitor to see 'The Moon Rises,' Shubert operetta, just before it closed.

Charlie Cartwright, former p. a. and contact man for the Warwick, now managing apartment hotel in Newark.

Baseball clubs mostly stopping at the Ben Franklin this year. St. James is getting what is left of show business.

Leon Benham, now p. a. for the Stanley-Warner, with Harry Goldberg still head of the advertising-publicity department.

Al Schwartz, p. a. for the Arch Street (Yiddish) Theatre, threw a party for the press at Lew Tendler's the other night.

H. T. (Jimmy) Craven, former dramatic critic, press-agenting almost all the opera outfits that come here, including Met. and indie groups.

Gambling spots beginning to reopen around town after being shut for a year. Several former speaks are now gathering places for horsebettors.

Idea of Joe Moss to come into the Arcadia (Chestnut street near Broad) to open night club fell through after negotiations of several weeks duration.

Leighton Rollins, director of the Mount Desert Playhouse, Bar Harbor, in town to get sponsors. Elsa Frayne, local society deb, joining outfit to design sets.

Charlie Plummer, grand old 'vet associated with the Shuberts since they started, celebrated 50th wedding anniversary Sunday. In the game longer than fifty.

Jeff Keen, critic and drama and movie editor of the Daily News (tab), and also managing editor and editorial writer, has had one more job thrust on him. Doubling up on the new Sunday edition of the News.

New Haven

By Harold M. Bone

Ham Fisher did the whole town in one day.

Nite spots all doing heavy biz Saturdays.

Little Theatre has had a tough financial season.

Earle Wright's boy is a nifty brush-and-painter.

Savin Rock amusement park shedding mothballs.

Little theatre finaled season with Pinero's 'Gay Lord Quex.'

They're still playing 'She Done Him Wrong' around here.

WB New England mgrs. made merry at Seven Gables Inn.

Harry Berman will break out his Junior Symph at Woolsey Hall.

George Cruzen in for plenty grief on that code grievance board.

Jimmie Whelan getting the sailor suit ready for that summer job.

That Jack Sanson news photo must have been snapped in younger days.

Merrill Lindsay will p.a. for Elihu Yale Players' summer touring troupe.

Yale's summer touring troupe have labelled themselves The Elihu Yale Players.

Walter Pritchard Eaton, Yale Drama Dept., appointed to Columbia summer faculty to lecture on contemporary drama.

Des Moines

W. Moorhead

Tri-States used an 80-ft. banner on 'Tarzan' at the Drake relays.

L. Chamberlain of United Artists in town for advance on 'Rothschild.'

The Tilden-Vines combo didn't do so well at the Coliseum last week—$2.50 top.

'Elysia' had a short run at Iowa City, Iowa, before city and county officials brought it to an end.

E. P. Conkle, playwright, to serve as critic-judge for eighth annual Iowa high school theatre tournament.

Jerry Lynch goes from the Strand, Waterloo, to the Grand, Ottumwa, and Bob Fulton from the Grand, Ottumwa, to Strand, Waterloo.

For the first time in years the local baseball season will open with a parade May 15—kids to exhibit pet dogs, cats, etc., for selection of the season's mascot.

Hale Cavanagh received a letter from Ned Alvord, Imperial Hotel, Tokyo, and has had all the Japs in town trying to decipher it. No luck—so no answer.

Town will have a summer stock in a tent to be known as Robt. Blaylock and Associated Players, under management of F. M. Shortridge.

Mrs. Lillian Tittenmeyer, manager of the Casino, in court a second time this spring for trying to put a Negro customer in the reserved section.

Mrs. Donald West, owner of the Lyric theatre, Valley Junction, Iowa, directed the orderly exit of two hundred persons, mostly children, when fire damaged the building to the extent of $21,000.

Kansas City

By Will R. Hughes

Phil Wilcox, DesMoines, here visiting friends.

E. C. Rhoden, division manager for Fox-West Coast, ordered a 42-foot cabin cruiser.

Milo Finley and his band have moved across the river to Roxie's Hollywood Gardens.

Lee Marlowe, formerly of the Orpheum stock company, has become a novice in the Benedictine order at Atchison, Kansas.

George Muehlebach, former owner and manager of American Association ball team, appointed city director of liquor control. Job pays $4,000 a year.

The newly opened Tower has swung into line with a Saturday midnite show, making it unanimous with the first runs in the down town district.

H. E. Jameyson, Wichita, Kansas; Harry McClure, Topeka, Kansas; Lon Cox, St. Louis, and L. J. McCarthy, Kansas City, all district managers for Fox-Midland theaters, here this week in conference with E. C. Rhoden, general manager.

Seattle

By Dave Trepp

Virginia La Rae sings with San Carlo Opera here one night.

Dog races out this season in King county, rules prosecuting attorney.

Seigfred and Heyes hop to Portland to open their old style mellerbeer theatre.

State law makes beer parlors close at one a.m., which is a break for the speaks.

E. C. 'Doc' Grant in from New Orleans to manage New Harlem nite club (black and tan).

Vic Gauntlett is improving following appendicitis operation and pneumonia complications.

Louis Cohn, former realty man for F-WC, now with Fanchon-Marco, pays visit to this burg.

Mabel Siennes, who stepped from chorus into the 'Vagabond King' at Met here, now singing at Olympic hotel and over KOMO.

Harry Civeland writing old style versions of 'Shooting of Dan McGrew' and 'Face on Barroom Floor' for 'Old Town Hall' stage fare.

Jay C. Flippen and Al Pearce to be here week opening May 11 at rival theatres—former challenges latter to golf battle as well as at the b. o.

Minneapolis

By Les Rees

Eddie Ruben had Pantages theatre offices redecorated.

Continued drought indicates general crop failure through territory.

Film Board reported no theatre reopenings and five closings in territory.

Shriners' national conclave to be held here for three days next month.

First streamline train to visit Minneapolis for exhibition purposes drew $2,000 non-paying customers.

Gladys George, for many seasons leading lady with the Bainbridge dramatic stock company, has signed with MG.

Art Berg, Universal salesman, sustained minor injuries when his automobile was wrecked in a collision on the Iron Range.

Taking cognizance of local prejudices, Manager Emil Franke of the Orpheum advertised '20 Million Sweethearts' as 'not a musical.'

Harold Kaplan, Minnesota manager, taking long early morning walks to attain a slimmer figure and already has lost eight pounds.

Hottest late April and May weather in history followed prolonged cold and compelled showhouses to put cooling systems into operation.

Publix re-opening Century May 9 for showing of 'House of Rothschild,' with L. O. Daniels and J. E. Harris of Minnesota staff as manager and assistant, respectively.

Illness of counsel for the defense necessitated postponement until June of Federal court hearing of W. A. Steffes' suit against local exchanges and Publix to determine zoning protection validity.

San Francisco

By Harold Bock

Carl Nunan is p.a.' Oakland auto show.

Bern Bernard in for a look-see at the vaude situation.

Joe Leo up for a week to mull over possible policy changes at the Fox.

Tom Coakley's arranger, Glenn Hurlburt, back from a Portland vacation.

Claude LaBelle is the best dressed critic at those flossy legit openings.

Bob Bence spends all his spare time prowling around Howard street pawnshops.

Emily Hardy announces her engagement to Edward Wilson, local barrister, but no date.

Mae West in quietly to rehearse for one day with Duke Ellington's band for picture scenes.

Judd Clark doing publicity for Lloyd Campbell on opening of latter's Music Box cafe, set for May 22.

Eddie Cantor brought two of his daughters and Fred Stone to watch Will Rogers go thespic in 'Ah Wilderness.'

Herb Marple is back at his Sherman, Clay music publisher's desk after a New York jaunt, during which he picked up several new tunes and pair of abcessed tonsils.

Portland

By Bill

The old American now has singing waitresses.

Three more so-called nite clubs lose their licenses.

Fortune Gallo pleased by support Portland gave his opera company.

Johnny Robinson and his band to play at Jantzen Beach Park this coming season.

Canadian Legion to hold their annual convention in Portland during the Rose Festival June 11-14.

Larry Hickam, liquor boss, doing his own sleuthing. All he lacks to make a full-fledged copper are flat feet.

Ted Gamble invited Gov. Julius Meier and Rabbi Henry J. Berkowitz to a preview of 'House of Rothschild.'

Bill Pangle, many years manager of the old Heilig, was guest of honor at a dinner given by the Press club.

Baltimore

By Albert Scharper,

Constance Binney visiting relatives on the Eastern Sho'.

Bill Saxton has a season ball pass but is too busy to use it.

Burg excluded this year from Katharine Cornell's rep itinerary.

Mayfair Gardens, beer layout, skeded to reopen middle o' month.

A Shakespeare first follo found among effects of late Henry Walters.

Vinci and Young starting second solid year in floor show at Al Getz' nitery.

'Yoina Seeks a Bride,' Yiddish musical, in for single performance at Palace.

Fletcher Henderson's ork through on tour of one-nighters; ditto Casa Loma crew.

Roy Bergere-Len Trout Agency priming Preakness party for owners and wives of niteries.

'Girls in Uniform' currently being accorded its first local pop-price showing at the arty Little.

Since WB took back operative powers of the Stanley, Guy Wonders has become regular visitor.

Carlin's inaugs outdoor ballroom season. Original Cotton Pickers are dishing the dansapation for first fortnite.

Three scribblers—Scott Fitzgerald, Sydney Nyburg and Fred Arnold Kummer—are members of advisory board of Charley Cook's stock company.

Newark

By C. R.

Lou Golding has another new hat.

Edwin Milstein of the Terminal is going to be married. Robert Walsh, assistant at the Tivoli, will take the step in June.

Mrs. Al Zimbalist (Bernice Higgins) wife of publicity director for Warners in St. Louis, has been in town for a few days.

George Nichols, recuperating from an operation at the Christian Hospital, St. Louis, expects to be at the helm of the Terminal again in a week or so.

Feeling toward German pictures was illustrated by the man who came to the Little with a pass. When he found it was a German picture he refused to go in. '...it its a Jewish manager,' expostulated his friends. That made no difference and he went to Loew's and paid.

Pittsburgh

By Hal Cohen

Judge Landis Variety Club's guest for screening of 'Viva Villa.'

Jerry Blanchard from Plaza cafe to Kenmore hotel in Albany.

George Otte back on the job at the Pitt after a hurried plane trip to the coast.

Charles Farrell here briefly via plane en route from coast to New York.

Tony Conforti has set May 26 for opening of Willows, Oakmond roadhouse.

Early legit closing this year gave Harry Brown a head start on his golfing.

Harry Kalmine to New York on business, with the wife accompanying him.

Hotel Henry latest to go nite clubby with Beverly Stull and Virginia Day.

Kenny Kenfield and Larry French, Pirate flinger, all even in a marathon ping-pong contest.

Sammy Walsh, one of burg's favorite m.c.'s, now at Tic Toc Club of Park Central hotel.

Abe Sher heading the Gay Paree show, taking a line of seven gals from Variety with him.

It'll be a June wedding for Johnny Marino, Stanley trumpet player, and Madeline Starrett, the dancer.

Joe Feldman presented the Mrs. with golf clubs on her birthday. Now Dorothy has to learn to play.

Sunday big league baseball, legalized for first time in this state, break for performers since it's still a six-day stage town.

Dr. John Hollinger, science and visual education professor in Pittsburgh schools, named to Mrs. Belmont's Motion Picture Research Council.

Leo Levy, lawyer, playwright, back from six months in Hollywood. New play of his, 'Angels and Pitchforks,' scheduled for early showing at Pasadena Community Playhouse there.

Milwaukee

B. B. B. (Bobby Berman), who has been m. c. at the Chateau, has gone into vaudeville, breaking in here at the Riverside.

Olive Olsen, late of 'Pursuit of Happiness' and 'Meet My Sister,' and Billy Snyder, m. c. at the Vanities here, are rehearsing a new vaude skit.

Spencer Tracy spent a week at his home here, putting in most of his time as guest of District Judge George E. Page.

Jack Grauman, owner of a string of neighborhood theatres, who died Jan. 28, left an estate of $244,000. Widow is the beneficiary.

Peaches Browning in her three-day engagement at the Gayety counseled Milwaukee women on 'how to remain thin, attractive, catch a millionaire and hold him.'

Alhambra 'cut admission prices from 50 cents top to a quarter for the showing of 'All Quiet' last week. Film sponsored by Milwaukee Sentinel, which has been running war photos for months.

Common council has been asked to amend the city curfew law to permit dancing and floor shows in night spots until 2 a. m., instead of 12:30 a. m., as at present, and to boost license fee from $50 to $200 per year.

Chicago

Abe Lastfogel on another quick visit.

Clyde Elliott producing drama tabs again.

Charlie Cottle getting ready the new arrival.

John Ashenhurst is a strawberry sundae destroyer.

Ainsley Lambert parading fancier cane every week.

Al Borde rising with the sun to smack the pill into sand traps.

Frank Dare on another Equity trip, this time to Grand Rapids.

Henry Shapiro sporting a new skimmer and looking like spring.

Walter Riddle back from Hollywood to manage the Croydon hotel.

Variety Club organized here last week at a meeting at the Medinah Club.

Balaban brothers and Lou Lipstone lit out for French Lick and Derby.

Ed Voynow on occasional hops to French Lick now that they're golfing again.

Ethel Bennett has evidence to prove the reawakening of the tent and rep business.

Aaron Saperstein getting ready for another season of South Haven and schmaltz herring.

Joe Stoole has relocated the DeSylva-B-Olf office on the sixth floor of the Woods bldg.

Two p.a.'s are now running home to dinner, Fritz Blocki and Eddie Levin having taken spouses.

Billy Diamond taking his first vacash in two years by flipping down to Excelsior Springs for a couple of days.

Jack Fine has received a diploma from the Brazil Commercial and Industrial Institute for some reason Fine is still trying to figure out.

OBITUARIES

STELLA MAYHEW

Stella Mayhew, 59, former star of vaudeville and musical comedy, died of blood poisoning in the French Hospital in New York April 2.

Miss Mayhew had been on the stage since childhood, appearing first in a performance of 'Uncle Tom's Cabin.' She played in numerous repertory shows and at one time headed her own company in 'Swanee River.' Was with Weber and Fields in 'Show Girl,' 'Fritz in Tammany Hall,' 'The Man from China,' 'Hugh Jinks.' She married Billie Taylor, comedian, but divorced a few years later. Cause of death was a cut suffered in subway three weeks ago when her foot was jammed between train and the platform. Erysipelas developed and then septicemia.

Funeral services held by N.V.A. and interment in Mount Kensico cemetery.

Jesse Shipp, 71, veteran Negro writer and actor, died in Jamaica Hospital, Richmond Hill, L. I., April 1. He played the roles of Abraham and the Archangel in 'The Green Pastures.' Was with the Primrose and West minstrels during the late '80s and spent many years with Williams and Walker. He helped in the writing and direction of 'In Dahomey,' 'Bandanna Land,' and 'Abyssinia.' His vaudeville acts, 'The Porto Rican Girls' and 'The Tennessee Ten,' ran for six years. Was advisor to Marc Connelly in the selection of the cast for his biggest success. Became ill while with road company of 'Green Pastures' in the West last year and returned to New York. Survived by his widow.

ILTON HOLLAND

Milton Holland, 52, president of the Holland Circus company, New York city, died May 3 in Auburn, N. Y., from a heart attack in conjunction with complication of diseases, from which he had been ill for a long period.

Mr. Holland was in charge of his circus show at the state armory, sponsored by Anar Grotto this week. He came to Auburn, April 24, to take charge of preliminary arrangements.

When his illness became critical other officials of the company came to Auburn and took charge of the circus, which will play out its engagement, closing tonight (Monday).

The body was taken to New York city.

THOMAS HARRIS

Thomas Harris, 79, old vaudeville actor, died at his home in Freeport, L. I., of a throat ailment May 3. He was forced to retire last year while a member of Laurie's 'Memory Lane.' His last previous appearance was with a similar group, 'Youngsters of Yesterday.' Mr. Harris started his career at the age of seven as a minstrel with Carncross, and was teamed as McNeece and Harris and Tommy and Emma Harris. Later he toured in vaudeville with his wife, the late Emma Murray. He was a charter member of the N.V.A. Surviving are a daughter, Laura, of Cartmell and Harris; and two sons.

HARRY M. STEVENS

Harry M. Stevens, 78, famous concessionaire, died in Murray Hill Hotel May 3 after a second attack of pneumonia. He was caterer at sports events, having score card and refreshment concessions at all big sport arenas throughout the country, including Madison Square Garden, Yankee Stadium, Coliseum, Chicago, and the leading race tracks. He was known as the Hot Dog King.

He is survived by his widow, a daughter and four sons.

HELEN TIERNEY

Mrs. Helen T. Rucker, 29, known professionally as Helen Tierney, found dead in bed, presumably from heart attack, April 3. She was formerly in vaudeville before working for City in Department of Hospitals. Survived by husband, from whom she is estranged, and mother.

WILLIAM C. BERNOWER

William C. Bernowe, 62, theatre orchestra leader, died April 23 at his home in Akron following a lingering illness. For many years he was leader of the orchestra in the Colonial theatre pit in Akron and also had the orchestra in the summer theatre at Myers Lake Park, Canton, several years ago. In recent years he had been house superintendent at the Colonial theatre, Akron.

A daughter, brother and a sister survive. Burial was made in Akron.

MRS. CHARLOTTE LIVINGSTON

Mrs. Charlotte Livingston, 35, screen writer, died April 2 by suicide. She was being treated at Harbor Sanatorium for a fractured right arm and nervous disorders. Killed by leaping from window after asking in a letter that her body be given to Bellevue hospital.

FREDERIC MAUZENS

Frederic Mauzens, writer, died in Hollywood April 25. His real name was Count Francis de Miollis and he worked at Metro and other studios on the Coast. He had written 20 books.

MRS. STELLA DILLON

Mrs. Stella Dillon, 56, actress and wife of G. L. Dillon, publicity man, died in Los Angeles April 28. Survived by husband and a son, Cliff Spirpser, assistant Paramount cameraman, and two daughters, Dorothy Dillon, former actress, and Lucille Glazer.

JEAN KOCH

Koch, 57, long a leader among Minneapolis musicians, died last week. He was former principal viola player in the Minneapolis Symphony orchestra under Emil Oberhoffer and in recent years director of the Zion Commandery band and of the Franklin band.

CLARA KNIGHT

Clara Phillips, 33, known professionally as Clara Knight, died in Polyclinic Hospital April 2. Miss Phillips was a vaudeville and night club dancer. She was removed to hospital last week after an attempt at suicide by poisoning, which was cause of death.

FREDERICK B. GRANNISS

Fredreick Burrage Granniss, 68, leader in Connecticut music circles for many years, died April 28 in Bridgeport. He was one of the organizers of Bridgeport Symphony and Bridgeport Oratorio societies. Widow, Mary Granniss, is a singer.

JOHN C. DEAGAN

John C. Deagan, orchestra leader at Niblo's Garden and Tony Pastor's years ago, died at Hermosa Beach, Cal., May 2. Recently was director of the Catalina Island band. Survived by widow and a daughter.

JOHN C. HOWARD

John C. Howard, 81, a former associate in the show business of Buffalo Bill, died at his home in Cadiz, O., April 25, after a short illness. During his long career as a showman he was identified with early wild west shows. Burial in Cadiz.

ISAAC F. BALWI

Isaac F. Balwin, 70, for more than 25 years stage manager for the various Charles H. Hoyt Shows and at one time in the company of Charles F. Forham, died April 30 at the Rockingham hospital, Bellows Falls, Vt.

PHILIP BRAHAM

Philip Braham, 52, composer, died of a heart attack in London May 2. He wrote music for the Chaslot revues and other musical comedies. One of his compositions was 'Limehouse Blues.'

JERRY HITCHCOCK

Jerry Hitchcock, 43, captain of waiters at Casino de Paree, died of double pneumonia at his home in Beechhurst, L. I., April 1. He was a member of the Friars and the Back Stage Club.

CHARLES STARBUCK

Charles Starbuck, 30, an assistant cameraman at Paramount for five years, was killed April 30 near Oxnard, Cal., when his car crashed while he was enroute to see his wife at Santa Paula.

FRANK PALMA

Frank Palma, who until he suffered a stroke about two years ago was in the orchestras of various Minneapolis theatres, died in Downey, Calif., April 24.

He had formerly been musical director for Klaw & Erlanger attractions, Lillian Russell and Rock and Fulton.

BARNEY THOMAS

Barney Thomas, 46, musical director, died in St. Petersburg, Fla., April 1, after appendix operation.

Survived by his widow and two children.

GEORGE LEFFINGWELL

George Leffingwell, 40, stage actor for 25 years, died in Los Angeles April 27. For seven years he had his own stock company in Des Moines. Survived by his mother in Cleveland, O.

FRANCIS M. LIVINGSTON

Francis M. Livingston, 68, former dramatic critic, playwright and native of New York, died at Santa Barbara May 1. His wife, Maria Burroughs, died in 1926.

FRANK G. CAMPBELL

Frank G. Campbell, 87, picture actor, died in Hollywood April 30. Had been on the stage for 50 years. His widow, a step-daughter, Mimi Alvarez, picture player, and a sister, survive.

CHARLES A. HILL

Charles A. Hill, 65, stage carpenter, who worked for Dan Frohman and Dillingham, died of heart attack in his room at Hotel St. James, May 6.

CHARLES VANDERLIP

Charles Vanderlip, promoter and manager of amusements and exhibitions in Winnipeg, Can., died in that city, April 4.

OTTO J. OLSEN

Otto J. Olsen, 44, cashier of former Grand Opera House, Galveston, died April 28.

HARRY L. BRAINARD

Harry L. Brainard, musician of Santa Barbara, Cal., died there April 27.

Mother, 76, of Manny King, vaudeville comedian, died May 3 in her Brooklyn, New York, home.

Mother-in-law of Eddie Cantor died in New York, May 5.

Mother, of June Meredith, radio actress, died in Chicago, May 3.

I, MYSELF

(Continued from page 52)

success, however, are strictly limited because of the theme.

'I, Myself', concerns itself with a husband and father in a small New England city who is completely 'down on his luck'. He realizes that his wife and children are complaining of their pinched circumstances but can see no way out since both his legal practice (to which he is intensely devoted) and his insurance business on the side are at the lowest possible ebb.

Overhearing a conversation between his wife and another man, avowedly in love with her, William Trent decides to take his own life. When, however, another financial unfortunate comes to him with a hard-luck story about needing money to go to Reading, Pa., to the bedside of his dying wife, Trent decides on another plan. He has a $25,000 insurance policy and in order to make that good, for his wife's comfort, he makes a contract with Simpson (the down-and-out) by which the latter, for the sum of $140, is to kill him.

Plan goes through, but the results are not what Bill Trent had hoped for. In his efforts to prevent the death looking like a suicide, Trent has over-reached himself, and his wife is suspected of murder. Everything points to her guilt and the coils of justice begin to tighten about her neck.

Trent, in ghostly form, is present to see his plans miscarry. He sees the trouble into which he has plunged his wife and also the near-tragedy confronting his daughter, who has compromised herself with a man who has no intention of marrying her.

Spirit of the dead man gives phantom advice to those he loves, but it is finally the word of the actual killer (who reads of the case in the paper, having fulfilled his wish to be present at his dying wife's bedside) that saves Mrs. Trent. Daughter's trouble is also settled, and finally Bill Trent is free to enjoy the immortality which he so desired—a lawyer's post before the Heavenly bar of justice.

First act concerns the Trents' financial troubles, Bill's discovery of his wife's affections for the other man, the pact with the down-and-outer, Bill's death and, finally, the coming of a supernatural messenger in the person of Walter Baldwin, an old pal of Bill's, who committed suicide after finding himself a coward in the World War. Baldwin, clad in khaki, has found that this Hereafter, for him, is to be one long succession of wars—he is the coward who must die a thousand deaths and it is he who tells Bill what he may expect in the world to come.

These two, in ghostly communion, are present on the stage during most of the last two acts. Act II shows Trent's funeral, which he himself observes, and it is theatrically quite effective.

In fact, the whole play, thanks perhaps more to direction and acting than to the writing, is tense and impressive. It has to be superlatively well done; otherwise laughter would be bound to greet some of the tensest scenes which try to harness up realism and the supernatural.

Future of plays like 'I, Myself,' is always hard to predict. This one has several parallels to 'The Return of Peter Grimm' and suggestions of 'Outward Bound' and 'The Well Remembered Voice' of Barrie. Charles Trowbridge, save for one over-acted scene, is admirable as Bill Trent, and nice performances are turned in by Regina Wallace, as the wife, Dan O'Brien as Baldwin, Eleanor Wilcox as the daughter of Harry M. Cooke as the down-and-outer.

Tom Adrian Cracraft has designed a very adequate single set.

'I, Myself,' deserves attention and regard for its sincerity, its splendid direction and its many theatrically effective scenes. Its eventual success is problematical. *Waters.*

JIG SAW

(Continued from page 52)

when 'Races' looked sour out of town it was discarded. Because of the organization's obligations to subscribers 'Jig Saw' was rushed into rehearsal. It was originally slated for next season.

Play was supposed to be somewhat rowdy but it impressed as only mildly so, what with the manner of casting and performance. Scene is that of Claire Burnell's penthouse atop an apartment building—in Central Park South. Claire, on her way to 40, and inclined to be giddy when young men are around, has been divorced for 15 years. Del Marsh of Baltimore, who is married but doesn't work much at it, has been Claire's admirer all that time. Of course, they scrap, but his main trouble about Claire—other than out-waiting other guys with whom she flirts, is the small amount of booze on hand when he comes to town—although he claims to send plenty to the place.

Del arrives on the day that Claire's daughter, Julie, returns from a French convent. Claire doesn't welcome his visit but the girl, who knows him as 'Uncle Del,' is quite aware of their relations.

What interests Julie, however, is the presence of Nate Gifford, a wastrel who knows his way about and whom she met in a Parisian cafe. At the moment Claire is enamoured of Nate and there develops a contest over him between mother and daughter. Julie decides she's in love and determinedly plans to marry him. Nate has no idea of entering the matrimonial state. He argues with the kid, telling her he doesn't want to spoil her life.

Julie rather calmly foils all contentions, declaring she will coach and inspire him into becoming a noted author; Nate has dabbled in magazine articles. With Julie triumphant, Claire turns to Del; she has been waiting to hear him say he loves her. That he finally does—'if you want to believe that stuff.'

Balance of the play's characters constitute a guzzling, lolling crew, addicted to booze, bridge and conversation. Too much dialog, it seems.

Ernest Truex as Del, and Spring Byington as Claire, are the featured players. Eliot Cabot is Nate, an irresolute chap who is 'made' by Gertrude Flynn, who plays Julie with strength. Some of the cast is on the stage too much and that goes for Cora Witherspoon, who plays Letty. Charles Richman has an easy assignment but more work than Helen Westley, whose presence isn't necessary at all. Looked just like a job, too, for Shepperd Strudwick.

'Jig Saw' has dialog which at times is smartly worded, but it did not impress as parring with the season's hit comedies. *Ibee.*

Austin Bevans (Al Finkel) and his band moved into the Midnight Frolic, Omaha, with a 10-piece band and a complete new floor show, replacing the colored outfit of Tommie Douglas.

HERK MAY GET BURLY CODE SPOT

Washington, May 7.

H. Herk, president of the National Burlesque Association (managers), representing the majority of burly operators of the country, arrived here today to confer with NRA officials on the industry's code.

Understood one result the meeting will be Herk's appointment as executive secretary and chairman of a burlesque code authority. Choice of Herk for the post by the managers and actors is said to have been okayed by the government.

Actors' group (BAA) will have membership on the code authority.

GAYETY, MPLS.

Minneapolis, May 4.

It was strange at this stock burlesque house to hear heavy applause outbursts greet other than the strippers. But this actually happened a number of times at the matinee performance of 'Peaches' Browning and her 'Peacherinos,' with Daddy's ex-frau as guest star. Apparently, even burlesque patrons can be made to relish something else besides the undraped form, and possess an appreciation for real entertainment.

Of course the strip numbers still rated first in audience approval, but perhaps the enthusiastic acceptance of the more refined displays holds out promise for burlesque.

The opus provided by Harry Hirsch differs from what they were wont to have before at this stock burlesque house in the talent's superior quality, more elaborate scenery and costuming and some freshness in material. Hirsch has shaped a show more along revue lines, although, of course, necessarily considerably less pretentious than the Broadway variety or some of the bigger vaudeville displays. While far from attaining a moral plane that would make it suitable Sunday school entertainment, the higher-class talent and investiture at least drag the proceedings considerably above the former dregs.

A personable adagio dancing couple brings real class into the show. Then there's other capable principals in Nonn Martin, Gretlyn Gest, Raymond King and Margie Bartell, who display real ability in their vocal and terp efforts. The comedy end is, perhaps, the weakest, but Jack Fuller, a heavyweight who goes the limit in dialogue and business, and several other comedians manage to capture laughs, almost entirely by resort to dirt.

Senorita Conchita is a dusky, voluptuous Spanish dancer who wriggles and disrobes. A chorus of 18 girls is not so long on looks, but dances fairly well. Posing and Oriental numbers are along conventional lines.

As for 'Peaches,' nobody ever had it softer. Her sole appearance occurs at the tag end and is limited to a couple of minutes, the time consumed in singing two short songs. The impression that she creates is that of a fairly good looking blonde without much personality or talent. Her plain blue gown lacked flash. For her contribution she received $500 and two round trip tickets from Chicago.

But the size of the audience on a warm afternoon indicated that she was a draw and, after all, the customers probably came just for a look.

LETTERS

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Darrow Report

(Continued from page 7)

gressional warfare and demands for revision of both codes and recovery statute are expected to follow closely on revelation of Darrow's opinions.

Review Board Dissolving

Dissolution of review board within few weeks was expected at the White House after Chairman Darrow informed the President there is no reason why current hearings can't be wound up, supplemental report drafted, and members check out by end of the month.

Resignation of John F. Inclair, former professor and writer on political and economic matters, was anticipated. Split in review outfit was admitted the middle of the week when Darrow revealed Colleague, who has refused to participate in hearings since mid-April, had stubbornly refused to sign. Separate communication reported to contain criticism of Darrow procedure and report was submitted along with majority opinion.

Scrap over procedure and policies, reported in VARIETY several weeks ago, finally was taken to the White House last week when Darrow and Sinclair had secret discussion with the President. Enmity between members was so intense that the two reviewers made the trip to executive offices alone and faced each other across Presidential desk.

Lone friend of NRA and industry, Sinclair had kicked vigorously against one-sided, high-handed and ill-advised tactics allegedly employed by board in weighing charges against codes. Contended that board should engage expert technical advisors and make own inquiries; also that intensive examination should be made of only one code rather than surface-scratching probe of several dozen.

Report bristles with demands for drastic action to stamp out big business domination of code-preparation and code-administration. Calls for dusting off shelved anti-trust laws and stringent requirements to prevent use of codes to achieve monopolistic objectives.

Report Red Hot

Although entire report described as red hot, sharpest portions reputedly relate to film code and Rosy. Specific changes are urged, particularly in clauses setting up and defining scope of code authority, membership and power of clearance-and-zoning and grievance boards, banned and permitted trade practices and preferential treatment for circuit exhibs. Says modification is necessary to give small exhibs a fair break and respect rights and investment of indies.

Rosy maintained appearance of nonchalance even after document went to White House, but is reported to be considerably agitated. Speculation centers about how he can defend himself and nullify charges. Attack on the NRA executive resulted principally from his denunciation of board at first session and his complaint that none of his files were requested.

Reports that Charles Edward Russell, formerly prominent Socialist political aspirant and writer, had participated actively in shaping the report—which were indignantly denied some weeks back—were confirmed last week when Russell appeared openly as a Darrow advisor. First report, in which Socialist doctrines were emphasized, was revised after mysterious White House conferences and confabs between Darrow and Senator Nye of North Dakota, chief critic of Gen. Johnson and moving spirit in board formation. Darrow continues to deny he has consulted about every step with Nye, despite having been seen at solon's office.

What Will Happen?

Just what will happen is matter of widespread conjecture. President to some extent disarmed and then equipped with forceful ammunition the recovery critics in Congress by deciding to reveal findings. Report is admittedly an Administration hot potato, which will do Gen. Johnson no good whether it is kept secret or opened to daylight. Nye, meanwhile, is primed to sound off as soon as document is published, and will loose oratorical blasts if nothing is heard from Darrow recommendations. Senator Borah, crusader for anti-trust policies, will join him in an assault.

Revision of code unquestionably will be opposed by Rosenblatt, if he sticks on the job, but Congressional and public pressure, it is expected, may force either Gen. Johnson or the President to demand a showdown on charges. Possibility of new investigation on grounds of complaint seems slight, though Rosy probably will demand more impartial consideration.

Admission that board fold-up is coming caused speculation about possibility that NRA is about to be scrapped or seriously revamped.

Gen. Johnson's statement that a new propaganda campaign is necessary to revive waning public interest and change of former attitude combine to inspire reports organization may be swallowed soon by either Trade Commission or Commerce Department.

There is no question that Johnson's new willingness to compromise, as well as abandonment of his belligerent stand, has come from conviction that old tactics no longer could bring results. Reluctance to ask Congress to extend unused licensing powers, which expire June 16, is based on fear of what Senators and Representatives might do if legislative opportunity is offered.

Code Endorsed

(Continued from page 7)

19, after which non-payers will be declared in default and subject to penalties. Most prompt to submit their checks are the small theatres, the payments to date coming from 3,500 houses in all.

Some questions in various parts of the theatre field are arising over the C. method of assessment. Adjustments will be made in some cases, it was stated by codists, who pointed out that differences at the most would not amount to more than a few dollars yearly.

Any impression in the business that picture code costs are high draws C. A. fire these days. Some of the codists have found that it's costing the trucking code authority $1,000,000 a year to operate its code and the hotels $800,000 as compared to the $360,000 of pictures, one of the largest industries.

Before the week is over the C. A. will start work on a job which is described as virtually entailing the remaking of Hollywood, codistically. A lengthy report of the work of S. R. Kent and John C. Flinn will furnish the working basis.

As the set-up now exists Washington is literally the Eagle representative of employees, and all squawks are pouring into it over the wires. Relieving the administration of this burden is one of the major points in the coast reformation program.

Before this work is over there is a strong likelihood, according to especially well informed codists, that Divisional Administrator Sol A. Rosenblatt will have to return to Hollywood and spend th greater part of three months there aiding in the disentanglement.

Anent the coast is the five-year contract form, drafted by the Academy of M. P. Arts and Sciences, which expires next February. Between now and then the C. A. and the coast's 5-5 committee must prepare a substitute.

Baltimore, May 7.

lick Shows, now a Maryland corporation-owned outfit, first carney to blaze way this season through this territory. Opened here, and will linger a month on local scene, pitching in each of the four corners of the city. Will then trek northward into mid-Pennsylvania.

Outfit on rails, utilizing 20 steel 72-foot flatcars. No new gear or features this year, and show continues carrying 10-people colored burlesk retinue as adjunct to the standard girly-girly exhibit. For local stands, a jitney ground admish is being exacted. Glick is using the 'under auspices' gag, Fourth Ward Democratic club.

CIRCUSES

Week of May 5

Al. G. Barnes

Stockton, Cal., May 7; Sacramento, 8; Reno, Nev., 9; Woodland, Cal., 10; Oakland, 11-13.

Haggenbeck-Wallace

Kokomo, Ind., May 7; St. Louis, 8-12.

Ringling-Barnum-Bailey

Brooklyn, N. Y., 7-12.

GUMPERTZ GROOMS GIRL TO REPLACE BEATTY

Clyde Beatty and his wild animal act will not be with the Ringling show next season when it plays the Madison Square Garden. Differences of opinion are said to have arisen between Sam Gumpertz and Beatty.

Gumpertz has already approached Dorothy Herbert, horsewoman with the show, on trying her hand with tigers and lions next year. Intention is to get a bunch of 45 cats for her as the big attraction for the 1935 season.

Beatty for the past several years has played his wild animal act at the Garden with the Ringling outfit, rejoining the Hagenbeck-Wallace show as this season. Latter circus also owned by Ringlings.

CIRCUS CLOWN KILLED WHEN HE MISSES PAD

Boston, May 7.

Eugene De Koe, 37, died at City hospital Sunday after a mishap at Boston Garden Friday that fractured his spine at the . He was 'Kaso,' acrobatic clown, and featured in the 'leap' act of the Ringling circus.

In his running dive from a springboard, over a group of elephants, the clown ordinarily turned a triple somersault. At Friday show, in sight of 18,000, mostly kiddies, De Koe turned twice and on the third swing of his body struck the Garden floor on his head.

One of the first to his side was his wife, Irene, who has a part in the Living Pictures feature of the circus. Last Tuesday they observed their 16th wedding anniversary. Rushed to the hospital, De Koe was operated on by Dr. Donald Munroe, who saved the life of hockey's 'Ace' Bailey by a delicate brain operation last winter.

De Koe was in the business 25 years as clown and had played to millions of children. He was with the big show for the past 17 years. He was a native of Belgium, and his home address was given as at 226 West 50th street, New York city.

BARNETT BROS. CIRCUS

Alliance, O., May 2.

Enlarged to almost double its former size, presenting its program in three instead of two rings, a small fortune invested in new acts, trucks and equipment, Barnett Bros. circus, now ranking with the best of the mud shows is rounding out the first month of its annual tour which started April 6, in York, S. C.

Outfit this season would hardly be recognized as the show that has toured this country and Canada for the past ten years and despite rain and unseasonably cold weather the first three weeks on the road the trick is playing to excellent business through the eastern Ohio industrial centers. Show is headed west into Pennsylvania, probably as far as Altoona, Pa., then turns around and heads for more Ohio territory. R. W. Rogers, part owner and general manager, that the nut this season, on account of the enlarging will aggregate $1,300 daily as against $600 last season. There are 220 people with the show, excluding the advance, which numbers more than a dozen, moving with nine trucks.

Harry Carey, western film star joined two weeks ago and dominates the concert. Unlike other film stars with circuses, Carey makes no pretense of being a circus performer, but merely acts as m.c. for his congress of wild west people who do fancy riding, roping and shooting.

Big show program is being presented beneath a full 100-foot top, with three 40's, menagerie with few cages and bulls and horses is a 75 with 3 30's, while sideshow is 60 with 3 20's. All canvass was new last August. Outfit is moving on 60 units, trucks semi trailers and private cars, exclusive of advance and including ten new trucks recently purchased.

Better than 4,000 can be crowded into the big top seats, against 3,000 last season. Blues are 12 high at each end, as compared to nine high last season, with star backs flanking one side and grand stand chairs on the opposite side. Entire outfit presents neat appearances and looks like railroad show on the lot. Sideshow is strong, with 110-foot banner line, and in charge of Leon Bennett, new to the management of the kid show. Parade is daily feature, only half dozen cages and two three wagons, lineup made up mostly of mounted riders. Big show program runs smooth as in mid-season, now down to one hour and 30 minutes, under direction of Tommy Burns. Excellent band, under direction veteran Ira Haynes. General admission 50c, chairs 50c, star backs 25, and 25, sideshow 15. 25 last season.

Programs opens with the customary entry, with three gals atop elephants, all the bulls, mounted riders, ponies, dogs and entire performing personnel on foot. Show gets off to fast start with leaps, about 12 taking part but George Hudder, best of the lot who closes with double over three bulls. First Carey announcement now via p. a. system new this year. Carey dashes around track with hat in hand and gets big ovation.

All rings offer single bulls worked by Misses Rogers and Betty Leonard and Burnsr Flo McIntosh does foot slide; double traps, Lakes, La Vines and Krebs; the latter in center. Ray Howze puts eight liberty horses through smooth routine (new this season). Swinging ladders above all rings by Misses White, Rogers and McKee; Ed Raymond and clown band, gets lots of laughs and is well done; Rogers Sisters, wire act assisted by Georgie Lakes, elegantly costumed, excellent routine. Clowns again; burlesque boxing bout; Second entry, Harry Carey, who presents entire company of ten cowboys and cowgirls; Lavines high perch (center), closing with Lakes doing single perch in each end ring; Clown walk-around; Johnny White's leaping greyhounds, comedy acrobat clowns in all rings with Verne Coriell doing table fall in center ring; Rogers Sisters, riding act, with Howard Bryant, handling the comedy, beautiful costumes; Iron jaw, Misses White, Lake and Lavine; Coriell Family, acrobats, one of best turns on program. Six of one family doing unusual tumbling and risley; Manage number, two horses, girl mounts, each three rings; Five herd bull act, very fast and out of the ordinary routine, capably handled by Miss Jean Fisher and Eddie Allen; Bucking mule, by Johnny White and wife, followed by Verne Coriell, headslide, and closing with fair flying act offered by Flying Lesters.

Executive staff: R. W. Rogers, general manager; William Hamilton, business manager; Oscar Wyley, contracting and general agent; Vestal Pruitt, in charge of advance trucks; R. D. Thatcher, assistant agent; Howard Lacy, contracting press agent; C. B. Ludwig, personal press representative ahead for Harry Carey; W. G. Crosby, press agent back for Harry Carey; G. C. Meikle, treasurer; George Feinstein, accountant; Joe Holland, general superintendent; Frank McKee, boss property man; Robert Newell, superintendent of transportation; L. E. Bradon, chief electrician. Alex (Deacon) McIntosh, master mechanic in charge of fleet; Ray Howze, charge ring stock; Tommy Burns, equestrian director; Eddie Allen, elephants; Dan Hanson, boss animal man and menagerie; Walter Rogers, charge front door and purchasing agent; H. W. Morris, 24-hour man; Ralph Cautin, steward and superintendent of reserves; Leon Bennett, sideshow manager and F. C. Walker, boss canvassman.

Clowns—Arthur Belmont, Albert Powell, Johnny Judge, Raymond and Marcus, George T. Hudder, Mal Bates, Iza La Bird, producing clown, Charles La Bird and Lavine, Jr.

In the sideshow are Charley La Bird, magic and Punch, Archie Blue's Caroline Minstrels, featuring Marion Blue and band, elephant skinned boy (William Stewart), Mamie Gilmore, snakes; Arizona Gordon troupe, knife throwers; Hawaiian village, five girls; Untamable Lalon, worked by F. C. Walker; Cleo Bennett, mind reader. Charles La Bird is inside lecturer and Chester Gregory and Charley McDonner are in charge of the ticket boxes.

Two More Motor Outfits in Ohio Beating R.R. Shows to Territory

May

The mad scramble for major industrial centers of motorized abated half a dozen of the major truck shows trying to outwit one another for choice territory. During the entire month of May the Buckeye state will be the mecca of a half dozen motorized shows which have made a bee line for this territory, due to the fact that industrial operations are at the highest peak in almost a decade.

Newest entries into opposition circus fight are Sam Dill-Tom Mix show, which has made a remarkable dash out of the west to get into the industrial centers, and Russell Bros., a show new to this territory but known in the west. Both come into the state next week to remain two weeks or longer.

Late April saw the fight confined largely to the upper Ohio valley, where Barnett Bros. and Downie Bros. were battling for the pay towns, but Barnett out of the south in a hurry, picked up the choice spots fully ten days ahead of the Charles Sparks' owned show, preceding it up the valley, a week ahead. Barnett was first in at Wheeling, W. Va., Washington, Pa., Steubenville and East Liverpool, O. Sparks plays Wheeling May 8, then Holidays Cove across the river from Steubenville, which was played by Barnett April 28. Barnett had East Liverpool to itself April 30, while Sparks continued east picking up his regular towns in the Pittsburgh district next week. East Liverpool was the parting of the ways for the two opposition fighting units. Barnett turning west to make Canton ten days ahead of all opposition, with Alliance, Youngstown, Warren for the same week before invading western Pennsylvania.

The Sam Dill show spent little time in Indiana and this week invades Ohio, stepping across it in a hurry to get into eastern Ohio spots. Canton has been contracted for Friday, May 11, with the advance watching the Barnett show movements daily and protecting their billing.

Russell Bros., with R. M. Harvey in the advance, is picking up many Ohio towns, and is contracted at Massillon May 19, and Canton May 21, only ten days behind the Dill show, but so far has remained out of the early month billing and newspaper fight.

With so much motorized show activity, it is not likely that the Hagenbeck-Wallace circus will attempt to play eastern Ohio much before June, although in former years many of the stands were played early in May, to permit the show to get into the east ahead of the truck shows which generally concentrate on the industrial towns in this section until after June 1.

Circus' Wow 160G, Hub

Boston, May 7.

Ringling Bros. and Barnum and Bailey circus closed its five-day stay at Boston Garden with smash b.o. at gross of over $160,000.

Attendance practically capacity—jammed evenings.

NEW A. C. PIER

Atlantic City, May 7.

Steeplechase Pier, destroyed by fire two years ago, will be rebuilt as a base for fishing, yachting and speed boats. The new structure will extend 712 feet out into the ocean and is expected to be ready by Decoration Day.

Property is owned by the Riddle Estate.

Outdoor Code Set

Washington, May 7.

NRA code for park-pier-pool-beach industry is expected to be laid on Gen. Hugh Johnson's desk tomorrow (Tuesday) and go through without much more delay. Final touches were put on document last week and only delay now is wait for formal reports of advisors and boards, which were said Saturday (5) to be all set.

Outdoor pact will get to Johnson as soon as operators have given okay. ircus code scrap over trade practices was pretty well ironed out last week, but few more discussions are necessary to get document in final form.

OPERA IN TEXAS

Galveston, May 7.

Beach opened ith fireworks and bathing costume awards Sunday (6). No week-end excursions to coast resorts as yet announced by railways. Rate of fare and one-third round trip best offer.

Harry Stone, manager of WSM, newly elected president of the Advertising Club of Nashville.

4 STAR PERFORMANCES
George Arliss as Rothschild
Charles Laughton as Henry VIII
Elizabeth Bergner as Catherine
and
H. B. WARNER as Sorrell
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SORRELL and SON
The NEW! Big!
Grand talking
picturization of
WARWICK DEEPING'S
immortal love story!
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RADIO NAMES' B'WAY JINX

Injunction Halts Tree-Top Baseball Eavesdropping in Southern Towns

Birmingham, May 14.

Tree-top broadcasting of home baseball games is up a tree in two southern cities, Birmingham and Little Rock. Last week a temporary injunction was granted the Birmingham Baseball Association against WSGN peeping over the fence at Rickwood and calling the plays. A similar injunction is pending in Little Rock.

Steve Cisler, manager of WSGN, leased a plot of land across the railroad tracks from the local park and had the lease recorded for legal reasons. He then built a little house 45 feet up in the air in a tree on his property. Three men succeeded in calling one game but the next day's broadcast was interrupted by legal proceedings.

Broadcasting of home games by stations is prohibited by the Southern League, one of the strongest minor leagues in baseball.

Cisler said he would not have attempted to broadcast these home games had the station not been discriminated against in selecting an outlet to broadcast road games. WBRC with Bull Conner announcing has broadcast these games for several years. The time is bought by a local furniture store.

Young Fan

In one of New York's public school kindergarten classes the teacher asked a four-year-old lad what month comes after May?

Answer: 'West.'

ALL-COLORED GRAND OP FOR N. Y.

Colored grand opera at $1 top is slated for June debut in New York, either at Mecca Temple in Manhattan or the Academy of Music, Brooklyn. Peter Creatore, son of the bandmaster, is impresario.

Creatore has all the prominent Negro singers lined up. 'Emperor Jones' with Jules Bledsoe in the title role will tee off the summer opera venture. Abbie Mitchell, soprano; Todd Duncan, barytone; Carl Diton and Alexander Gatewood, are among the more prominent race singers slated for roles.

Negro novelty called 'Kykunkor,' which opened at the Unity, a little theatre on East 23d street, last week, is slated to be moved to Broadway. Performance, which is a combination of African tribal customs and native ballet, attracted attention following a rave notice in a New York daily, and late last week the show, attended by uptown intelligentsia, was a turnaway. House has less than 200 seats. First priced at 35c the 'top' was lifted to 50c after the premiere.

First offer from Broadway failed to click because the show's sponsors asked for $2,500 weekly as a guarantee for the company. There are 22 persons in the show. All the men are from Africa and cannot speak English, with the exception of Asadata Dafora, teacher and lecturer. Female contingent is said to have been recruited from Harlem.

'Native African Opera' is the billing. There is some story continuity, scene being that of a village where young girls, approximately 12 years of age, are trained for marriage. Dafora is said to be an authority on primitive African art and is known abroad as a lecturer on that subject. He also has similarly appeared in schools over here. He also sometimes uses the name of Horton and hails from Sierre Leone, according to the program.

'Kykunkor' is interpreted to mean 'witch woman.'

Gov't Skeptical on Shoestring Summer Stocks—And Probing

U. S. Department of Justice is reported investigating summer stock promoters. Government's look over, from account, is not aimed at established stock companies but the numerous shoestring outfits.

Shoestringers are understood, through complaints, to be charging hopeful amateurs $200 for the privilege of participating in the summer shows in converted stables, country churches, etc. In return they are promised small bits in the shows, plus $5 a week, room and board. Report is that some troupes don't even pay back the weekly $5, but permit the actors to keep the proceeds from any tickets they're able to sell.

Government investigation is believed on a basis of interstate transportation of actors and also as to any mail fraud angles.

71-Year Legit Actress' Paramount Film Debut

Hollywood, May 14.

Charlotte Granville, 71-year-old legit actress, gets in tomorrow (Tuesday) from New York under contract to Paramount. She is set for a character part in 'You Belong to Me,' the Carole Lombard film.

Pauline Lord is due May 21 to have the lead in the same studio's 'Mrs. Wiggs of the Cabbage Patch.'

DON'T RATE AS TIMES SQ. DRAWS

Air Acts Which Kill 'Em Out of Town No Sock on New York's Main St.—Most OK in Nabes but Just Don't Smash in Downtown Theatres

WHY?

roadway jinx which pursues all radio names on theatre dates has yet to be shaken off. It was generally expected that the bugaboo's perfect record would be shattered by Joe Penner at Loew's State recently, but the house lost money on the deal, adding one more to the Broadway jinx's consecutive kayo record.

Air turns that mop up out of town have had their troubles on the big street. Some have made pretty good showings on first Broadway engagements, only to brodie on return trips, but none established any marks for other acts to shoot at. At best they caused above normal grosses, but usually the cost was excessive as against the increase in gross.

Penner's week at the State was a

(Continued on page 32)

LANDI LANDS WRONG FOOT

Washington, May 14.

Whether Elissa Landi can evade a penalty for alleged violation of customs laws by paying $350 in settlement of a claim remained undecided today as Treasury officials awaited further reports from the Coast concerning her importation of a group of left-foot shoes and gloves.

Accused of having brought in single shoes as samples and later of having obtained the mates by similar ingenuity, Miss Landi offered to compromise by paying $350 which was agreeable to Los Angeles officials. Higher-ups here insisted that the matter be probed further with the possibility that legal action will be instituted if Customs Bureau bosses feel the case is too flagrant to be dropped quietly.

CANOES BEST

Minneapolis, May 14.

Endeavoring to stimulate the rental of canoe racks at the local lakes, Charles E. Doell, park board secretary, is advertising the alleged fact that canoes have a decided advantage over automobiles as places in which to spoon.

Hearn's F&M Show, Professionally Handled, May Start Store Circuit

Mammy 'Ginny

Mother's Day inspired a Times Square liquor shop to place Whistler's classic painting, 'My Mother,' in a window.

Slogan under the display read, 'An ideal gift for Mother.'

'CLEAN' CONEY SEES TOUGH SUMMER

Coney Island is set for the toughest and cleanest season of its career. Showmen there do not know what to expect, but figure they've got a hard fight on their hands. On order of License Commissioner Paul Moss, all ballyhoo is out, shows within shows have been done away with, prices must be clearly stated in front of all shows, and gambling devices will disappear.

Luna Park, biggest concession in Coney for years, will not open. It's in the hands of receivers who have decided not to bother. The Luna Park sky ride and swimming pool will operate as separate concessions.

Fusion administration has ordered strict covering up on the Island, with the concessionaires having promised police they'll carry through on orders. What the amusement park will be without ballyhoo and without being permitted to charge more than one admission for any concession is puzzling them.

Plenty of open space available for stands and stores, with a lot of the boys leary of investing much and a goodly number hopping off to Chicago and points west.

IT'S BACK!

Watch Your Kisser—Here Comes That Swi

The swinging door coming back!

Following the new bill passed by the New York Legislature and signed by Gov. Lehman, permitting absorption of grog of any grade at bars, some of the nervier spots in the Times Square area have put in the doors that cut the semi-circle.

It's the nearest approach to the atmosphere of another day. But gone forever, it is deemed, are the fronts that made saloons look like saloons.

First time that a department store show was booked and handled by regular show people was last week, when Hearn's, 14th street, booked an all-colored unit through Fanchon & Marco. Thus department store vaudeville, oft talked about in and outside the trade, has become a fact. Unit headed by Adelaide Hall was in for a full week which began Monday (7) and closed Saturday (12).

Department store idea may grow, Fanchon & Marco is in contact, through other stores, for follow-ups and a department store circuit of vaude by show people handlers looks in the making.

In addition to Miss Hall, the unit at Hearn's carried an 8-piece band, Leon Johnson's Mississippi Merrimakers; El Brown, male impersonator; 3 Tan Tappers and 5 Clouds of Joy. Also a line of 6 girls.

Hearn's, in taking the unit, is understood to have paid a regular flat fee. That's same as theatres, except that Hearn's offered the show free to customers.

When caught the oblong shaped room where the performance was held was filled beyond capacity. Maybe around 400 people watching the show, including about 100 standees, mostly women and kids.

Understood that the s.r.o. thing was evident the entire week.

Hearn's advertised it daily and even billed the talent in ads, thus giving the experiment a real try-out. Show played twice daily, at 11:30 and at 3:30.

On Thursday (10) two additional players were added. Unbilled, but looked like a couple of white lads.

(Continued on page 65)

SEMI-PRO NEWS SHOTS FOR NEWSREEL THEATRE

Figuring that he can beat the newsreels at their own game, Francis Carter Wood, Jr., son of a prominent New York surgeon who has a financial interest in the present operation of the Embassy theatre on Broadway, is organizing several Columbia University alumni to go out in the field on their own and bring some real scoops to the Emb screen.

While at Columbia young Wood became acquainted with the camera. He is convinced that he can take 1,000 feet of negative and bring back one of the most complete coverages of any football game. From his own experiences professional reel editors who send a couple of crews to the field and let them shoot up 5,000 feet of raw stock are out of their heads.

Right now Wood spends all of his time in the theatre, politely button-holing many of the attendees for first person reactions as to the show.

H'wood's Overhead Too Big a Fixed Charge to Warrant Prod. in East

As long as the industry has its present big investment in Hollywood the vast majority of its product will have to be produced in the west, if for no other reason than that there is a standing overhead which must be met. Film leaders who are among the pioneers in the eastern movement but who have definitely abandoned it, point out that whatever saving is realized by producing a picture or so in New York reflects itself in additional burdens on the other features made in Hollywood.

In the long run, eastern ventures merely add to Hollywood costs so that when the books are balanced there is little or no saving.

Availability of talent as an argument for the east is circumvented by the current Hollywood policy of traveling legit names; allowing them to remain on Broadway during the theatre season and migrate to the coast when the stage is generally slack.

Several companies which last year gave the east a decided break are now completely soured.

The best break the east can expect during '34-35 are shorts and an occasion feature. Most signal exception is the Paramount-Hecht-MacArthur deal, predicated on an Erpi obligation, and Spanish originals also by Par.

Trem Carr Quartet

Hollywood, May 14.

Resumption of production activity by Trem Carr at General Service Studios will have four Monogram pictures in work within the next three weeks. Topping the four in importance is 'Jane Eyre,' starring Virginia Bruce, W. Christy Cabanne directing.

'Shock,' which Roy J. Pomeroy will direct from his own original story, stars Ralph Forbes. 'Happy Landings,' with Ray Walker in the top spot, will be megged by R. N. Bradbury from Stuart Anthony's air story. 'King Kelly of the U.S.A.,' with Guy Robertson, Broadway musical star, will have Leonard Fields directing from George Berthelon's story.

'Jane Eyre' is being adapted by Adele Comandini from the Charlotte Bronte classic. 'Girl of the Limberlost,' Gene Stratton Porter novel, is also on the slate for June production, W. T. Lackey supervising.

Powell's Raise

Hollywood, May 14.

Dick Powell and Warners have smoothed out their troubles.

Powell asked Jack Warner recently for a raise and reported he is now getting $1,000 weekly.

ARLEN'S PERSONAL—MEBBE

Richard Arlen, who, with his family, got back from an European vacation Thursday (10), may play the Paramount, N. Y., before returning to the Coast.

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$1,500,000 Film Suit

Los Angeles, May 14.

Walter S. Lawrence, author of 'Marathon Dancer,' has filed Federal damage suit for $1,500,000 against Fox Film on plagiarism allegations in Fox's 'Sailor's Luck.'

Plaintiff also seeks the usual injunction and accounting.

CROSBY IN MIDDLE OF SALES QUARREL

Hollywood, May 14.

Indications that Paramount is using its players on theatres which cannot get together with the sales department, has come to light as a result of a buying quarrel between the company and the Golden State circuit, operating in towns and cities in central California, chiefly around San Francisco.

Burnup has put Bing Crosby squarely in the middle between the disgruntled circuit operators and Paramount.

A short time ago Crosby signed letters that were sent into a territory serviced by Golden Gate to the effect that if the patrons wished to see his new film, 'We're Not Dressing,' they could catch it in an adjoining town at a theatre operated by a rival of Golden State.

In a letter from the circuit to Crosby the crooner was asked for an explanation, charging him with unethical procedure.

Circuit states that it operates 60 theatres and has used every picture made by Crosby until 'Dressing,' which, it claims, it was unable to get from Paramount due to a disagreement over play dates and price.

Ruth's House Warming

Ruth Etting boards a train this Saturday (19) for the Coast to take possession of her new home in Beverly Hills. She will remain there for the summer.

Miss Etting will also fulfill her contract with Radio for a series of six shorts while west.

RE: BUSBY BERKELEY

Los Angeles, May 14.

Trial of the case of Samuel Goldwyn against Warner Brothers to secure the services of Busby Berkeley, dance director, now under long-term contract to Warners, for the dance sequences in Goldwyn's new Eddie Cantor picture, will be resumed before Superior Court Judge Frank M. Smith today (Monday).

Goldwyn case is based on an agreement made with Warners early in the year whereby he was privileged to use the director's service for three pics, and the alleged failure of WB to release Berkeley after written notice had been served by Goldwyn.

MICHALOVE TREKS EAST

Los Angeles, May 14.

Dan Michalov is due back in New York tomorrow (Tuesday) after three days here in connection with Fox-West Coast theatres reorganization plans. Michalove arrived in town Tuesday night (8) and was under cover until just before his departure Friday night.

Charles A. Buckley, F-WC v. p. and attorney, is accompanying Michalove east, expecting to be away two weeks.

LANNY ROSS TO COAST

Lanny Ross leaves N. Y. May 18 for the Coast to start in 'His Master's Voice' for Par immediately upon arrival there.

Will continue his weekly broadcasts on the Maxwell House 'Showboat' hour Thursday nights from California.

PAR'S DIVING DIVA

Boston, May 14.

Georgia Coleman, Olympic champ diver, is signed with Paramount for a picture.

After that she may sign to give daily exhibitions at Chicago Fair.

WILL MAHONEY

The Boston Daily Record said: "There are very few in Mr. Mahoney's class when it comes to making the crowd laugh itself to pieces. This hilarious exponent of songs, dance and weird acrobatics is a whole show in himself.

Direction
WM. MORRIS AGENCY
Mayfair Theatre Bldg.
New York City

U's Stall-Action Order to Protect Laugh Spill-Over

Universal City, May 14.

Heeding requests from fans, Carl Laemmle, Jr. issued a bulletin to Universal producers and directors to use stalling bits of action in pictures following laugh lines. Laemmle stated in the notice that audiences complained they couldn't hear the ensuing dialog following some laff speech.

The producer pointed out that stage plays picturized with members of their stage casts have this pause, because players have developed bits of action to tide over the laugh moments.

Charles Mintz Adds Six Colortoons for Columbia

Hollywood, May 14.

Charles Mintz has added a series of six color cartoons to his new season's output through Columbia. Announcement was made here following quick plane trip to New York by Jimmy Bronis, assistant to Mintz, last week. New program will also have 13 Krazy Kats and 13 Scrappies.

Continuity for the first of the color cartoons, 'The Shoemaker and the Elves,' is being readied by Art Davis. Sextet will require a year for completion. With Mintz following Walt Disney into tints, indications are that all the motion picture cartoon producers will be using color within the next few months. Mintz's attitude is that education of the public taste and increased demand for animations in color will be well worth while from the financial standpoint, even if loss should be sustained at first.

HOLM-JARRETT PERSONALS

Hollywood, May 14.

Eleanor Holm and Arthur Jarrett have been booked for three weeks of personals, opening in Chicago at the Palace, May 25. They do a week at the Fox, Detroit, and additional time in the Palace and Albee, New York.

Leo Morrison office spotted the dates for the couple. Dan Jarrett, an uncle, wrote the act.

Swanson Folds Tour

Chicago, May 14.

Gloria Swanson winds up her personal tour at the Chicago this week.

Heads back immediately to the Coast on a hurry call from Metro.

RAINE AT FOX

Hollywood, May 14.

Norman Reilly Raine has joined the Fox writing staff.

He is writing an original 'Seal Poacher' for production by Robert T. Kane.

Xtras 50% Off

Hollywood, May 14.

With little production around, the extras dipped last week, only 2,357 being placed through Central Casting for the seven-day period ending Friday (11) night.

This figure is about 50% normal, and lowest in several months.

DOWD ON RKO THEATRE PUB AND ADV LIKELY

While Bob Sisk continues in charge of all RKO publicity and advertising, after his return from the Coast, John Dowd will probably be given jurisdiction of the theatre side. Sisk would concentrate on advertising and publicity on production and distribution.

One other contact for the post was in process but has since been dropped.

Acad Continues Tests For 100% Silent Camera

Hollywood, May 14.

Academy committee of the Research Council, making experiments toward the development of a truly silent camera, will tonight (Monday) test the new Mitchell silent camera and the new De Brie, which has just arrived here from France.

Tests will be made on a studio production set to determine the camera noise level of the new cameras in comparison to the presently used camera in a blimp. Result of the tests will be made available to each studio participating in the Research Council program to avoid the individual tryouts by the different companies.

Lining Up '35 'Broadcast'

Mack Gordon and Harry Revel, songwriters under contract to Paramount, are east to help cast radio and stage talent here for Par's '1935 Big Broadcast.'

Morton Downey has been propositioned. Jessica Dragonette and Joe Penner are already set.

FOX BORROWS DUO

Hollywood, May 14.

Fox borrows Walter Connolly from Columbia for 'Servant's Entrance,' Janet Gaynor's next starrer. G. P. Huntley, Jr., goes to Fox on loanout from Universal for the same picture.

BENNY RUBIN SAILS

Benny Rubin sails today (Tuesday) for London.

Rubin has a couple of picture offers and plans to make his British stay indef.

HUME'S CHORE AT PAR

Hollywood, May 14.

Cyril Hume has checked in at the Paramount writing department.

Set to do an original story for Arthur Hornblow production.

LEROY'S NEXT?

Hollywood, May 14.

Mervyn LeRoy will not direct Ed G. Robinson as his first assignment after return from his honeymoon.

LeRoy is reading scripts for his first returner.

CROMWELL MEGS HARDING

Hollywood, May 14.

John Cromwell draws the directing assignment on 'The Fountain' for Radio.

Will star Ann Harding.

PAUL GREEN BACK AT FOX

Hollywood, May 14.

Paul Green has rejoined the Fox writing staff.

He's adapting 'Work of Art,' the Sinclair Lewis novel.

FARNUM IN 'CRISTO'

Hollywood, May 14.

William Farnum has been spotted in 'Count of Monte Cristo,' Edward Small-Reliance production.

Col. Adds Arthur Hohl

Hollywood, May 14.

Arthur Hohl has been added to the Columbia list of stock players.

He starts this week.

STUDIOS SET UP OWN TALENT DIRECTORIES

Hollywood, May 14.

double move to eliminate the commercial casting directories and to have at their finger tips a classification of all talent in Hollywood available for films, the major studios' casting directors are compiling three distinct personnel directories which will list more than 6,200 players.

System of getting out printed 'blue books' was evolved at the weekly casting meetings at the Hays office at which the directories were compiled from the names in the Call Bureau, plus suggestions from the private lists of the several studios. Every name was reviewed by the casters.

First of the lists is out. It contains names of 1,500 supporting players, most often used. A second listing of around 4,700 names is to be published within the next two weeks and this will be followed by a third, containing the photographs of most of those cataloged.

First directory contains 55 different classifications, with names of each class occupying at least a page. While, heretofore, the groups were divided only in around a dozen different classifications, the new listing breaks up these groups into separate units.

The cataloging is in addition to the classification of extras being undertaken by the extra committee of the code.

Dickie Moore Better

Hollywood, May 14.

Dickie Moore who underwent a mastoid operation at the Cedars of Lebanon hospital last week is improving satisfactorily but will be in the hospital another week.

COL. PACTS NANCY CARROLL

Hollywood, May 14.

Nancy Carroll has been signed to a three year contract by Columbia. Ticket starts June 1, with player holding right to work out prior commitment with Edward Small for a featured part in his Reliance picture, 'Transatlantic Showboat.'

MISS ELLIS' PERSONALS

Burbank, May 14.

Patricia Ellis will do a week of personals in Detroit opening May 25 and another week in Chicago.

Actress leaves here tomorrow (Tuesday) with her mother by auto. She returns to Warner studio for 'Big-Hearted Herbert' June 15.

ALICE FAYE EAST

Hollywood, May 14.

Alice Faye leaves for New York as soon as she finishes current picture at Fox, 'She Learned About Sailors.'

Joins Rudy Vallee for a few weeks when he opens his summer engagement at the Pavillon Royal, N. Y.

Orry-Kelly East

Burbank, May 14.

Orry-Kelly, Warners fashion head, leaves for New York next week for a month's stay.

Will ogle new style creations and dress ideas.

SAILINGS

May 26 (London to New York) Sydney Howard, Herbert Marsh, Herbert Wilcox (Bremen).

May 19 (New York to London) Genevieve Tobin (Aquatania).

May 19 (New York to Trieste) Jessie Ernst (Saturnia).

May 19 (New York to Los Angeles) Hy Daab (California).

May 16 (New York to London) Dr. Edmond Paulker (Olympic).

May 16 (New York to London) Rowland Stebbins, Charles G. Stewart and 'Pursuit of Happiness' company (President Harding).

May 15 (New York to London) Benny Rubin (Empress of Britain).

May 12 (London to New York) Binnie Barnes (Aquitania).

May 12 (New York to Genoa) Mr. and Mrs. Gene Markey (Joan Bennett), Mr. and Mrs. Hal Wallis (Louise Fazenda), Darryl Zanuck and wife, Harry Wardell (Conte di Savola).

May 12 (New York to Paris) Serge Koussevitzky, Harold Scarborough, Frances Ingram (Champlain).

Hollywood Agent Showdown Due As Regards NRA or State Control

Hollywood, May 14.

Adoption of regulations for coast , now in process of preparation, by the Code Agency Committee, is heading the question of agent control for a showdown on priority between the NRA body and the State Labor Commission.

While the matter of relative authority is expected to be adjusted amicably and with mutual satisfaction, the bare fact of dual supervision, with the probabilities of overlap, will inevitably present chances for those jurisdictional wrangles which have featured every procedure of film code compliance boards thus far.

Considerable number of agents who are disgruntled with what they feel is excessive authority of the State Labor Commission under its new licensing and contractual rules are preparing to nullify, if possible, or modify at least, the California State power.

Chief squawk of the motion picture player reps against more stringent State regulations now in effect is against the compulsory arbitration clause which requires all controversies between agents and artists to be submitted to the commission prior to any court action. This clause, protestants feel, ties their hands in prosecuting attachment actions to recover defaulted commissions, although this point is still admittedly in the debatable category, pending some legal precedent. Beefing agents have tried every recourse to get the State to modify this requirement, short of actual court tests, but the Labor Commission is adamant.

State holds that without such compulsion to bring controversies before it as the licensing body its policing powers would be nil. Keystone to the whole new regulatory structure, the Labor Commissioner holds, is the power to revoke licenses for infractions of those equitable relations between agents and clients which heretofore resulted in court wrangles and were the very element which inspired the new regulatory setup.

In an effort to set at rest the concern many agents have, regarding the filing of court attachments against artist salaries to enforce tardy commissions, Attorney Charles F. Lowy of the Labor Commission has conceded that the California law gives that provisional right, despite the arbitration mandate.

The Civil Code, Lowy points out, provides that California courts may stay proceedings, including final action on attachments, presumably, when suit is brought which is referable, under the State Employment Agency Act, to arbitration. But Lowy doesn't commit himself as to whether such actions can be successfully maintained.

The Labor Bureau, according to Lowy, is not disposed to regard mere disputes between agents and artists over commissions as controversies necessarily coming under the arbitration provision. If they are clear violations of contract, without involving violations of law or agency regulation, these matters would still go to the courts for direct verdict.

BARRYMORE'S LONDON PIC

John Going Over For Ludovico Toeplitz This Summer

London, May 14.

John Barrymore is understood to have been signatured to make a picture here this summer and is due over in August. It's for a new company.

Behind the new firm is Ludovico Toeplitz who intends to make two pictures a year. Toeplitz was originally the money man behind Alex Korda but he subsequently withdrew from that combination.

GLADYS GEORGE TO MG

Gladys George, legit leading woman, gets her first try in talkers shortly with Metro. She goes to Hollywood May 21 on a deal set by Mike Connolly.

Signs Wera Engels

Hollywood, May 14.

Edward Small has signed Wera Engels to a contract, figuring on using her in at least two Reliance (UA) productions yearly, in addition to loaning her to other major studios for pictures that will assist in building her name value.

Player was originally brought here 18 months ago by Radio Pictures from Germany on a five-year deal, and appeared opposite Richard Dix in 'Great Jasper.' Miss Engels balked at a minor part in 'Maiden Cruise,' and finally bought off her ticket with that company.

KORDA HOLDS OBERON; 3 YRS. AT $300 WEEK

London, May

Merle Oberon has re-signed with Alexander Korda, new contract calling for $300 a week for three years. Miss Oberon, whose performance in 'The Battle' placed her on top among English femme film names, following her success in 'Henry VIII,' was under contract to Korda with options for renewal.

Option expired before 'The Battle' was exhibited, leaving Miss Oberon in the market for other offers. Korda reminded her he had given her the first chance, so he got the beat on several American film offers.

Reported she could have received five times that amount to go to Hollywood.

Presnell Shifts From WB to MG and Scripts

Burbank, May 14.

Robert Presnell leaves Warners where he has been a supervisor and reports to Metro today (Monday) to write a treatment on 'Sascha Gerhardt,' MG's proposed mechanical man film.

Presnall's contract, which had nearly two years yet to go, has been assumed by Metro.

Ruggles for 'Ruggles'

Hollywood, May 14.

Paramount will remake 'Ruggles of Red Gap,' with Charles Ruggles in the featured spot.

Harry Leon Wilson's yarn was made silently twice, by Essanay in 1918 and by Paramount in 1923. New version is being written by Garnett Weston for production by Arthur Hornblow, Jr.

Jolson's 'Dance'

Burbank, May 14.

Al Jolson's next musical for Warners will be 'Go Into Your Dance,' from the book by Bradford Ropes, who authored '42d Street.'

Sam Bischoff supervises and Earl Baldwi is writing the adaptation.

Mary Pickford West

Hollywood, May 14.

Finishing her personal appearance tour Thursday (17) in Toronto, Mary Pickford will leave immediately for Hollywood.

Neal McKay, her business manager, returns with her.

U PACTS BINNIE BARNES

Hollywood, May 14.

Binnie Barnes, who Hollywood saw in 'Henry VIII,' was handed a contract by Universal. Her first will be a lead in 'There's Always Tomorrow.'

Picture has already started, Ted Sloman megging, but company will work around Miss Barnes' scenes until her arrival here May 20. She sailed from London Saturday (12).

OSTERMAN—PAR AUTHOR

Hollywood, May 14.

Jack Osterman, featured comic in 'Shim Sham Revue,' current at the Music Box, has been given a writing contract by Paramount. He will do additional dialog for the new Lee Tracy picture.

99 4/100% Pure

Arthur Eddy of Film Daily is one playwright who lives up to Haysian righteousness. He and Bill Orr, censor contact man for Metro, collaborated on a play. A. H. Woods wanted to produce it on condition it was spiced up a bit. They refused.

Although 'The Dangerous Wife' title is zestful, the dialog, Eddy avers, is such that it could be transposed completely to the screen without a change.

Eddy, as a trade paper reporter, has for his main beat the Hays headquarters. This is his first brain child.

FILM OFFICES ON 5-DAY WK.

This week every home office in New York is on a five-day week. All Hays member-companies favor weekends off for all, at least during the summer. Independent companies are expected to fall in line.

Companies adopting the idea require staffs to work an extra half hour each day.

Move is regarded as a gesture to the Blue Eagle and William Green's bid for a shorter work week, although the weekends, so far as film companies are concerned, are not expected to put any additional people to work.

HELEN HAYES' SUMMER DUO OF PIX FOR METRO

Closing in 'Mary of Scotland' June 2, Helen Hayes sails for the Coast via the Canal on June 8 to prepare for two pictures she will do this summer. Her first will be 'Van Essa' (Walter Wanger) and 'What Every Woman Knows' (Irving Thalberg), both at Metro.

Miss Hayes returns to New York in the fall to go on the road with 'Scotland.'

P. G. Smith Muffed at No Salary Rise; Scrams WB

Burbank, May 14.

Paul Gerard Smith walked at Warners last week when he was refused a raise in salary. Writer had been working on a short and 'Earthworm Tractor' for Joe E. Brown.

Ralph Block and Doris Malloy, who scripted 'I'm a Thief' have also left. Block, contract writer, goes to Europe on a six weeks' vacation.

MG 'BUGLE' BLOWS AGAIN

Studio's Champ On - and - Offer On Again for Wallace Beery

Hollywood, May 14.

Vicki Baum is at Metro collaborating with Joel Sayre on 'Bugle Sounds.' Wallace Beery will have the lead.

Yarn is Metro's champ on-and-offer of all time, having been started when the studio sent a camera crew to Tripoli to get war scenes between the Spaniards and the Riffs. Intended originally as a silent for Lon Chaney it has been in the hands of at least two score writers at different times since then, getting intermittent siestas on the shelf.

Scully Peeks Around

Hollywood, May 14.

Frank Scully has been marking time and sizing up the studios from the outside the past week prior to starting work today (Monday) at Fox as a writer.

Scully was honor-guested Friday (11) by the Writers' Club.

Gloria Stuart Divorce

Hollywood, May 14.

Gloria Stuart is seeking a divorce from Blair G. Newell from whom she has had a trial separation for 10 months. They met while both were students at the University of California at Berkeley.

Charges incompatibility.

Cantor, Re-elected Prez of Screen Guild, Terms Academy a 'Company Union'; Deprecates Strike Idea

Hollywood, May 14.

'The Academy of Motion Picture Arts and Sciences is a company union which must be destroyed.'

This charge was hurled Sunday night (13) by Eddie Cantor, president of the Screen Actors' Guild, at the annual Guild meeting and election at the El Capitan. He said, 'The Academy's one purpose is an attempt to create an apparent division in the ranks of actors to prevent anything being accomplished for actors.'

He also attacked the Academy's supplemental contract for artists, claiming it was granted by an Academy committee without being submitted to the organization's membership for approval. The supplemental contract, he declared, was part of a subterfuge by producers to lower artists' compensation.

Cantor declared that the Guild proposed to proceed in attempts to negotiate a fair minimum basic agreement for artists with producers. He stated that machinery for collective bargaining of such an agreement is provided for in the 5-5 committee of the motion picture code. If that committee is not put in operation shortly, he declared, the Guild will invoke other collective bargaining provisions of code, forcing such negotiations and looking toward a minimum basic contract.

iscounts Strike Threats

Cantor discounted any strike threats, but said: 'Only stupidity, obstinacy and other unreasonable actions by producers against their employees could ever create the sentiment for a strike.'

Cantor's speech topped the announcement of election of officers, with he himself re-elected president. Vice-prexies are Robert Montgomery, Ann Harding and James Cagney. Kenneth Thompson remains as secretary; Lucille Gleason, treasurer; Richard Tucker, assistant secretary, and Jean Hersholt, assistant treasurer.

Twenty-three members of the board of directors elected include George Arliss, Mary Astor, Arthur Byron, James Cagney, Berton Churchill, Dudley Digges, Leon Errol, G. Henry Gordon, Jean Hersholt, Miriam Hopkins, Boris Karloff, Jeanette MacDonald, Noel Madison, Ralph Morgan, Allan Mowbray, Edward G. Robinson, Ivan Simpson, Spencer Tracy, Richard Tucker, Arthur Vinton and Warren William.

Actors' Guild membership now totals 3,372, with another 3,000 in Junior Actors' Guild.

The Titan's Trek

In the van of writing deals being arranged for him out there by the William Morris office, Hy Daab leaves for Hollywood May 19. He'll take the boat route, scribbling on the way out, with Mrs. Daab following later.

While chiefly an exploitation man, particularly as RKO and Radio Pictures' publicity and advertising head, Daab has been a playwright and film scripter as a freelance. One of his shows was 'The Ringside,' which had a legit run several years ago and later was made into a talker.

FARRELL'S BRIT. PIC AT $5,000 PER WEEK

London, May 5.

Vogue Films, Howard Walsh's new company, with $500,000 capital, has just signed Charles Farrell for a film on the Cinderella order. Scenario was written by Miles Malleson, with Monty Banks producing.

Jessie Matthews has been loaned from Gaumont-British to play opposite Farrell, who is getting $5,000 per week on five weeks' guarantee, with transportation paid both ways.

Farrell is due here this week, with $10,000 already deposited in a London bank in his name, on account. Gregory Ratoff is also in the cast.

Shooting starts May 15.

George O'Brien Back To Fox for 6 Broncs

Hollywood, May 14.

George O'Brien goes back on the Fox player roster. Major John Zanft and Sol Lesser have obtained a releasing contract from Fox for six westerns starring O'Brien.

Producers will work at Mack Sennett studio, rental lot, and six features must be delivered within 18 months. First story will be Harold Bell Wright's 'When a Man's a Man,' providing rights to yarn can be cleared. Barry Barringer is adapting.

Chevalier as Marshal

London, May 5.

London Films will start production on Maurice Chevalier's first British talker, 'The Marshal,' in July.

Chevalier's role is that of Marshal Ney, an officer in the Napoleonic army, and has an historical background.

Lee Tracy's Vaude Pic

Hollywood, May 14

After settling Lee Tracy tentatively for several pictures, Paramount finally decided on putting the player into '52 Weeks for Fleurette,' as his first under his new Par contract.

Picture with a vaude background will have Helen Mack in the other corner.

TEARLE ALIMONY ARREARS

San Francisco, May 14.

Conway Tearle has been cited to appear in court here tomorrow (Tuesday) to show cause why he shouldn't be held in contempt for failure to pay alimony to his ex-wife, Miss Josephine Park Tearle.

Latter told the judge that the vet picture player owed her estate some $3,000 in back alimony.

FOR JOSEPHINE HUTCHINSON

Hollywood, May 14.

First picture for Josephine Hutchinson, Warner's Eva Le Gallienne player, will be 'Oil for the Lamps of China.' Actress does two during the summer, and then returns to Miss Le Gallienne's legit troupe.

Laird Doyle is on the script and Robert Lord directs.

PAR'S SPANISH TALKER PROD. IN N. Y. STARTS

Vincente Padula, Spanish actor, arrived in New York Friday (11) from Madrid, for top male lead opposite Carlos Gardel in the first of the Spanish pictures Paramount is making in Astoria.

Also in the cast for the femme leads are Mona Maris and Angela Campello.

JOAN BLONDELL WINS

Gets Wampus Cup for in Three Years

Hollywood, May 14.

Joan Blondell was awarded a silver cup by the Wampas for being the baby star to have gone further in pictures than any other starlet in the last three years. Cup was donated by C. W. Nash.

Miss Blondell was elected through votes cast by members of the p.a. organization. Ginger Rogers was second on the list and Constance Cummings, Gloria Stuart and Mary Carlisle tied for third.

LeMaire Back

Rufus LeMaire floated into New York Friday night (11). He was abroad negotiating on behalf of George Arliss.

LeMaire will hop from show to show while here, figuring to cover 'em all before leaving for the Coast the end of this week.

Spread of Triple-Featuring in L. A. And N. Y. C. Forces Major Co.'s to Enlist Copyright Law Protection

Industry problems, considered 'evils' by some, which the code fails to solve, may be handled during 1934-' through the medium of the copyright law and the exhibitor contract. Major companies currently are discussing their powers in this direction and considering the effectiveness of such in turnishing a whip against multi-features and low admission policies, independent of the NRA.

The code is regarded by some of the NRA students as being porous, so far as enforcement under certain circumstances go, an amazing extent.

For instance, spokesmen for major companies hold, if exhibitors in an area all indulge in tactics considered unfair competition under the code and no complaint is lodged with the local grievance board, the violation can continue unflaggingly.

Again, it is pointed out, were it within the code's power to call a halt to multi-featuring, such order from the NRA would have a mandatory effect and eliminate all such practices without qualification. While, if producers can utilize their copyright privileges, it may be proven possible to designate in new rental contracts features which must appear singly and others which may have twin or triplet playing rights.

Legal minds in major ranks contend that the copyright law gives distributors the right to issue a limited license to a certain type of theatre licensee, specifying when and how long a picture may be shown. They see, therefore, no reason why the law should not be interpreted to place the programing and sales dictation to the public rights in the hands of the makers, as well.

Forced To Acti

Why producers have not sought refuge in copyright protection before is attributed by major spokesmen to a general unwillingness to act until forced to do so.

In the meantime, however, matters on the surface would show an unevenness and inconsistency in action. Taken as a whole, an-

(Continued on page 10)

PAR INTERESTED IN BUYING UP N.E. CLAIMS

Paramount trustees are interested in buying up claims against Par New England theatres and will ask authorization to go ahead and dicker on Thursday (17), when a special creditors meeting for this and other purposes has been scheduled. While any direct purchase by the Par trustees of claims against Olympia Theatres, Inc. and Olympia Operating Co., main theatre subsidiaries in New England, does not constitute reorganization, it helps to pave the way.

Supposition is that the Par trustees may be able to make better deals than could be made by the receivers of the two Olympia companies, on which reorganization work is well under way.

Trustees also are looking for approval to go ahead on bond reorganization plans for the Goldstein Bros. circuit, wholly owned subsidiary of Olympia Theatres, Inc., but itself not in bankruptcy. Through participation by an old but inactive Par subsidiary, Lares Theatre Corp., the trustees may propose a new bond issue as an adjustment of a mortgage that is in default.

Goldstein circuit includes 11 theatres in Holyoke, Northampton, Ware, Westfield, Palmer, Pittsfield, Chicopee, Greenfield and Springfield, all in Massachusetts.

Creditor approval will aso be sought to make payments on property of the Seneca Holding Co., which takes in the Criterion, Loew's New York and property, mostly stores and restaurants, adjoining it which was taken over by Par when it planned a theatre on the site. Proposal is to pay $9,000 for taxes on 44th street pieces of property and to advance up to $2,400 on a mortgage on one parcel, also in 44th street.

'Murder Vanities' Makes Par's 4th Into Riv, N. Y.

The fourth picture to which the N. Y. Rivoli is entitled under this year's deal to select four from among all Paramount delivers, will be 'Murder at the Vanities,' to follow 'Sorrel and Son' (UA), next in.

Par figured the Riv would take away Mae West's 'I'm No Angel' and, it is reported, was planning to swing this one onto next season's (1934-'35) lineup to avoid its selection. West picture is now scheduled for June showing at the N. Y. Par.

FOX MET REORG. LOOKS LIKE A 100% PAYOFF

Looks like a 100% payoff for bondholders of the Fox Met-ropolitan theatres in the reorganization of this group, according to advance Wall Street accounts. Something like $13,000,000 in bonds outstanding on the circuit, which comprises around 100 theatres in Greater New York and upstate, as operated by Skouras and the Randforce Corp. Fox Film definitely will figure in the future setup of Fox Met.

Looks like an exchange of bonds will be made through a new company on a face-for-face value. This reorganization plan is calculated to be before the Federal Court in New York for its okay within a couple of weeks. Under the proposed reorganization, operation of the circuit, now in receivership, will continue under the present operators, George Skouras and the Randforce Corp.

Samuel Rinzler and Harry Frisch comprise ownership of Randforce and their operation embraces the Fox Met spots in and around Brooklyn and Long Island. Skouras is principally upstate New York and certain Jersey spots, besides some houses in New York city. Both Skouras and Randforce, under the new plan, continue to operate their respective theatres for 15 years on an owner-operator basis.

Fox Met group is stated to have around $1,500,000 in cash through operations by Randforce and Skouras. Randforce group handles around 40 of the Fox Met houses. Exactly when the foreclosure takes place to start the permanent rehabilitation of Fox Met is up to the courts after the proposed reorganization plan is okayed.

Fox Film's interest will be additional to a film franchise interest, it is certain. This additional interest comes through Fox Theatres, original holding theatre company of the Fox setup.

Foreclosure a technical procedure under the receivership laws whereby the assets of the old company are acquired by a new company to be formed for the purpose.

PAR'S SALT YARN

Hollywood, May 14.

Paramount has bought 'Target,' Annapolis Naval Academy yarn by Stephen Morehouse Avery.

Writer previously on the Par scenario staff will go back to the lot to handle the script. Louis D. Lighton will produce it.

PAR DELAYS 2

Hollywood, May 14.

Paramount has called off production on 'Honor Bright' until Wednesday (16), being unable to get Shirley Temple, now working at Fox, until then.

Studio also has another holdup on 'She Loves Me Not,' due to an injured ankle sustained by Miriam Hopkins. Picture was previously held up for two weeks when Miss Hopkins fell on the set. Player went back to work and after two days her physician ordered her back to bed for at least another week.

M.D.'s Request

Rochester, Minn., May 14.

Mayo clinic medicos and nurses don't think inside hospital stuff makes good screen fare and formally protested to Publix against exhibition of 'Men in White' (M-G).

As the Mayo clinic is this town's principal industry Publix is acceding to the request and keeping the film out, though that's no guaranty indie exhibs will as co-operative.

FUTURE COOPER STATUS TO BE DECIDED

Hollywood, May 14.

Today (Monday) Merian C. Cooper will decide his future relationship with Radio Pictures. Friday he returned from Honolulu after a lengthy stay for his health. Saturday he went into a huddle with J. R. McDonough and B. B. Kahane, at their request, on the question of his continuance under the contract signed last February, a clause in which permitted him a certain leeway in which to make up his mind just what he wishes to do. McDonough now seeks a definite yes or no answer. Cooper asked for a further delay to study the problem, promising to return a definite answer.

Under the contract he has three choices: he can either return to full charge of production, devote his time to a limited number of special productions, or retire from the lot.

Known here that should he elect to remain, home office is anxious to receive definite assurance that the condition of his health will permit him to devote more time to his production activities.

Seven Cooper special productions were slated to be sold on the 1934-35 Radio program. Of these, a trio in technicolor for Vanderbilt-Whitney Pioneer Pictures, also produced by Cooper.

Producer has been wading through story material while on vacation and sick leave from the studio. Only picture definitely set was 'Last Days of Pompeii,' in technicolor for Pioneer.

CONSOL. CUTS COAST STAFF

Hollywood, May 14.

Cutting down to skeleton staff in both its Hollywood plants, Consolidated laboratory handed all employees not under the NRA drastic salary reductions last week.

Starting May 21 the Seward street and Santa Monica boulevard plants here will handle only daily prints, while all release printing is to be done by the eastern lab of Consolidated. Only small staffs will be needed to handle this work.

Since losing Universal's business, Consolidated has only Radio and United Artists among the major studios. UA is quiet now and Radio's work can't keep the big plants active. 'Born to Be Bad' (UA) will be the last feature to have release printing done here.

Rather than accept the big pay slash handed him, Jack Guerin, manager of the Santa Monica plant and with Con for 12 years, resigned and will affiliate himself with International Cinema, Inc., and Regan-Day Co., in developing a new synchronizing process for use in foreign versions. Leon De Beaulieu, in charge of the mechanical department, and Ollie Stark, film timer, are others who resigned. Stark has gone with Universal.

Pay cuts were ordered by Herbert J. Yates and the executive board in New York. Two plants until recently employed 90 people.

Reports of new labs opening in Hollywood are still current. There are three groups said to be preparing or looking over the local field with idea of building processing plants.

An Empty Grouch

A good deal of grousing within the picture business lately against the film critics of the dailies, in and out of New York, and it ill befits those who are registering the complaints. It doesn't jibe because what the squawkers are squawking about is something for which they have only themselves to blame.

The principal holler seems to be against the star rating system. It reaches a crescendo every time a film company thinks it has a good film which draws anything less than three stars from those reviewers using this system. If the particular daily gives the picture two stars and it enjoys a fine box office week, the wail of the film frails is doubly loud. One company recently drew less than three stars for a feature which enjoyed an excellent Manhattan week and played prolonged runs outside of Gotham. That was three or four months ago and the firm is still complaining.

No one built the star rating system into this deemed Frankenstein but the picture companies themselves. If not the film publicity department then the theatre end, and very often both. Any time a flicker is given four, or three and a half stars the publicity lads blast it in the ads and make it scream from the marquee. All of which they're entitled to do, being their business and their judgment. But the point is that if they endorse the system by capitalizing on the favorable ratings, then they cannot justify themselves for squawking when no more than two, or stars tag their celluloid children.

Inasmuch as the publicity departments have done so much to make the public 'star' conscious on film reviews, it ill befits them to cry and moan when the critics go into reverse. The situation is similar to the cliques which pan the columnists behind their backs but fall all over and cater to them when face to face. It's understandable and easily described as 'very human', but it leaves a bad taste and the complainers in a poor light. It is not restricted to New York. It's the same on the Coast and in between those two points.

Another current tangent on film criticism is the recent tendency of some of the dailies to swing to the theory of giving but straight news reports on pictures instead of reviews. This idea is merely to mention the cast and give a synopsis of the story. In the throes of their anguish some film attaches have endorsed this thought whole-heartedly and hope it will become universal. Which is fine for the bad pictures, but what about the good ones? The endorsement from the film side is pretty short sighted.

Through its boxscores on the critics, both film and legit, VARIETY has found over a period of years that under normal conditions reviewers can help or hurt but can't make or break. That is to say, a set of bad reviews will not smother a good show or picture and a good press won't pulmotor a bad film or play into a hit. Under present conditions, however, where it seems the public in most cities waits to hear which is the best picture in town and goes to that one as their single splurge of the week, it is logical to suppose that a salvo of pannings can come pretty close to dealing a death blow to an attraction. Yet, in the case of pictures, it is an open question that in waiting to hear what's good, to which do they give the most credence—the published criticism or word-of-mouth?

In any case, the argument is against the plain news report as to its value for the theatres. Its single assertive quality is that it spares the poor feature a blasting. Should the picture men want that practice put into effect because they think the really bad pictures overshadow the good ones, then there's no picture business. It's not often that a picture comes through minus some commendable attribute and it would be better for the theatres to take the gamble on the critics rather than play it safe and know they're going to draw a blank in the press.

If the film men are of the opinion that in general they're the victims of mediocre reviewing that's something else again, but it still doesn't balance the benefits of the straight news report as against the review. Good notices help a picture to get a start. After that it's up to the picture. But if merely the story is printed, how long will the public bother to read it?

The critic is primarily a guide and his ability need be no more than a temporary concern of the picture men. The average reader only wants to know whether an attraction is worth the admission and the time. So if the critic keeps sending his readers to bad pictures and keeps them away from good ones, it's only a question of time, and that short, before they quit paying any attention to him.

There's a solution which would about cover the whole thing, particularly the star rating question. Some, probably most of the picture men, know it but they can't resist those four star ratings. And until they do their complaints on the subject neither carry weight nor do they digest very well.

FOY'S NAZI FILM

Adding Oral Descri ad ' Footage.

Hollywood, May 14.

'Mad Dog of Europe' has been forgotten by Al Rosen who has turned over 4,500 feet of the film to Bryan Foy.

But Foy plans to add an explanatory voice to the footage and release it in the east.

OPERATIC DIET FOR M. H. THIS SUMMER

Operas which lend themselves to contraction will be culled by the Radio City Music Hall producers and staged in reduced versions about once a month this summer. House is doing 'Madame Butterfly' currently.

Music Hall's interest in operatic tabs is predicated in part on what opera has done at the Hippodrome at pop prices.

WELSH STARTS 'DAMES'

Hollywood, May 14.

Robert Welsh has assigned Albert E. DeMond to script 'Dames and Dynamite' for Monogram.

Yarn, with no cast yet, is an original by George Berthelon.

Par Legal Battery Moves In to Clear Decks for Reorg

Stepping out to tackle litigation intensively with possibility of clearing the decks for reorganization at an early date, a large battery of litigation battlers moved into Paramount yesterday (Monday). They're from the downtown law office of Root, Clark, Buckner & Ballantine and supplement the large group already present.

Battalion of attorneys who will concentrate on litigation is headed by S. S. Isseks and among others includes C. C. MacLean, Jr., Rupert Warren, Joseph Howard and George T. Washington.

In addition to going into trenches to fight current claims against Par, plus others that will get into the courts, the litigation troops have many other suits to contend with, which are on file, and which may drag on for a long time.

Two such suits the trustees themselves are bringing, one against Par directors to recover $12,000,000 on stock repurchases, another against 12 banks to set aside preferences under a $13,000,000 film-hocking proposition. Additionally, the two Sam Zirn actions, one in the State Court of Appeals, other in the U. S. Supreme court, must be contended with.

23 ANTI-CENSOR REASONS

Elaborate Setup to Speed Par's Reorg; Vanderlip Comm. Anticipates A Substantial Recovery on Claims

Important banking interests led by Kuhn, Loeb are now ready to take a firm hand in Paramount on reorganization. A reorganization plan may take definite shape in about four weeks, at which time it is expected a pretty clear picture of Paramount's condition, with assets and liabilities computed can be obtained.

Bondholders' committee, headed by Frank A. Vanderlip, is said to be of the opinion that data thus far collected warrants the belief that the assets and earnings will probably be adequate to afford a substantial recovery on all provable claims. Ig question is just how many claims will have to be satisfied and under what terms.

While Kuhn, Loeb projected itself definitely into the Par reorganization during the past week, the firm has been determinedly working on the Par matter for some time. At the Kuhn, Loeb offices it was said that Sir William Wiseman has been working on preliminaries toward a Par reorganization plan 'night and day for months.'

Dr. Klein's Survey

At the same time it was indicated that Dr. Julius Klein, former assistant secretary of commerce, has been working independently gathering data in behalf of Kuhn, Loeb and bondholders. Dr. Klein is one of the members of the Vanderlip bondholders' committee, from which Sir William Wiseman has resigned because he thought it would be 'inconsistent for him to be associated with a single group of creditors.' He resigned March 29, it is revealed.

Prior to mailing a printed letter to bondholder creditors on the stationery of the Paramount protective bondholder committee, conferences were held between various creditor committees and Kuhn, Loeb was designated to head reorganization plans. Counsel for the bondholders' protective group state that all creditor committees will collaborate with Kuhn, Loeb, but that so far the stockholders' propective committee, headed by Duncan A. Holmes, has not come into the picture.

This is the committee with which much of the outstanding Par stock has been deposited in an effort to force recognition on a reorganiza-

(Continued on page 35)

KUHN, LOEB'S 2 PAR REORG. IDEAS

Downtown opinion looks for Kuhn, Loeb to consider one of two plans for reorganization of Paramount. One is an exchange of old bonds for new, plus certain new preferred and common share issues, or a straight exchange of bonds and other creditors' claims on a stock basis only.

The last named is similar to that under which Fox Film was reorganized. The old bonds of Fox were given an exchange value for so many shares of new Fox Film stock. This way Fox was left without any bonded indebtedness and it's no secret that a similar plan has been under consideration for Par by the Kuhn-Loeb committee.

Fox 'World' at $2

Hollywood, May 14.

Fox has pulled 'World Moves On' from the regular program, and is planning to roadshow it nationally after it opens in New York at $2 top, twice daily.

It's 'U Presents' Now

'Carl Laemmle presents,' which has led off the title sheets of Universal releases for many years, will henceforth be replaced by 'Universal presents.'

Shorts, unit and independent producers of U releases last week were notified to make the change.

AWAIT CATHOLIC VERDICT ON PICTURES

Cincinnati, May 14.

A verdict which will carry with it an immediate indictment of American filmdom, or a treaty based on definite assurances from the industry, will be reached here tomorrow (Tuesday) by the Roman Catholic church. Bishops from all over the country are in convention here on the film issue.

While Catholic forces sporadically are taking individual action in the film clean-up movement, plus the Knights of Columbus joining hands in some instances with various parishes, the final word will come from here and this meeting.

Leading up to the conclave, but without mentioning it, various Catholic publications are describing in detail the birth of the Hays moral codes. Will Hays, individually, is not being attacked in such general writings. One of the latest of the articles, being broadcast, asking 'Why does this system fail?' continues:

'We are assured that the failure is not due to Mr. Hays or to his assistants. Neither is it due to any deliberate wish to encourage immorality or to exploit it. What happens is that the different companies help one another's play through the censorship by habitually permitting a lower standard than that to which they have given their solemn adherence. It is the opinion of those who are well acquainted with the situation that the producers are quite incapable of understanding why their judgment is criticized. Hollywood's moral standards are not those of decent society and Hollywood does not realize the fact.

'Hollywood will respond to public opinion which is strongly expressed. The fact that the industry is compactly organized makes the task easier. To destroy Hollywood would be to multiply the number of centers of production. To introduce legislation against block and blind booking would give objectors a thousand heads to cut off instead of one. If public opinion has not been completely poisoned it can solve the difficulty. If, as it supposes, Hollywood has the public with it, the situation is much worse than we believe.'

Baltimore, May 14.

Archbishop Michael Curley, Catholic prelate over Archdiocese of Baltimore (inclusive of Maryland and Washington), has fired initial blast hereabouts against smut in films. In an article in the Catholic weekly, Baltimore Review, His Excellency asked members of the church in his domain to join the concerted drive of the National Catholic Action Guild to boycott flicks presenting 'obscenities.'

The Archbishop hit the 'block

(Continued on page 71)

COMPREHENSIVE INDUSTRY SURVEY

Hays' Refutations for Federal Control of Motion Pictures Applies Not Only to Patman Bill

$8,000,000 ADDED COST

The Hays office is confident it has established a bulwark in Washington which should successfully repulse for all time governmental movements, inspired or otherwise, to put filmdom under out-and-out federal regulation, or national censorship.

While the lengthy memorandum which it has just filed is directed specifically against the Patman bill, the writing is conceded to cover every possible phase of attack which might be made by future instigators of picture control in Washington.

The compilation of statistics and opinions is undoubtedly the most exhaustive formulated since the inception of the Hays Organization. Member-company executive heads and the entire Haysian personnel

(Continued on page 67)

RKO-WB OUTPUT DEAL; FOX PIX TO LOEW'S

RKO and Warner Bros. are carrying on negotiations which, it is expected, will put the Warner film product into the RKO theatres, and away from Loew's, for the 1934-35 season. Loew, it is understood, will get the Fox output, which RKO has had for several years.

Warner pictures went into the Loew houses on a circuit booking deal last season for the first time. Previously the WB product had gone to Paramount-Publix.

RKO-WB circuit deal, from accounts, will give the former the first run rights wherever Warners has no theatre.

Darrow's Report Attacking All Codes, Incl. Pix, Brings Rumbles Of 100% Temporizing of Entire NRA

Washington, May 14.

Caught between two dent Roosevelt last week resorted to ancient censorship tactics to tone down the scathing Clarence Darrow report and then changed face after Congressional criticism had broken loose.

Although he had days ago is intention of making the entire report available for publication, the President changed hi mind, giving as excuse the fact that the blistering findings are too detailed and complicated for easy digestion. Using typical Government method, he turned the document over to Attorney General Cummings, Recovery Administrator Johnson, and Trade Commish Chairman Ferguson for preparation of a digest, study of complaints and criticism and statements of reaction to Darrow's sharp demands for code revision.

Shrieks of denunciation from Republican ranks made the Chief Executive backtrack and Friday (11) announcement was made that digest, comments and full text will see daylight some time this week. President derided 'fool' stories about why document was hushed but declined to admit he was changing his position in agreeing to reveal entire report.

Document was turned over to Divisional Administrator Sol A. Ros-

(Continued on page 32)

R. C. Hall's Pix Dearth

Scarcity of picture product for Radio City Music Hall, N. Y., has become acute.

Up until Monday noon (14) no picture was scheduled for the Thursday opening (17). Late in the day 'Stingaree' (Radio) was set but nothing in sight for the following week.

LONDON MONEY HOT ON U.S. PIX STOCKS

London, May 14.

There is a sudden spurt in American industrial investments here, with special attention being paid to film shares. Biggest spurt has been in Fox Films. Feeling here is American industries are out of the red.

Balfour, Boardman & Co., which has purchased 200,000 of Fox shares at $15 from Chase National Bank, has a more intimate knowledge of the Fox company than appears on the surface. Balfour and Boardman are both directors of Gaumont-British, a company closely connected with Fox. Their knowledge of films is also extensive, as a company with which both are closely affiliated — the Anglo-Scottish Amalgamated Corp., Ltd., which specializes in loaning monies to film companies here against negative costs.

Understood shares purchased by Balfour, Boardman cost the Chase Bank around $18.50, while it is understood from inside sources in the 'City' that they have already disposed of them at $1 profit, thus netting $200,000 in a quick deal. They also hold an option on a further 200,000 shares, which must be picked up by Aug. 14, in lots of 10,000. These shares are to cost them $4 more per share than the previous lot.

RKO RECEIVERS' NEXT REPORT DUE MAY 20

Next RKO receivers' report will not be filed until around May 20, from the present outlook. Matter hinges on auditors making their certified accounts ready. The next report will reflect certain adjustments in the profit and loss statements of RKO and its subsids as has been variously announced through RCA and RKO.

Official announcement by RKO shows the B. F. Keith Corp. and subsids to have experienced a net loss of $580,387.32 for the year ending Dec. 31, 1933. Figure comes after a large write-off totaling around $2,000,000, from an income that reached above $9,000,000 gross. In 1932 the same group netted $209,782.

It is expected that the receivers' report filed through Irving Trust will show certain improvements as made but there will be by way of the new auditing system which has been invoked through RKO. The receivers' report, while being a consolidated account for 1933, will show, according to present indications, that in 1934 the pro rata expense of the subsids has been shaved.

Report will come before J. R. McDonough returns from the Coast. The RKO exec will be back in New York around the first of June, because of approaching company sales conventions slated for the middle of that month in New York. Additionally his presence is known to be required at the same office to clear up certain unfinished business in connection with KAO theatres.

Nature of this business has not been made known, but stated to be linked with certain prospective changes to which the Mike Meehan faction is looking forward.

Six Weeks of Too Much Crimson for N.Y. and B'klyn Pars on Stage Names

Changes the Paramount stage production department, turning out shows for the New York and Brooklyn Pars, is reported on the way after six weeks of disturbing grosses with high salaried stage names. Order to trim down at the home office follows a trail of red left by the two theatres.

Understanding that Boris Morros will drop Clark Robinson, brought in about six weeks ago and make Danny Dare sole producer. Harry Kalchiem will not be disturbed.

The recent name bookings have not brought such disheartening results out of town, but at the N. Y. and Brooklyn Pars the slap has been consistent and heavy.

At the Times Square deluxer the loss has averaged over $10,000 a week for about six weeks. At the Brooklyn spot the dip into red has not been so consistently deep, but it's been deep enough.

Roxy and Gang were booked originally by Paramount at $10,000, of which $5,000 was net for S. L. Rothafel alone. Attraction made a profit the opening week at the Met, Boston, but came into the N. Y. Par and that week the net loss equalled the gross, about $20,000. Rothafel has since taken a cut.

The New York Par also lost $15,000 on Gloria Swanson, booked in at $7,500, and she then was cancelled out of Brooklyn. The Jessel-Merman week cost the Broadway house around $12,000.

Last week, with Milton Berle in New York and Ethel Merman in Brooklyn both spots were too crimson again.

Brooklyn broke even on Bebe Daniels and Ben Lyon, and George Raft's personals were in the black for both theatres.

The Brooklyn Par closes for the summer May 17.

Advertising budget on the N. Y. Par is to be trimmed considerably and the Paramount magazine, including program, is to be eliminated.

Believe It or Not, See More Theatre Building as 50% of Film Spots Deemed Outmoded

Practically 50% of the U. S. film theatres are emerging from the depression so hopelessly maimed as to be currently headed for the wreckers as soon as the industry can obtain financing for their replacement. Another batch is chalked up as in immediate need of remodeling and new equipment. Only 3,750 theatres out of the 15,000 which are expected to be in operation by June are classified as really fit and able to meet public needs and demands.

At a minimum, $30,000,000 will have to be put into new boxoffices, not to mention repair work on others, before 1934 is over. It is also figured by general theatre men with a perspective taking in the entire business that this amount will erect approximately 300 theatres of the neighborhood order.

Fully 100 of these new theatres are now under construction throughout the country and, the chart approximates, about 1,000 are in the renovations class. At the same time surveys are being completed almost weekly for furtherance of the industry's box office recovery movement.

Ills

Theatre renovation cannot be financed out of the box office, despite its steady improvement, as reported in detail in another story. The b.o. rise, however, is making it easier for theatre men to get bank and mortgage loans. Yet banks are still regarded as too chilly in their attitude to show business to permit more than the above plans, which are described as but a comparatively small percentage of the rebuilding which the business will sooner or later have to accomplish.

The physical status of big first runs is now looked upon as virtually unchanged by the depression. Most of the palaces were constructed within the last 15 years and, at the most, all that is regarded for some of them is a bit of re-decorating.

The great bulk of theatres in the neighborhood category are regarded as the most seriously hit. Shifting populations during the depression have inflated many towns where formerly an antiquated makeshift theatre sufficed. It is in such towns and neighborhoods where building during the new theatre era will be most intense.

Neighborhood theatres of the 1934-35 order are being planned, according to the general picture, to have architectural appearances and conveniences of a miniature Radio City Music Hall. Air conditioning, soft lighting and comfortable seats are to replace the ornate gilt and gingerbread of yesteryear.

While no large theatres are included in building plans, the bulk of smaller house replacements will represent an individual average cost of $100,000, according to spokesmen.

1st Runs on Broadway

(Subject to Change)

Week May 18

Paramount—'Little Miss Marker' (Par).
Capitol—'Sadie McKee' (MG).
Strand—'He Was Her Man' (WB). (16).
Rialto—'The Crime Doctor' (Radio). (2d wk.).
Roxy—'Black Cat' (U).
Music Hall—'Stingaree' (Radio) (17).
Rivoli—'Murder at the Vanities' (Par). (19).

Week May 25

Paramount—'Many Happy Returns' (Par).
Capitol—'Sadie McKee' (MG). (2d wk).
Strand—'Upper World' (WB). (23).
Rialto—'Hollywood Party' (MG).
Roxy—'Now I'll Tell' (Fox).
Rivoli—'Murder at the Vanities' (Par). (2d wk).

$2 Pictures

'House of Rothschild' (UA), Astor (10th week).

F&M STEPPING OUT OF ROXY OPERATION

Fanchon & Marco may withdraw from the operation of the Roxy theatre, N. Y., by June 15. That's outside of the fact that the house is being angled for by other interests. Looks to be a matter of policy with the likelihood that whether the theatre goes under new financial control or otherwise, F. & M. figures to step out of that picture.

There has been little progress made by the downtown people towards closing any new deal for the spot, with S. L. Rothafel (Roxy) or any other group.

On June 15, Receiver Howard S. Cullman makes his report to Federal Judge Caffey, together with recommendations. If no new financial deal is made for the spot within the next two weeks, Cullman will be asked to continue as receiver indefinitely. Under such conditions the receivership would last for at least another six months and maybe a year, if necessary.

Stepping out of the Roxy, F&M would thus be left at liberty to concentrate its efforts on its own owned properties. Inside looks to be that F&M in leaving the Roxy will walk into some other available Broadway houses under its own flag. This may be in two or three directions, with the RKO Center and the Casino, on Seventh avenue, mentioned.

Code Board Secs.

Following is the finally correct list of zone and grievance boards throughout the U.S. and their secretaries:

Secretaries for Local Boards

Albany, Benjamin Strosberg, 75 State St.
Atlanta, Love Harrell, 1525 William Oliver Bldg.
Boston, Olive Hotel Touraine.
Buffalo, Jane Holloran, 505 Pearl Street.
Charlotte, Mrs. Walter Griffith, 218½ W. 4th St.
Chicago, Emma Abplanalp, Standard Oil Bldg, 910 S. Michigan Ave.
Cincinnati, Mrs. Alice Juergens, Palace Theatre Bldg.
Cleveland, Mrs. Georgia Moffett, Hotel Statler.
Dallas, Don C. Douglas, 203 Melba Theatre Bldg.
Denver, Duke Dunbar, City Bldg.
Des Moines, Dallas E. Day, 224 Iowa Bldg.
Detroit, E. Kinney, rancis Palms Bldg.
Indianapolis, Miriam Yergin, room 921, Illinois Bldg.
Kansas City, Grace 907 Davidson Bldg.
Los Angeles, Minnie A. Kopple 634 So. Western Ave.
Memphis, Mrs. Alma Walton, 223 Sterrick Bldg.
Milwaukee, Ben Koenig, 212 W. Wisconsin Ave.
Minneapolis, Mrs. Mabel Dietz 515 Pence Bldg.
New Haven, Mr. Harry Lander, First Natl. Bank Bldg, 42 Church St.
New Orleans, Mona O'Rourke, 1211 Maison Blanche Bldg.
New York, Lillian Silver and Florence Abramson, 1560 Broadway.
Oklahoma City, Chas. R. Zears, 623 Security Bldg.
Omaha, Regina Molseed, 226 Loyal Hotel Bldg.
Philadelphia, Basil Zeigler, room 840, 12 So. 12th St.
Pittsburgh, Emmaline Fineberg, 726 Grant Bldg.
Portland, Ruth Doyle, 403, Pantages Bldg.
Salt Lake City, Judge F. C. Loofbourow, Kearns Bldg.
San Francisco, Rowena Foley, Golden Gate Bldg., 25 Taylor St.
St. Louis, Lila B. Schofield, Ambassador Bldg.
Seattle, Mrs. R. B. Lynch, 2522 Second Ave.
Washington, James B. Fitzgerald, Earle Bldg.

Skeleton Film Boards to Remain In 8 Major Distribution Centers

Chicago, May 14.

Despite formation of Code Authority boards throughout the country, it is finally set that film Boards of Trade will remain in existence. Feeling among distributors is that some meetings and organization are necessary to insure sufficient avenues for the exchanging of ideas and the working out of problems which do not come under the code jurisdiction.

However, the Film Boards will likely remain in skeletonized form with the number of boards cut to eight, situated in the eight most important distribution centers of the country.

C. C. Pettijohn of the Hays office was in town last week and considered the Film Board of Trade problem from the field. Original intention to do away with offices and hold meetings in some exchange has been abandoned. Instead the Film Board will continue with regular offices distinctly separated from any particular exchange. Also will appoint new secretaries where former secs have moved over to the Code Authority desk.

Pettijohn returned to New York to settle upon a new budget scale for the eight Film Boards to remain. Average budget in the past has been around $350 per month for the office and staff. Eight Film Boards likely to remain are Chicago, New York, Boston, Minneapolis, Dallas, Denver, Los Angeles and Pittsburgh.

Will Hays is slated to preside over a major meeting this week at which pros and cons of the already partially defunct Film Boards of Trade will be argued. From this a verdict will be reached which will decide whether some six secretaries, who were not absorbed by the NRA grievance and oning units, will be continued on the industry's private payroll.

There is a strong feeling in various major parts that the film board girls should be kept active in the business for several reasons.

The first of these is that no one right now can prophecy the life of the code or what turn it will take during the next six months; that the secretaries therefore should be regarded as reservists to be ready to return to action upon the first sign of such a need.

MARTY MULLIN LOOKS TO BE 6TH PAR ADVISOR

Early conference will be held to select the sixth and final member of the Paramount advisory theatre council, purpose of which is to form a contact between partners and the home office on field operations, policy, etc. Selection will be in the New England territory and advance dope is that sixth member will be Martin J. Mullin, charge of New England operations with Sam Pinanski, receiver there.

During the past week Barney Balaban, with John as an alternate, was chosen for the Chicago territory. Previously chosen advisory council members among Par partners were E. V. Richards, Karl Hoblitzelle, N. L. Nathanson and A. H. Blank.

N. Y. to L. A.

Hy Daab.
Lanny Ross.
Rube Wolf.
Bob Collier.
Rufus LeMaire.
Gladys George.
Ruth Etting.
Mrs. Eddie Cantor.

General Market Tumble to New '34 Lows Takes Amus. Stocks With It

Yesterday's Prices

Sales.		High.	Low.	Last	Net chge.
1,500	Col. Pict.	25⅞	24½	25⅝	+1
1,100	Con. Film.	3⅝	3½	3½	— ⅛
1,200	East. K....	90¾	87½	90¾	+1¼
2,000	Fox A	14⅜	13⅝	14⅜	+ ⅝
21,300	Gen. Elec.	19⅝	18⅞	19⅜	+ ⅜
8,100	Loew's	39¼	36¾	39¼	+1
11,800	Par-Pub	4¼	4	4⅛	— ⅛
20,200	RCA	7⅝	6⅞	7⅛	— ⅛
2,700	RKO	2⅜	2⅛	2⅜	
7,300	W. B.....	6½	6⅜	6½	+ ⅛
		BONDS			
$6,000	Gen. Thr..	8⅜	8⅛	8⅜	+ ⅛
24,00	Loew's	100¾	100	100	— ½
6,000	P-F-L. ctf.s	48	47	47	—1
15,000	Par-Pub ..	48¼	47¼	47¼	—2¼
20,000	Do ctfs..	48	47⅜	47⅜	
7,000	Par-Bway.	43½	43	43½	+ ½
65,000	W. B.....	55½	53⅝	54½	— ½
		CURB			
100	Trans-L	1⅞			
1,700	Tech.	8¼			— ⅝

CALIF. INDIES WOULD BAN DUAL PIX

Los Angeles, May 14.

Concerted drive has been launched by independent exhibs here to bring about elimination of double feature programs starting Aug. 15. Exhibs are being circularized with cards which they are asked to sign, and which call upon distributors to furnish film only for single bills effective on the date specified.

Hoped-for co-operation on the part of Fox-West Coast theatres received a jolt a few days ago when circuit execs refused to consent to joining any dual ban movement until assured that the response by indies would be 100%.

CLEARANCE ON K.C. PAR, LOEW HOUSES CUT DOWN

Kansas City, May 14.

A decision just handed down by the local film code Zoning Board greatly affects Loew's Midland and Paramount's Newman as to the protection they will have against the subsequent run houses for pictures. Under the decision the clearance for Midland is cut from 28 days to 14 and that of the Newman from 28 days to seven. The Mainstreet's clearance is left the same as the house has been enjoying, 28 days.

The board's action was the outcome of a protest made by a number of the subsequent run managers a couple of weeks ago. It is reported that the protesting managers do not really care anything about the length of clearance but are fighting the first run theatres on account of the 25c. price now in force at both the Midland and Newman.

It is pointed out that the above claim is true by the board's decision which did not change the clearance time of the Mainstreet, which is still charging 40c. for the lower floor seats at night, and that the Newman was penalized more than the Midland on account of that house selling a double bill for 25c.

Loew house has filed an appeal with the board.

Portland, Ore., May 14.

An order to return discharged operators to their jobs at the wage scale provided by the film code has been issued in a telegram to the management of the Pantages theatre here from Sol Rosenblatt in Washington.

Operators and stage hands, employed some weeks ago when the theatre was opened, asserted they were discharged and others hired at a wage scale below the provisions in the picture code. They took their grievance before the local compliance board and the regional labor board and were upheld, according to G. G. Speck, business representative of the motion picture operators. He declared the theatre refused to acknowledge the rulings and so the appeal was carried to Washington, D. C.

Following display of some stability, market sold off heavily shortly after noon (Monday) and definitely penetrated 90-91 level of Dow-Jones industrial averages. Short covering near close brought some semblance of rally but this failed to hold. However, it brought many leaders up from new 1934 low levels recorded today.

U. S. Steel made new low at 39¾, where it was off more than two points; and othe. leaders slipped badly. Allied Chemical was down 8½ points at one time, while canning company issues also drooped badly, some losing 4 points. Radio Preferred B sold down to 30¾, but managed to wind up at 32⅝. Loew's dipped to 28¾, where it was off nearly 8 points from year's high. It finished at 30¾. Many other amusement issues fell off with remainder of market but came back strongly in last half hour to cut down losses and in some cases actually show small gains.

With stock market prices tumbling most of the week, amusement group joined procession and slipped off badly to lowest levels since early March. Two big sell-off days, Monday and Thursday, saw stocks slipping to new lows for year and definitely penetrating 98-100 level for Dow-Jones Industrial averages, early in week and later on. Industrial averages closed on Saturday near bottom at 92.22, where it was off 5.98 points from previous Saturday. In fact, averages reached 91.23 during day, the low point for whole week.

Amusement group as a whole did not do as badly as many other groups. This was due in large extent to strong action of Radio pfd. B, often pointed out here as being well held. This preferred issue soared to a new high at 35⅝ on Friday, when remainder of market was acting sour. It closed Friday with a net gain of ⅝ on heavy volume, being among real leaders on big board. Radio B finished week at 33¾ for net gain of 3¾ points, and was only amu.smen company stock to show a net gain for the week.

The amusement group averages slipped off 0.968 from previous Saturday, and group as whole dropped to 18⅝ level during week. Warner Bros. common acted worse than other leaders of group, slumping 1¾ points net and closing near bottom of 5¼. Fox Class A followed general trend of other amusements, while Loew's fared much the same as other active higher priced issues which recently have been making new highs. It never got much above last week's close. At one time it sold at 28⅝ (Saturday), and closed at 29⅛, where it was off 3⅛ points net.

Radio B went contrary to trend of others in amusement group, though it felt selling wave Monday, when it dropped down to 28⅛. However, vigorous buying of this stock for three successive days starting Wednesday shot it up nearly a point over its previous 1934 high. Action of this issue attracted attention naturally, since it was bucking current most of time compared with remainder of market.

Summer's Anticipati

Most reasonable explanation of market's trend towards new low levels for year is that stocks simply are reflecting anticipated and usually experienced let-up in business during summer months. Certainly business in next two or three months is not expected to give any excuse for boosting stock prices, and many traders are of opinion that price levels of April were not a true reflection of their ultimate worth. Typical of this attitude is way in which steel company issues have been knocked down. Of course, hearings in Congress on stock market control bill have not promoted any bullish sentiment, but

(Continued on page 27)

L. A. to N. Y.

Joey Ray.
Herbert Fields.
Jean Hersholt.
Mort Milman.
Dan Michalove.
Charles A. Buckley.
Louis Cohen.
Orry-Kelly.

WOULD UP ADMISH PRICES

Film Code Machinery Under Way; C. A. Urges Speed for All Plaints

The huge industry machinery, within which rests the fate of the Eagle in filmdom, has met preliminary tests handily. Over the week-end the Code Authority had ample time to learn that its upholding of the Milwaukee grievance board ruling for an independent against a major, in the Saxe vs. Ashley (WB) action, is bearing testimony from all sides.

First of all, NRA aides conceded Monday (14) the Code Authority is now being taken very seriously. Even in parts where it was looked upon skeptically as a Hays-dominated body the Milwaukee verdict, which took just 15 minutes to reach, has automatically put it in a di ent light.

Also, the general morale of the boards in the field has mounted accordingly. Lieutenants of the C.A. can no longer regard their work as unimportant, something which will be slashed and revised.

Thirdly, an inpouring checks for code dues over the weekend speaks for itself as to the changed viewpoint of exhibitors throughout the country.

Codists themselves, encouraged by the one decision, would now build filmdom's Eagle to the point where it would be a model for accuracy and speedy justice for all other industries.

Instead of letting cases die, orders went out Monday to whisk through appeals with all possible rapidity. Simultaneously secretaries are being enlightened so that boards may avoid technical errors which would incur tardiness. At Code Authority headquarters today (Tuesday) all secretaries on the eastern seaboard, some 10 of them, are meeting in class session for further instruction as to proper procedure in the handling of involved cases.

The job of enlightening the industry as a whole will be necessarily slower, and largely through adjustments of the various problems as they come before lower boards and the higher body.

The C.A. is discouraging all repetitious appeals, and headquarters expects that before summer is well underway many of the cases will be disposed of in the lower Eagle courts. This was stressed at the first session of the C.A. as a tribunal last Friday, and also by the fact that the next bi case, involving the Skouras-West Coast, is not set for hearing in New York until June. No appeals of any importance are on the C.A.'s trial docket at the moment.

Expressing themselves a satisfied that distribution and exhibition can now work out their own problems, codists, Monday, revealed that the method in which Hollywood will be handled has been agreed upon, and sanctioned by Divisional Administrator Rosenblatt. While details will not be publicly disclosed until later this week and after formal ratification by Washington, it is reported officially that men like George Creel and others will have little or no hand in Coast operations and that all will come directly under Major J. O. Donovan, who in turn will be immediately responsible to the main body in New York.

Fred Meyer Improving

Hollywood, May 14.

Fred S. Meyer, Milwaukee, secretary of the MPTOA, who has been ill from an operation performed during the recent convention, is expected to leave the Cedars of Lebanon hospital shortly and return home.

SULLIVAN BOWS OUT

Los Angeles, May 14.

J. J. Sullivan has resigned from the Los Angeles Film Zoning and Clearance Board because the necessity of making his usual eastern film buying treks for Fox-West Coast.

J. Reeves Espy has been appointed successor by the Code Authority from New York.

Indie Operators in Pitt. Sector Get Upped Wages

Pittsburgh, May 14.

Wages operators in indie houses throughout Allegheny county were raised over week-end by Morris Legendre, assistant deputy administrator for the .lm code. Setting a minimum of $1 an hour, pay was boosted from an average of 60c to 80c up to the new figure, in some cases as high as $1.25 hourly.

Legendre, sitting as an impartial arbitrator, set scales varying with the seating capacity, admission charge, run of pictures and financial condition of neighborhoods in which houses are located. Some of the operators will now receive $1, some $1.06¼, others $1.12½, $1.19 and $1.25 for 40-hour week. These rates were set for theatres with capacities of from 500 to 800.

Larger houses in Pittsburgh were not affected by hearings since they're already paying union scale, which is also code wage. Legendre arbitrated 78 complaints in all. Charles T. Douds, labor compliance officer, and W. J. Bahmer, film field adjuster, sat with him at hearings. Latter is former dramatic editor of Pittsburgh Post-Gazette.

FWC WANTS 90 DAY FRISCO CLEARANCE

San Francisco, May 14.

A gory clearance war between chain and indie theatres, with much blood likely to be spilled, is in prospect for the next month or more, as result of the first two meetings of the zoning and clearance board of the Code Authority.

Since the Blue Eagle first started, indie theatre men of these parts have been talking about a concerted attempt to break down the Frisco clearance, which amounts to 56 days for first run houses. But Arch M. Bowles, northern California district chief of Fox-West Coast, beat the indies to the punch by filing a complaint with the board, asking that the present 56-day protection on the downtown Loew's Warfield be extended to 90 days. The Warfield at 65c for the cream of the pictures, is the town's highest priced house.

Bowles presented his complaint at the first meeting held last Monday (7) and it came up for action the following meeting (9). But the indies, including Bob McNeill and Gene Emmick of Golden State, the Nassers, the Levins and the Naifys, all represented by Attorney L. S. Hamm, presented a petition to postpone hearing the F-WC complaint until the indies could not only gather enough material to combat the clearance shaving attempt, but also to file cross-complaints in behalf of some 48 theatres, and directed against the Warfield, the RKO Golden Gate, and all other downtown first run houses and all distributors. The board voted to put over the hearing for one week and it comes up Wednesday (16) when the fireworks are expected to pop.

McNeill, stormy petrel of the indies, is said to favor a clearance of as low as 14 days, while Hamm and others of the more conservative wing, it is reported, favor a more moderate protection of about 30 days. A compromise request of 21 or 25 days may be presented at the next meeting when the board plunges into the case that will decide the entire Frisco z. and c. situation, and may take a month or more before it is ironed out.

ALL ANXIOUS TO TILT B.O. SCALES

Ratio of Grosses Is Up, but Problem Is to Get the Admissions Up in Proportion

LOWEST SINCE SOUND

U. S. film grosses for the first quarter of '34 are 5% higher than for the last quarter of '33, which was 20% higher than the third quarter of this year. Business for the summer, b. o. experts figure, should be 20% higher than the hot period in '33. Yet, major circles are not only worried over a restoration of admissions but are admittedly confounded as to what medium or influence can be brought to bear to convince theatre men that ticket costs must be increased before real advantages of any upturn can be realized.

Admission prices throughout the country are currently at their lowest since the inception of sound. Neighborhoods all over the country, except in the towns where no competition prevails, have slipped from 50c perch to an average 15-20-25 classification.

Some keys are not over 25c top as for example Kansas City all of which is two-bits downtown and 100% double features besides.

20% Upping Would Be O. K.

If theatre prices could be boosted 20%, less than half of what the decline represents, the industry would be on the road to all-round stability, solons hold.

In all of the thought given the national situation by theatre students no consideration is being turned to, or any hope expressed for a complete and simultaneous elevation in ticket prices.

Admissions will have to return to normalcy territorially. In other words, theatre overseers declare, exhibitors in a highly competitive area will have to be in accord and have some understanding that none will undersell the other once a new basis for ticket costs is reached.

Ten cent admissions currently are only a drop in the competition bucket which is blamed for keeping prices at an all-time bottom. Cut-rate night shows, bargain balconies and bargain matinees, not forgetting double features, are listed as importantly suppressing to upping admission scales.

Little or no relief in all these respects can be expected from the NRA, theatre strategists declare. The Eagle may enable the industry to make it a bit more difficult for cut-throat exhibs to get product, but that is about all they say.

Roxy, Reade, Casino, Skourases Involved In N. Y. Grievances

Blood was drawn at the first session of the N. Y. Grievance Board when Howard S. Cullman, federal receiver of the Roxy theatre, N. Y., reputedly wrote Washington that he didn't believe the members were intelligent enough to handle his cases, or a letter to that effect.

Skourases are coming in for a lot of NRA activity. In addition to the Port Chester case which comes up again today (15) after serving as the board's opener and postponer last week, the Skourases are involved in a couple of Long Island battles.

Walter Reade and Cullman are scheduled to meet again in today's preliminaries. The Roxy charges Reade with giving out passes. Cullman vs. the Casino, its across-the-street neighbor, is another including the Roxy. Cullman claims the Casino violated the advertising fair practice understanding by giving a recent feature two more newspaper stars than it rated.

Rush of Code Case Appeals to N.Y. Begins as 1st Chi Case Heads East

NRA Boycott

Akron, O., May 14.

Local 127 of the Building Service Employees International Union is picketing Loew's Akron. Seven ushers who were discharged in January and ordered reinstated by the Regional Compliance board have not yet been taken back.

R. C. Rechel, secretary of the union, says he has lined up the backing of the local Central Trades and Labor Council in boycotting the theatre, and that he is also writing to central labor bodies throughout the country asking them to join the boycotting of Loew's theatres.

FILM OVER-BUY AGAIN LAID TO FOX-WC

Los Angeles, May 14.

After a week's rest, necessitated by reason of absence of complaints before it, film grievance board reconvenes tomorrow (Tuesday) to pass judgment on two cases filed during the past seven days. Fox West Coast Theatres, for the second time in three weeks, is made defendant in charges of film overbuy, new complaint having been filed by Lou Bard, on behalf of the Colorado in Pasadena.

This case, along with a complaint of Harry Popkin against three Main street grind houses, which he accuses of violating the code of fair practices by reducing admissions to 5c, will be heard by the board.

Zoning-clearance board continues to meet two or three times weekly, in drafting the groundwork on which it will set up zoning and clearances for the Southern California exchange territory. Indications are it will be three weeks before the board completes its preliminary work.

FRISCO WILL WORK OUT ITS OWN ZONING ACHES

San Francisco, May 14.

Zoning and clearance board of this area's Code Authority has decided that it will work out its own clearance problems without taking a leaf from the book of any other American city or town. Board voted thus at a meeting last week, when the touchy Frisco clearance problem came up for the first time and developed into a potential fracas between chain and indie operators.

Board of six was split on the question of studying other cities' clearance setups, with George Naify, indie theatre owner and member of the board, offering a motion to that effect. He was supported in the vote by H. V. Harvey, also an indie owner, and Floyd St. John, indie exchangeman. Morgan Walsh, acting chairman and indie theatre man; Arch Bowles, F-WC divisional chief, and Groves C. Parsons, Metro exchange manager, voted against the move to get all possible info from other cities, claiming their problems had nothing to do with the Frisco situation because of differences in price, population, topography and other elements. W. W. Chapin, magazine publisher and impartial member, cast the deciding vote, downing the motion.

Chicago, May 14.

It already appears that the New York appeal board on code questions will have to hold its meetings in Madison Square Garden. First case decided by the local grievance board is already set for an appeal to the higher authority in New York, and indications are that all other cases will be taken to New York by the losing side in each case.

Grievance board's first decision was handed down last week in the dismissal of a case against Paramount exchange by the Annetta theatre. Theatre claimed that the local Par exchange had refused to send product or okay a contract that had previously been okayed by the Par home office. Grievance board decided for Paramount on the stand that the theatre had no such contract to show as evidence.

Next case set also involves the Annetta theatre which is complaining against the Schoenstadt circuit on claims of overbuying. This case was originally postponed by the grievance board when the Schoenstadt attorney claimed that the board had no authority to decide in this matter since the case involved an action which occurred previous to Dec. 7, 1933, the day that the motion picture code was put into effect. Grievance board has consulted with headquarters, however, and has decided to go ahead with the case.

SMALL EXHIBS PROTEST C.A. EXPENSE

San Francisco, May 14.

A resolution protesting the high cost to small out-of-town theatres of the present administration expense in connection with the Code Authority has been passed by the Independent Theatre Owners of Northern California and forwarded to N. Y. headquarters.

According to L. S. Hamm, attorney for the group, the present allocation of expenses is grossly unfair since some of the small houses out in the sticks pay nearly as much as the more important city theatres.

Hamm cited one instance, an 800-seat theatre some 300 miles up the country, which pays $24 per year to support the code boards, as compared a vastly more important and profitable Frisco house which pays only $30 per annum.

STUDIOS AND EXTRAS SPLIT VERDICTS 50-50

Hollywood, May 14.

Compliance and Grievance Committee of the Code Extra Committee heard around 25 complaints and passed on all but a few at its meeting Wednesday (9). Studios got the nod in approximately half the cases, extras getting a decision the other half.

Chief among the type of complaints were from extras who had spoken lines as remarks from a crowd in a recent big set, and who figured they were entitled to $25 per day, the minimum for players speaking lines. Committee decided against them.

Mabel E. Kinney, chairman of the Extra Committee, is in Sacramento on political business until end of this week.

Mascot's Original

'Skeleton in the Closet,' unproduced play by John Stewart Twist and William Worthington, has been bought by Mascot.

Will be done on the screen as 'One Frightened Night.'

Heat Socks L. A., Buck in Person And 'Cargo' Sweet 11G, State's 'Men White' Headed for OK $15,500

Angeles, May 14.

Terrific heat dealt a terrible blow to the box office, which has had a down-beat throb for the past couple of months and had practically all houses set down to a short and unanticipated take for the current stanza. Only downtown exceptions that had anything near anticipated figures are the State with 'Men in White' knocking off better than $2,500 on its opening day, and RKO with 'White Cargo' and Frank Buck on a personal, starting off at $1,800 clip. In Hollywood, the Pantages got a new breath of life with 'Tomorrow's Children,' the Bryan Foy sterilization picture, heavily exploited.

Chinese for sixth week of 'Rothschild' skids with the picture set to go another three weeks, a record run for the house in past few years.

Paramount was way off with 'Thirty-Day Princess,' which was figured, on account of draw names to click fairly well.

United Artists, which has been dark for a week, reopens Tuesday (15) with 'Murder at the Vanities' for a two-week minimum stay.

Estimates for This Week

Chinese (Grauman) (2,028; 55-$1.65)—'The House of Rothschild' (20th Century) and stage show (6th week). Heat took wallop at the take windows, with windup around $12,000 for the stanza. Last week was just an even $16,000, due to heat sloughing off take at end of week.

Downtown (WB) (1,800; 25-35-40-55)—'A Very Honorable Guy' (FN) (2d week). Second stanza is tough going for this one, and it will not hit over $5,300. Last week, '20 Million Sweethearts' (WB) was weaker at end than figured and brought home an even $9,700.

Hollywood (WB) (2,756; 25-35-40-55)—'20 Million Sweethearts' (WB) (2d week). Will get about $8,000, oke. Last week, this pic came through with a nice profit at $11,300.

Los Angeles (Wm. Fox) (2,800; 15-25)—'Guilty' (Col) and 'The Loud Speaker' (Mono) split. Trade sloughed below bad preceding week to $3,000. Last week 'Love Birds' (U) and 'The Quitter' (Chesterfield) had difficult time reaching $3,200.

Orpheum (Bdwy) (2,270; 25-35-40)—'Heat Lightning' (WB) and 'The Crime of Helen Stanley' (Col) split, and vaudeville. With rather weak screen fare not so hotsy-totsy at $3,900.

Pantages (Pan) (2,700; 25-40)—'Tomorrow's Children' (Bryan Foy). It was the exploitation that caused a marked jump in trade, trebling regular take for opening day for house and will come through with around $5,000. Last week 'Black Cat' and 'Cheaters' (Liberty). Just too bad at $1,600.

Paramount (Partmar) (3,595; 30-40-55)—'Thirty-Day Princess' (Par) and stage show. Off to rather poor start and looks as though $12,000 will be the answer. Last week 'Double Door' (Par). Even Ted Lewis on return date could not help much, as the final returns of $14,600 indicate.

RKO(2,950; 25-35-40) — 'Wild Cargo' (Radio). Off to a great start and looks as though $11,000 will be the answer for the first week of Frank Buck in person and his picture. Last week 'Where Sinners Meet' (RKO). Didn't have a chance to get them in, with receipts just hitting $3,400.

State (Loew-Fox) (2,024; 30-40-55)—'Men in White' (MG). Swell exploitation campaign did miracles for opening, which had over $2,500 on first day and looks headed for fine $15,500. Last week, 'Stand Up and Cheer' (Fox). Toward end of eight-day sojourn skidded off a lot and tuned off with $11,000.

GEN. SERVICE SHIFTS

Hollywood, May 14.

Three former Harold Lloyd Corp. technical men step into departmental spots at General Service Studios in a shift of personnel under S. E. Howkins, studio manager who recently came out from Eastern Service Studios.

William McDonald, former technical director for Lloyd, is construction superintendent; Oscar Wright, from the Lloyd auditing department, becomes studio superintendent, and Cecil Bardwell heads the electrical dept.

New men were named before J. M. Ridge hopped off for ERPI offices in New York several days ago. Keith Glennon is officiating executive in Ridge's absence for three or four weeks.

GABLE PIC WITH LUPE PERSONAL 24G, BALTO.

Baltimore, May 14.

Plenty prospective patrons passing up pix to pursue pastoral pastime, but that's an anticipated seasonal occurrence and for exhibs it merely betokens approaching summer and they're accepting fact with stoic shrugs.

Delightful mercury level over weekend plus swarm of Preakness visitors helped houses, since, especially, none in loop have turned on the coolers. Last three days last session biz brodied at every spot due to humidity; news spread quickly that theatres were hot, houses and plenty folk spurned 'em and hunted recreash in the hillsides.

Capital coin copper is 'Manhattan Melodrama,' concurrently drafting 'em in droves at 2-a-day, pop-priced Valencia and at vaudfilm Century. Latter has Lupe Velez personaling and a decided boon to biz. Customers were standing first three nights and Sat. mat. Helpful fact, also, is that pic plucked best press notices of any flick in town.

Stanley is having sprightliest session since 'Wonder Bar' with 'We're Not Dressing.'

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-66) — 'Manhattan Melodrama' (MG) and Lupe Velez topping vaude layout. Gable indubitably the biggest male b. o. buster, hereabouts, on market today. And the two other names embraced in flick are to be reckoned with also. Lupe means Whoopee in fans' estimation, and her act is eminently pleasing 'em. Looks to snag monumental $24,000, mighty as any figure during year. Last week 'Viva Villa' (MG) very good $17,500.

Hippodrome (Rappaport) (2,500; 25-35-40-55-65) — 'Sisters Under Skin' (Col) and 'Broadway to Rio' unit on rostrum. Just fair fan fodder both flesh and shadow angles, and consequently house stunted to just mild $12,700. Last week '20th Century' (Col) and Georgie Price heading acts, nice $14,500.

Keith's (Schanberger) (2,500; 25-30-35-40-50)—'Black Cat' (U). Chill comedy-or ribbed by critx, but Karloff-Lugosi combo is an inveigling invite to group which makes grist of grislioness—large enough coterie to swell take to jolly $5,000. Last week, in six day, 'Tell the World' (U), oke $3,700.

New (Mechanic) (1,800; 25-30-35-40-50)—'Now I'll Tell' (Fox) opens this morning (14). Last week 'Stand Up and Cheer' (Fox) got a slashing $5,700 on first seven days, then next three experienced slump due to impressive new product unveilings at other palaces; was especially drained by 'Not Dressing' at Stanley. However, 10-day total, $7,000, highly satisfactory.

Stanley (WB) (3,450; 15-25-40)—'We're Not Dressing' (Par). Crosby the customer cinch and house rides to nice $13,500. Last week 'Good Dame' (Par) wasn't at the b. o. and floundered, $8,200.

Valencia (Loew-UA) (1,000; 35-40-55) — 'Manhattan Melodrama' (MG). Two-a-day, new policy grooving splendidly; attracting carloads of class and carriage trade. On strength of week-end attendance and future reservations, hefty $4,300 boded. Last week 'Rothschild' (UA) cached about $4,000, over expectations, and fine.

ARLISS, 'SWEETHEARTS' BUFF'S SWEETEST B.O.

Buffalo, May 14.

Boxoffices showing steady returns for current period. 'Sweethearts' and 'Rothschild' look like especially strong features, the latter getting particularly good opening.

Last week was see-saw. 'Melodrama' at Buffalo showed to fine takings, but figures were up and down at other houses.

Estimates For This Week

Buffalo (Shea) (3,600; 30-40-55)—'20 Million Sweethearts' (WB) and 'Continental Revue'. Both ends of this program under the wire equally and should top $17,500. Last week 'Manhattan Melodrama' (MG) and 'New Revue' up from expectations with picture running strong and well liked, $18,500.

Hipp (Shea) (2,400; 25-40)—'Rothschild' (UA). Plenty of advance chatter; looks like $10,000 to start. Last week 'Stand Up, Cheer' (Fox), slowed up toward end of period; almost $8,000.

Century (3,400; 25)—'Deluge' (Radio) and 'Believed in You' (Fox). Nice business and holding well; headed for about $6,000. Last week 'Journal of Crime' (WB) and 'You're Telling Me' (Par). Dual program came in for good returns, over $6,000.

Lafayette (Ind) (3,400; 25)—'9th Guest' (Col) and 'Beggars in Ermine' (Mono). Takings up from last week and may go $6,500. Last week 'Crosby Case' (U) and 'In the Money' (Inv), dropped back and barely reached $5,000.

'SADIE' $12,000 MAKES CINCY HAPPY

Cincinnati, May 14.

Combined biz of downtown pic palaces for first half indicates current take will register a nice climb over last week, when first wave of warm weather and two holdover first-runs caused b.o. wilting. 'Sadie McKee' is the receipts' sweetheart, with 'Stand Up and Cheer' and '20 Million Sweethearts' neck-and-necking for place money. 'Sadie' and 'Sweethearts' are both likely to be held for another week. Miss of the present lineup is 'Witching Hour,' which has the Lyric jittery.

'Beyond Bengal,' indie adventure jungle film, is in for second week at the legit Shubert, which reopened for it. Harry Schenck personaled for first nine days, prior to hopping off for N. Y. opening.

Estimates for This Week

Capitol (RKO) (2,000; 35-44) — 'Sadie McKee' (MG). Joan Crawford is the leading lure for $12,000, very good and lotsa bucks for this house. Last week, 'Rothschild' (UA), extended first showing, $6,000, satisfactory, following a Wham $18,500 in first week at the Albee.

Albee (RKO) (3,300; 35-44)—'20th Century' (Col). John Barrymore fetching farce fans for $9,000, nice. Last week, 'Stand Up and Cheer' (Fox), $10,500, good.

Palace (RKO) (2,600; 35-44) — 'Finishing School' (Radio). Extra ads an aid for a comfy $7,000. Last week, 'Manhattan Melodrama' (MG), $9,000, fair.

Keith's (Libson) (1,500; 30-40)—'20 Million Sweethearts' (WB) hotsy totsy $10,000 for nine days. Last week, 'A Modern Hero' (WB), yanked after fifth day because of a sad $2,000, smallest biz here in years.

Lyric (RKO) (1,394; 35-44) — 'Witching Hour' (Par). Spooky $2,000; theatre's most dismal take for a long spell. Last week, 'Viva Villa' (MG), transferred first run, $5,000, okay, after a romping $10,000 in first week at the Palace.

Grand (RKO) (1,025; 25-35)—'I'll Tell the World' (U) and vaude. Tracy pic fans joining ranks for $4,000, a winner. Last week, 'Three on a Honeymoon' (Fox) and vode, $3,000.

Family (RKO) (1,000; 15-25) — 'Whirlpool' (Col) and 'Crime of Helen Stanley' (Col), split. Around average, $1,600. Last week' The Lineup' (Col) and 'Social Register' (Col), divided, $1,400.

Strand (Ind) (1,200; 15-20-25-30) —'Cross Streets' and vaude, $1,400, red. Last week, 'Twin Husbands' and vaude at 25c-35c scale, $1,500.

Loop Grosses in Pre-Fair Slump; 'Manhattan' Best $34,000, 'Villa' 11G; Palace Slides on 'School,' $13,500

Chicago, May

Business is weaker than usual in the loop. Chicago public is evidently too busy preparing for the Fair rush to patronize theatres.

Loop is readying for the Fair by various means. B. & K. is about set to open the Garrick as a film stand at 40c. Will probably play pictures out of the two-run houses, United Artists and McVicker's, while the Roosevelt will continue to use hold-overs from the Chicago and first-runs too weak for ace spots.

State-Lake has reinstated its former price of 35c. top and lowering in the admish switches from 'B' pictures back to 'C's. If the Fair business warrants, however, it may continue evening price at 40c. On the other hand, the B. & K. group is talking of raising the Oriental scale of admission to a 50c. top. House is in a tough spot on account of overhead and has difficulty, too, in playing to enough people at 40c. top to make a real gross. State-Lake is in a position to break at $10,000-$11,000, while the Oriental needs $16,000-$17,000 to get over the cost line.

'Manhattan Melodrama' is the big rumble in the loop this week and is upping the ace Chicago some $10,000 to a nifty figure of $34,000, the neatest gross mark the house has clipped in some time. Gloria Swanson on the rostrum is helping the good work along. House is getting an exceptional femme play since it's about the only real spot for matrons this week. 'Viva Villa' is apparently strictly a man's flicker which is holding the gross of the McVicker's down to $11,000 currently.

'Rothschild' will stick three and a half weeks at the United Artists, making excellent money. 'Sadie McKee' will replace, while 'Change of Heart' will follow at McVicker's.

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75)—'Manhattan Melodrama' (MG) and Gloria Swanson on stage. Show is a winner from the bell. Clark Gable is the outstanding male star in Chicago at present, due to three sock pictures in a row, 'Dancing Lady,' 'It Happened One Night' and 'Men in White.' House is headed for $34,000, in the money by a safe margin. Not terrific business according to past records, but in these times the house is plenty thankful. It'll take lots of Fair mobs to bring back those 50's and 60's to the gross figures. Last week was a brutal disappointer in 'Twenty Million Sweethearts' (WB) and Roxy gang on the stage at a $25,800 gross.

McVickers (B&K) (3,284; 25-35-65)—'Viva Villa' (MG). Lack of romantic angles holding down the possible mark here and house will have to be satisfied with $11,000, just fair. B.&K. has decided to hold on to the house for the Fair's duration and has paid off until Nov. 1. Last week 'Stand Up and Cheer' (Fox) finished a one-session stand to a flabby $9,800.

Oriental (B.&K.) (3,200; 25-35-40)—'Show Off' (MG) and vaude. Duncan Sisters and Will Mahoney headlining. Overhead is up somewhat this week. Maybe $12,000, not much better than it has been the past few weeks. Last week was pitiful with 'Lazy River' (MG) at $10,200.

Palace (RKO) (2,500; 35-55-83)—'Finishing School' (Radio) and 'Sweet and Low' unit. Picture getting good notices but show was previously here under another title, though several new headliners have been added. House stays under at $13,500. Last week '20th Century' (Col) and Winchell at $7,000 marched along to best gross house has seen in some time at $17,200.

Roosevelt (B.&K.) (1,500; 25-35-45)—'Ninth Guest' (Col). Not for this house or shopping matrons. Hardly better than $5,000 expected. Last week 'Mystery of Mr. X' (MG) had a fair stay at $7,100.

State-Lake (Jones) (2,700; 25-35-40)—'I Believed in You' (Fox) and vaude. House has felt the general weakening of the loop situation recently. Still managing to make money, however, on low overhead. This week on the right side at $10,000. Last week 'Countess of Monte Cristo' (U) was a bit disappointing, after excellent opening, when the gross slipped to $10,200. House is going back to Sunday openings and a 35c top.

United Artists (B.&K.-UA) (1,700; 35-45-65)—'House of Rothschild' (UA) (3rd week). Will stick 25 days, excellent run for the city at this time. In the coin right along, taking fine $16,100 for second week and sticking above $10,000 for the current session. 'Sadie McKee' (MG) will replace on May 19.

'M.M.' $13,000 'CENTURY' $12,000, LEAD NEWARK

Newark, May 14.

They're not saying it out loud, but it looks as though the season is about over. When the weather becomes of paramount importance and a great Sunday like this one spells comparative ruin, that tells the story. With three big films on tap, none will do what it would have in April and results are likely to be erratic.

Heading off should be 'Manhattan Melodrama' at Loew's with $13,000 or so. 'Twentieth Century' at Proctor's should cross $12,000, while the Branford with '20 Million Sweethearts', though not so strong on opening, is expected to build to over $11,000. With the Broad and Empire closed, competition is cut a little, but the Shubert stays open with Walter Hampden (legit).

Despite the week-end heat, grosses last week were uniformly better than estimated as they came right back with cooler weather.

Estimates for This Week

Branford (WB) (2,966; 15-65)—'20 Million Sweethearts' (WB) with no vode, easily the most profitable show in town if it gets the $11,000 expected. Last week 'Glamour' (U) and 'Modern Hero' (WB) fair enough with $8,000.

Capitol (WB) (1,200; 15-25-35-50) —'Gambling Lady' (WB) and 'You're Telling Me' (Par). This house can't shake off its hoodoo this season and will hardly beat $4,000. Last week 'Riptide' (MG) and 'Melody in Spring' (Par) $3,800.

Little (Franklin) (299; 35-50)—'Kreutzer Emden' (Kinematrade) and 'Die Verkaufte Braut' (Kinematrade). Nothing hoped for here, maybe $400. Last week 'Ja Treu ist die Soldatenliebe' (Kinematrade) and 'Traum von Schoenbrun' (General) same figure.

Loew's State (2,780; 15-75)—'Manhattan Melodrama' (MG) and vode. Nice opening despite weather and should make or better $13,000. Last week 'Looking for Trouble' (UA) and 'Hollywood Music Box Revue' weak at $10,000.

Paramount-Newark (Adams-Par) (2,248; 15-99)—'Double Door' (Par) and vode. Too many melos in a row. Bad at $8,000. Last week 'Witching Hour' (Par) and 'Sweet and Lowdown' sad at $7,500.

Proctor's (RKO) (2,300; 25-35-40-55-60-75-85) — 'Twentieth Century' (Col) and vode. Getting a good break and should tilt $12,000. Last week 'Stand Up and Cheer' (Fox) okay at $12,500.

Terminal (Skouras) (1,900; 15-25-40)—'All Men Are Enemies' (Fox) and 'Crime of Helen Stanley' (Col), with 'Voice in the Night' (Col) and 'Twin Husbands' (Fox) split. Nothing here to push over $4,000, if it gets there. Last week 'No Greater Glory' (Col) and 'Finishing School' (Radio) with 'Backstage Mystery' (Capitol) and 'Bottoms Up' (Fox) okay at $4,000.

Men Give 'Viva Villa' $7,800

Indianapolis Begins to Taper—'20 Million Sweethearts' Liked, $8,500

Indianapolis, May 14.

Business beginning to taper off slowly in downtown spots with the approach of summer. 'Viva Villa' is more than holding its own, however, at Loew's Palace with an indicated take of $7,800. This is very good and would have been even better if the women had turned out in anything like the numbers the men did. 'Twenty Million Sweethearts' is the only other box office bet in town this week. It's showing to returns that are okay at the Circle where it opened two days early to replace 'We're Not Dressing,' which slipped badly in its second week. The nine-day run should garner $8,500.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 20-25-40)—'Now I'll Tell' (Fox). Nobody much listening at $2,700, droopy. Last week, 'Stand Up and Cheer' (Fox) was not up to what it should have been with $4,000 rung up.

Circle (Katz-Feld) (2,600; 25-40) —'20 Million Sweethearts' (FN). Dick Powell is local fav and is in for nine days to a plenty good gross of $8,500. Replaced 'We're Not Dressing' (Par), two days early, which did only $2,000 in its five-day holdover after a strong first week.

Indiana (Katz-Feld) (1,100; 20-25-40)—'Trumpet Blows' (Par) and 'As Earth Turns' (WB) on twin bill. Not so hot at $2,800. Rumors out that house is to close soon. Last week, 'Massacre' (FN), and 'Crime Doctor' (Radio) on dual was brutal at $2,200.

Lyric (Olson) (2,000; 20-25-40)—'Merry Wives of Reno' (WB), and vaude. Off considerably this week. Won't reach more than $5,400, which means no gain this week. Last week, 'Honorable Guy' (FN), and 'Secrets of Harem' unit on stage did well at $6,700.

Palace (Loew's) (2,800; 25-40)—'Viva Villa' (MG). House going along swiftly in recent weeks. Beery pulling all the males in town to hit a figure of $7,800, very good. Last week, 'House of Rothschild' (20th Cent.) did excellent biz to wind up with $9,500.

London Patchy; 'Wonderbar' Strong 10G, 'Riptide' Sock 3-Week $90,000, Cantor Sweet 25G, 'Bottoms' Weak

London, May

With daylight saving in progress and the approach of real summer weather some West-End picture theatres are hitting bad patches. It takes a real good picture to drag them in.

Most of the houses are squawking, but there are a few exceptions. Lucky ones provided with good product for the end of the year are the Leicester Square, (U.A.) Empire (M-G), and Tivoli, (G-B).

Approximate Grosses

On basis of $5 to the pound.

Capitol—'Bottoms Up,' (Fox). In for one week to around $6,000. 'Coming Out Party,' (Fox) replaced for a week's stanza and 'Wild Boy,' (G-B) will follow. House is one of those needing super picture to attract customers.

Carlton—'Wonder Bar' (WB) (4th and final week). Will average around $10,000 per week, nice. 'Scarlet Empress' (Par) scheduled to replace.

Empire—'Riptide,' (M-G) (3d wk.) Three weeks' run is a rarity for this biggest seater in the West-End. Average gross for three weeks around $30,000, very good money. 'Viva Villa' now current, and expected to stay a fortnight.

Leicester Square—'Roman Scandals' (U.A.) (4th wk.) Still grabbing big coin. Started at $5,000 per day, near capacity, but is now doing around $3,500 a day, and more at week-ends. Scheduled for eight, but likely to stay 10 weeks. 'It's A Cop' (B. & D.) follows 'Scandals' for fortnight, followed by 'Moulin Rouge,' with 'Looking For Trouble' replacing.

Marble Arch—'Lady of The Boulevards' ('Nana') (U.A.) Just finished one week here to $5,500, after playing the Tivoli for a month at $15,000 weekly average. 'Catherine The Great' (London) returns here for another run try, having already played here a month following two months' at the Tivoli.

New Gallery—'Man of Aran' (G-B). One of those freak pictures which happened to tickle the fancy of the press, getting one of the best boosts in years. Business is big, with first week expected to touch around $15,000. Getting big Catholic trade. Expected to stay four weeks, then going to the Marble Arch for a second West-End pre-release.

Plaza—'Son of Kong' (Radio) and 'You're Telling Me' (Par.). One week to around $14,000, not warranting a holdover. House is having trouble getting enough of its own (Par) product, with Radio getting a break. 'Man of Two Worlds,' (Radio) now current, and expected to stay two weeks on account of popularity of Francis Lederer here.

Regal—'Return of Bulldog Drummond' (B.I.P.). Stayed one week with management claiming $15,000 take. Reason for not holding over is commitment to Warner's to release 'Fashions of 1934'. 'Drummond, transfers to the Rialto.

Rialto — 'On Secret Service' (B.I.P.). Here for one week after a fortnight at the Regal, and grossed $3,500, which is fair for this small house. Theatre, under B.I.P. banner, is being used for second run B.I.P. product. 'Return of Bulldog Drummond' now in, and likely to stay a fortnight.

Tivoli—'It Happened One Night' (Col.) Doing splendidly, with opening week's grosses expected to touch $20,000. Picture in for one month less one day, and being replaced by 'House of Rothschild,' expected to stick eight weeks, or longer. 'Rothschild' will be followed by 'Evergreen' (G-B), which is considered good for a month, and then 'Jew Suss' (G-B), of which at least an eight weeks' run is expected.

Curzon—'Morgenrot' (Ufa). Doing around $4,000 a week, which is unprofitable. This is the newest West-End luxury theatre, seating around 500, showing foreign language pictures, and having plenty of headache getting product. Picture more or less given the go-by because of German origin. Lingering for lack of a replacer. 'Sonnenstrahl,' Viennese musical, was originally scheduled to follow, but turned down as not good enough.

'RED CAT' NEXT 20TH

Hollywood, May 14.

20th Century is adapting 'The Red Cat' for films and picture will start in fall shortly after the play opens. A. H. Woods is producing the play in conjunction with 20th.

Bess Meredyth is writing the film script.

Tacoma Grosses

Tacoma, May 14.

Duals and reduced prices still the rule here, with boxoffice holding okay considering it's only 15 cents until 6 p. m. at the ace first runs downtown.

Estimates for This Week

Music Box (Hamrick) (1,400; 15-25)—'Fashions of 1934' (FN) and 'Death Takes a Holiday' (Par) put on same program for big dual. Will obtain around $3,000, a disappointment. Last week 'Bolero' (Par) and 'This Man Is Mine' (Radio) dual got $3,400, nice.

Roxy (J-vH) (1,300; 15-25)—'George White Scandals' (Fox) and 'Once to Every Woman' (Col) seems headed for $3,300, good. Last week 'Tarzan and Mate' (MGM) and P'oor Rich' (U) dual, got plenty of people and $3,100.

Blue Mouse (Hamrick) (650; 15-25)—'Gambling Lady' (WB) and 'His Double Life' (Par) dual, first four days; 'Cradle Song' (Par) and 'Sing and Like It' (Radio) three days, for $1,600. Last week 'Forgotten Men' (Jewel) and 'Search for Beauty' (Par) dual, split with 'Good Dame' (Par) and 'Crime Doctor' (Radio) dual, fair, $1,700.

$20,000 TO 'VILLA' TOPS ST. LOUIS

St. Louis, May 14.

It's pretty much the same story this week as for the past several—where the programs are attractive, biz is good; where they are not, it isn't.

Even with one house less—the St. Louis, Fanchon and Marco operated, has gone dark again—there seems to be too many, and so some of them, perforce, continue to take it on the chin.

Lead once more is being taken by Loew's State, where Pancho Villa is holding forth. Profit there will be plenty this week but failure of women fans to derive any great amount of enjoyment from film may prevent a second week.

Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55)—'Catherine the Great' (UA) and 'House of Mystery' (Monogram). Around $12,000, fair. Last week 'Glamour' (U), about same figure.

Fox (F & M) (5,000; 25-35-55)—'Where Sinners Meet' (Radio) and 'Now I'll Tell' (Fox). Poor at $10,000. Last week 'Stand Up and Cheer' (Fox) and 'Murder in Trinidad' (Fox), grabbed $12,000.

State (Loews) (3,000; 25-35-55)—'Viva Villa!' (MG). Big $20,000. Last week 'Rothschild' (UA) in second week obtained sporty $14,000.

Missouri (Skouras) (3,500; 25-40)—'Uncertain Lady' (U) and 'Manhattan Love Song' (Radio). Poor $6,000. Last week 'I'll Tell the World' (U) and 'Witching Hour' (Par), also around $6,000.

Shubert (Warners) (2,000; 25-40)—'Registered Nurse' (WB) and 'Harold Teen' (WB). Nice $11,000. Last week 'Twenty Million Sweethearts, (WB), but $9,000 in holdover session.

Par B'klyn Swan Song 25G; '20 Century' OK 15G

rooklyn, May 14.

This is the last week for the Paramount and it'll be the best here in a long time, maybe $25,000. Par is offering for its swan song, 'We're Not Dressing' (Par) and stage show featuring Milton Berle and Isa Kremer.

Fox is now on a week to week basis. House has 'Whirlpool' and Madge Bellamy on stage.

The disappearance of the Paramount won't help the other downtown deluxers, judging by sudden influx of competition from the Academy of Music with flickers and the old Werba's Brooklyn offering 'Hitler's Reign of Terror.'

Coney Island had a couple of hundred thousand people on the boardwalk Sunday. They spent little, but saw plenty. Steeplechase is readying 'The Flying Turns,' two bits ride, and on Surf avenue there is also something new called 'The Rocket Ship,' educational illusion show, with cyclorama of the World's Fair.

Estimates for This Week

Paramount (Par) (4,000; 25-35-50-65)—'We're Not Dressing' (Par) and stage show, featuring Milton Berle and Isa Kremer. Lively enough bill and $25,000 chance great. Last week, 'Double Door' (Par) $8,600, brutal.

Fox (Conco) (4,000; 25-35-50) — 'Whirlpool' (Col) and stage show, with Madge Bellamy heading bill. Nothing to rave about, but oke, $12,500. Last week, 'Three on a Honeymoon' (Fox) did $10,500.

Albee (RKO) (3,500; 25-35-50)—'20th Century' (Col) and vaude. Pic got good notices; mebbe $15,000, which is satisfactory. Last week, 'Stand Up and Cheer' (Radio), $17,000, oke.

Loew's Metropolitan (Loew) (3,000; 25-35-50) — 'Laughing Boy' (MG) and vaude, featuring N.T.G. Paradise revue, with Ted Claire. Unexciting week at $13,000. Last week, 'Manhattan Melodrama' (MG), $18,000, oke.

Strand (WB) (2,000; 25-35-40)—'20 Million Sweethearts' (FN) (2nd week). All right $7,000. Last week, $8,000.

'SADIE' OKE 21G, FRISCO STRONG

San Francisco, May 14.

Continuing its parade of gross smashers the Warfield this week is again at the top of the town with Joan Crawford in 'Sadie McKee,' while the rest of Frisco is doing a bit better than on last few weeks. Better crop of shows around the burg is drawing.

Orpheum has a chance to get over the hump with the combination of Frankenstein and Dracula in 'Black Cat,' a cinch to draw horror fans. Ted Lewis' return week is another cinch for more dollars after the good week on his previous engagement.

Warners has heavily exploited '20 Million Sweethearts' at United Artists, instead of the usual Fox-West Coast house. Pic was previewed for all radio people in town, WB had that special neon radio car in town and an all-round smash bang campaign counted upon to draw 'em in.

Paramount's 'Trumpet Blows' and 'Now I'll Tell,' the Rothstein pic, is at a mild pace and the take will be under expectations.

John Barrymore doesn't appeal much to the Golden Gate customers but '20th Century' is doing okay at that house which, after another week, goes doubles with stage shows at 40c.

Fourth week of 'Rothschild' still okay at the Geary, while Fox is dualing 'I Hate Women' and 'Monte Carlo Nights' along with stage show. 'Viva Villa,' after smashing some of the Warfield's best records, is across the street at the St. Francis and holding up well.

Estimates for This Week

Fox (Leo) (5,000; 25-35—'I Hate Women' and 'Monte Carlo Nights,' split, with vaude and free parking. Buck Jones and 50-piece Ranger band in person Sat. and Sun. oke for the kids and helping to $8,200. Last week saw $7,500 on 'Quitter' (Ches) and 'Cheater' (Lib), split, with vaude.

Geary (Lurie) (1,800; 50-75-$1-$1.65) — 'Rothschild' (UA) (4th week). Arliss still a draw and $5,000 is good enough after $6,500 on week previous.

Golden Gate (RKO) (2,844; 25-35-40)—'20th Century' (Col) with stage show. Barrymore not much draw here but pic well liked and quite good at $12,000. Last week, 'I'll Tell the World' (U) with Lee Tracy, $10,000.

Orpheum (F&M) (2,400; 25-35-55) —'Black Cat' (U) and stage show, with Ted Lewis returning after a good week last month. Lugosi and Karloff in the pic, plus Lewis, are a trio of good draws, and big $15,000 likely. Kate Smith was surprisingly weak last week, getting poor $10,000, although she built as the week went along. 'Half a Sinner' (U) was the pic.

Paramount (FWC) (2,400; 25-35-40) — 'Trumpet Blows' (Par) and 'Now I'll Tell' (Fox), split. Spotty $11,000, Raft proving a light draw. 'Such Women' (Fox) and 'Smarty' (WB), split, drew about $12,000 last week.

St. Francis (FWC) (1,500; 25-35-40)—'Viva Villa' (MG). Extended from a smash week at the Warfield and holding its own at $8,500. Joe E. Brown a definite brody last week in 'Very Honorable Guy' (WB), split with 'Witching Hour' (Fox), getting but $4,500.

United Artists (1,200; 25-35-40)—'20 Million Sweethearts' (WB). Heavily exploited, and Powell, Ginger Rogers and Ted FioRito's band are local draws. Getting $10,000. 'Sorrel and Son' (UA) very poor last week at $4,000.

Warfield (FWC) (2,700; 35-45-65)—'Sadie McKee' (MG) with stage show. Crawford a sock, and $21,000 is big money. Last week, 'Viva Villa' set the top for this year with slightly more than $27,000.

B'way Houses Slip, but 'Glamour,' Roxy, and 'Crime Doctor,' Rialto, Standout at $20,000 and $14,000

Weather is better for theatregoing than a week ago, when a premature hot week-end came along, but the majority of the Broadway film box offices are in the doldrums suffering from weakness of attractions. These include a few holdovers that don't seem to have the required strength,

Music Hall was worrying a little after Thursday and Friday, on its experiment with grand oper , the tabloidized 'Madama Butterfly,' plus the Gaynor-Farrell picture, 'Change of Heart,' but a pickup makes $70,000 possible currently. Outside of the Hall, the little Rialto is doing the best with 'Crime Doctor.' This house expects an easy $14,000 and will hold over. 'Hollywood Party,' another that Metro isn't saving for the Capitol, has been booked by the Rialto to follow. Old Roxy appears next best with 'Glamour,' which may touch $20,000.

Paramount improves considerably over last week's brutal $14,200, just $200 over the low of a couple of years ago. But at a looked for $25,000 this week on 'Thirty-Day Princess,' and Phil Harris orchestra on stage, house is not too happy. Capitol's holdover of 'Manhattan Melodrama' looks like $30,000, fair. Third week of '20 Million Sweethearts' at Strand will be only around $12,000, while the same week for 'We're Not Dressing,' Rivoli, isn't expected to beat $11,000.

"He Was Her Man' marches into the Strand tomorrow night (Wednesday), while 'Murder at the Vanities' opens at the Rivoli Saturday morning (19).

After going nowhere under its combination picture and vaude policy, Casino yesterday (Mon.) went dual and is dropping vaude, this Friday (18).

Run of 'Rothschild' will continue indefinitely, although the business has started to drop a little.

Estimates For This Week

Astor (1,012; $1.10-$1.65-$2)—'Rothschild' (UA) (9th week). Dropping off a little but at $17,500 last week still okay. First five days of this week (ninth) $14,700.

Capitol (5,400; 35-75-85-$1.10)—'Manhattan Melodrama' (MG) (2nd week) and stage show. After a fine first week of $50,500 looks like around $30,000, fair.

Casino (2,100; 25-35-55)—'In Love With Life' (Inv) and vaude. Combination policy, with features from sluff market on first run, not taking and house went to duals yesterday (14). Drops vaude Friday (18). This week under $5,000, bad. Last week, a little better, $7,000, on 'Whirlpool' (Col).

Mayfair (2,200; 35-55-65)—'Cheaters' (Hollywood). Came in Thursday (10) after only three days on a holdover week of 'Hitler' at badly disappointing draft of under $1,500. Present incumbent may create a new low, $2,500.

Palace (1,700; 35-50-66-75)—'20th Century' (Col) and vaude. Probably under $11,000, weak. Last week 'Stand Up and Cheer' (Fox) hurdled $12,000.

Paramount (3,664; 35-55-75-99)—'30-Day Princess' (Par) and stage show. Indicated $25,000 much better than the slough $14,200 previous week on 'Double Door' (Par). But still light.

Radio City Music Hall (6,945; 40-60-85-99-$1.65)—'Change of Heart (Fox) and 'Madame Butterfly,' operatic tab, on stage. May see $70,000; if so, okay. Last week '20th Century' (Col) $75,000, nice with tough weather break.

Rialto (2,000; 40-55-75-85)—'Crime Doctor' (Radio). Will holdover on strength of suggested $14,000. Last week 'Success at Any Price' (Radio) failed to get anywhere, $7,700.

Rivoli (2,200; 40-55-75-85)—'We're Not Dressing' (Par) (3rd week) Slipped a little last week to $19,400 and this week (third) probably not more than $11,000. 'Murder at Vanities' (Par) comes in Saturday morning (19). This is the last of the four pictures house can pick from Par program this year.

RKO Center (3,525; 25-40) — 'Stand Up and Cheer' (Fox), four days, and 'Wharf Angel' (Par), three days. No life over here, probably not more than $6,000. Last week 'This Man Is Mine' (Radio) and 'Trumpet Blews' (Par), also $6,000

Roxy (6,200; 25-35-55-65) — 'Glamour' (U) and stage show. Straining to hit $20,000, compares well with what other pictures are doing his week. Last week 'No Greater Glory' (Col) $18,500.

Strand (2,900; 35-55-75-85)—'20 Million Sweethearts' (WB) (3rd week). Will wind up third week tomorrow (Wednesday) at around $12,000, all right. Second week $17,100. 'He Was Her Man' (WB) as successor.

State (2,300; 35-55-75)—'Tarzan (MG) and vaude. House may hit moderate $17,000 currently. Last week 'Gambling Lady' (WB) around $15,000.

N. O. IN GOOD SHAPE

$10,000 for 'Sweethearts' and 'Manhattan' $12,000

New Orleans, May 14.

One of those jimdandy weeks, with most of the houses getting fulsome share. Leading the parade is 'Manhattan Melodrama.' Since 'Men in White' was around it looks as if Gable not missed a dame.

Estimates for This Week

Saenger (3,568; 40) — '20 Million Sweethearts' (WB). Coming in for general acclaim, with $10,000 evident. Last week, 'Stand Up and Cheer' (Fox) not so cheerful at $8,000.

Loew's State (3,218; 40)—'Manhattan Melodrama' (MG). Gable, Powell and Loy surefire, with mighty fine $12,000. Last week, 'Viva Villa.' (MG) ditto.

Orpheum (2,400; 35)—'20th Century' (Col). Local display of the Barrymore histrionism is getting $6,000. Last week, 'Upper World' (WB), same.

Tudor (700; 30)—'You're Telling Me' (Par). Opened kinda slow and it looks only $1,800. Last week, 'Son of Kong' (Radio), grabbed $2,500.

St. Charles (2,200; 25)—'Glamour' (U). More Ferberish than feverish to the fans and $2,200 is apparent. Last week, 'Son You Gave Me' (Indie) bettered $2,000.

DUST STORMS KO'D MANY B.O.'S

Another form bad theatre weather in the nature of a dust storm that was blown more than 1,500 miles across the country from the Montana region came along last week to wreak unestimated but serious damage to box offices. Dust hurricane cut a wide swath across the middle west, extending as far south as Tennessee and over New Jersey and lower New York state. Its northern boundary cut into Minnesota, Wisconsin and Michigan.

The dust cloud was so heavy in some portions that theatres, along with other businesses, suffered heavily, including such large keys as Minneapolis, Omaha, Chicago, Indianapolis, Milwaukee, Cleveland, Kansas City and Cincinnati. In some spots the sky was so overcast with dust particles during the day that it was almost as dark as night, blinding pedestrians and motorists. In the country conditions were even worse and most people remained at home until the phenomenon had passed.

Midwest and northwest has been suffering from lack of rainfall and sweltering heat with crops in serious trouble. Theatre men do not like this since in agricultural regions business depends importantly on the farmer.

Gable Means More to 'Men in White' in B'ham Than Pulitzer Prize

irmingham, May 14.

Gable as the lead in 'Men in White' an asset, but the Pulitzer prize won't mean so much here.

Guy Lombardo and his band will be here Saturday night (19) for a concert at the Temple, now dark, and a dance at the Auditorium. With the top $1.65 this event is going to hurt grosses at the picture houses this week.

Estimates for This Week.

Alabama (Wilby) (2,800; 30-35-40)—'Men in White' (MG). Around $7,300, a very good prospect. Last week 'Scandals' (Fox) $6,200.

Ritz (Wilby) (1,600; 30)—'Cat and Fiddle' (MG). Another musical and they seem to be washed up, $2,700. Last week 'Wild Cargo' (Radio) $3,000.

Empire (BTAC) (1,100; 25)—'Twentieth Century' (Col). A pretty good week $3,200. Last week 'No Greater Glory' (Col), $3,400.

Strand (Wilby) (800; 25)—'Show Off' (MG). Light at $900. Last week 'Hold That Girl' (Fox) $1,100.

All's Well in Boston

Weather Helps 'Century' to Swell $16,000—'Manhattan' Sock $18,000

, May 14.

West and East may never meet, but prairie terrain has sent over its dust clouds, and this taste of their own drought curse comes like a blessing in disguise to local show biz. For the dust-fogs put an immediate chill in the atmosphere, and biz perked up amazingly for the new week-end. Its back had broken five days before, lamentably giving grosses tailspin sizes. Now everybody's cheerio again.

Only house to carry on big all week was Loew's State, where 'Viva Villa!' vastly topped expectations and gave house a total second only to 'Riptide's' initial week. All other spots suffered until the weather chilled.

Esti for This Week

Keith's (RKO) (4,000; 25-35-40)—'Twentieth Century' (Col). Swung in on a premiere late Friday (11) to capacity house, and had so many laughs noise drowned out lots of the fun. With lucky weather breaks should easily go to $16,000, swell. Last week 'Stand Up and Cheer' (Fox) opened bing-bang, over the mountain tiptop, but tumble came suddenly, as elsewhere, finishing at $12,000, under.

Boston (RKO) (4,000; 25-35-40)—'Keep 'Em Rolling' (Radio) and 'Where Sinners Meet' (Radio). Out to make money apparently in expected $11,500. Last week 'No Greater Glory' (Col) and 'Sisters Under the Skin' (Col) had some velvet in the 10 grands.

Orpheum (Loew) ($3,000; 30-40-50)—'Sorrell & Son' (UA) and vaude. Film no help a-tall, and mighty lucky if it pans $9,500, n.s.g. Last week 'Tarzan' (MG) and vaude, cracked down to $9,000, poor for this spot.

State (Loew) (3,000; 30-40-50)—'Manhattan Melodrama' (MG). House is again the town's leader. Looks socko on a cinch $18,000. Last week spot held the Abou Adhem niche with 'Viva Villa!' several grands above calculations, culling $17,500, gorgeous.

Met (M&P) (4,330; 30-50-65)—'Thirty-Day Princess' (Par) and 'Up Pops the King,' stage show. Biz shot upward this weekend after a sudden dive earlier in week, and doubtful if program will get necessary word of mouth to hold the good pace; $21,000 if and when will be fortunate. Last week spot offered the season's tragedy; had 'Twenty Million Sweethearts' (FN) and stage show, and film had them shouting its virtues as a rare comedy with the right amount of music. Then, on Monday, folks fled the rialto for baseball or what-not, and three capacity days were followed by doldrums. Result, $24,500, nice, but far short of just deserts.

Paramount (M&P) (1,800; 35-45-55)—'Registered Nurse' (FN) and 'All Men Are Enemies' (Fox). Looks set for $7,500, nice. Last week 'Merry Wives of Reno' (WB) and 'Double Door' (Par) were off at $6,000.

'Manhattan Melodrama,' $12,500, Fair for K. C.

Kansas City, May 14.

Last week Sally Rand, back to the scenes of her childhood and school days, proved a most gracious star and spent most of her time off the stage in making personal appearances at club, social and institutional dinners and meetings as well as at stores which gave her sweet tie-up advertising. Just a question but what she gave herself away as the business was not as great as expected.

'You're Telling Me' and 'A Modern Hero' are what the Newman's patrons can see for twenty-five cents at any time, and business is fair. Paramount's other house, the little 800 seat Royal, which has surprised the 'wise ones' for the past several months, fell down last week with 'House of Rothschild,' played immediately after the Midland run, and opening without announcement, and folded for the season. The week was the hottest of the year with the mercury hitting around 95, and the house has no cooling system.

Estimates for This Week

Mainstreet (RKO) (3,200; 25-40)—'20 Million Sweethearts' (FN) and 'No Greater Glory' (Col). They go for Dick Powell here and when lined up with all the other familiar names, a nice week's business is expected. Looks like around $6,000. Last week 'Journal of a Crime' (FN) and the Sally Rand unit. Home town girl played up heavily and critics gave her nice reviews. Hit around $11,000.

Midland (Loew) (4,000; 25)—'Manhattan Melodrama' (MG). Around $12,500. Last week 'Viva Villa' (MG) got $16,500, big.

Newman (Par) (1,800; 25)—'You're Telling Me' (Par) and 'Modern Hero' (WB). Lots of show for a quarter and the customers are expecting it. Friday opening not so hot but Saturday and Sunday showed improvement and it is expected to hit near $4,500. Last week 'Melody in Spring' (Par) and 'The Women in His Life' (MG) and to be satisfied with $4,000.

Tower (Rewot) (2,400; 25)—'Whirlpool' (Col) and stage show. Opened nicely and will get around $3,500. Last week 'Success at Any Price' (Radio) and stage show about same sum.

Uptown (Fox) (2,040; 25-40)—'Stand Up and Cheer' (Fox) second week and going nicely. Probably around $3,000, after $5,000 on the first week.

Portland Can't Kick; Ellington Unit $8,000, Arliss Breaks Record

Portland, Ore., May 14.

More competition on main stem this week than for some time, with battle for biz centered around United Artists, Paramount and Music Box.

House records for all time for a similar period have toppled at Parker's United Artists with the showing of 'House of Rothschild' (UA). Pic is on its fourth week.

Duke Ellington and his orchestra with an all-Negro unit on the stage share the bill at the Music Box. It is expected he will do the drawing. Plenty money spent on Paramount's 'Stand Up and Cheer' (Fox). Looks like a winner for that house.

Seigfreid's players at the American go into their second week of 'Murder at the Crossroads.' Large attendance keeps up.

Jantzen's Beach is taking lots of week-end money from the theatres —this will keep up during the summer.

Estimates for This Week

Broadway (Parker) (2,000; 25-40)—'Sadie McKee' (MG). Expected to do much better than average, at $6,000. Last week 'Come on Marines' (Par) and 'Countess of Monte Cristo' (U) combo, was let down in pace but got by for a fair $4,200.

United Artists (Parker) (1,000; 25-55)—'Rothschild' (UA) (4th week). Continues to do large biz. So far has toppled all records for house. Nice $4,000. Last week, same pic did what was indicated, $4,300.

Paramount (F-WC) (3,000; 25-40)—'Stand Up and Cheer' (Fox) and 'Double Door' (Par) dual, looks like a winner, started off at a good gait and might click for $5,000. Last week 'Trumpet Blows' (Par) and 'Whirlpool' (Col) double, gathered $3,300 into b.o.

Music Box (Hamrick) (1,400; 25-35)—'Melody in Spring' (Par) and Duke Ellington on the stage. Will be the big noise of the burg, though Ellington will do the drawing. Maybe $8,000. Last week 'Wild Cargo' (Radio) had splendid exploitation and got steady play. Held for eight days to big $4,700.

Oriental (Hamrick) (2,500; 25)—'It Happened One Night' (Col). Had only one week showing downtown and should do a good $3,000. Last week 'Nana' (UA) proved not so hot as was indicated at $1,900.

Warners Sends Another In Ptsbg. to Duals

Pittsburgh, May 14.

Price-cutting from 50 to 40c having failed, WB is sending its 2,000-seat Warner, downtown, to double feature policy starting Thursday (17).

Duals looked upon as last resort here. Warners going strong for twin bills here. Recently sent Enright, 4,000-seater in East Liberty, to that policy with second-runs.

Flock of WB's nabe houses also double featuring regularly. Warner is one of circuit's two downtown houses. Other is Stanley, playing 'A' product at 50c top.

JO LOVETT AT METRO

Hollywood, May 14.

Josephine Lovett is at Metro to collaborate with Lawrence Eyre on 'Naughty Marietta.'

Miss Lovett just completed 'She Was a Lady' at Fox in collaboration with Ainsworth Morgan for Helen Twelvetrees.

4 LEFT IN DETROIT'S BATTLE OF THE B. O.'S

Detroit, May 14.

With two first run houses folding in the past week the other four are jockeying for position and the lead changes almost weekly and not for long. The Fox has Walter Winchell on stage with 'Sisters Under the Skin' on the screen and indifferent. The Michigan is playing 'Tarzan' with a stage show as the opposition while the United Artists is using 'Rothschild' for a second week. The Fisher gets 'Men in White' for a third week showing after two good weeks at the downtown United Artists.

Last week the UA was way out in front all alone with 'Rothschild' at $28,000, and the Michigan second but not pressing with 'We're Not Dressing' and Gloria Swanson in person for $24,000.

Estimates for This Week

Fox (Inde) (5,100; 15-25-35-40-55)—'Sisters Under Skin' (Fox) and Walter Winchell on stage. An indifferent $22,000 indicated. Last week '20th Century' (Col) and stage bad $17,000.

Michigan (Par) (4,045; 15-25-35-40-55)—'Tarzan' (MG) and stage show. Around $20,000, okay. Last week 'We're Not Dressing' (Par) and Swanson personal, $24,000.

United Artists (Par) (2,018; 15-25-35-40)—'Rothschild' (WB) (2nd week). Look for $13,000, over average. Last week set the town's pace with a very big $28,000.

Fisher (Par) (2,750; 15-25-35-40)—'Men in White' (MG). Maybe $3,000, mild. Last week '20 Million Sweethearts' (WB) in second week, fair $4,000.

Omaha's Heat a B.O. Bugaboo, but Olsen, Shutta a Big $15,000

Omaha, May 14.

Heat has become the bugaboo already with dust a close second. Town is in the midst of the hottest May weather on record, merc passing 96 and continually hovering around 90. No rain in six weeks. All taking its toll at the box offices. Sudden heat spell called for some hurry-up work on the cooling plants, but all houses have them in operation except the Brandeis whose cooler is in the process of installation though fans are in action.

First stage show in two months comes in at the Orpheum with George Olsen and Ethel Shutta the attractions. Given a break on the weather, house should see $15,000, the very best.

Attractions at all other houses par or better, but competition and heat will exert unwanted pressure. 'We're Not Dressing' at the Paramount leads the straight film houses.

Last week heat responsible for a let down at all houses, especially the Brandeis, where its cooling system was sorely missed. Arliss at the Par held his ground, the most gratifying of the lot.

Estimates for This Week

Orpheum (Blank) (2,976; 25-35-55)—'You're Telling Me' (Par), and George Olsen and band and Ethel Shutta on the stage. First stage show in two months, a first date for this unit in this town, and a raised top along with extra shows should bring around $15,000, grand money and not too hard to get. Last week, 'Stand Up and Cheer' (Fox) dualled with 'Murder in Trinidad' (Fox); average week and would have done better except for the heat; $6,000, fair enough.

Paramount (Blank) (2,765; 25-40)—'We're Not Dressing' (Par). Long string of shorts makes bill not hard to sell; should top average, $6,500, good. Last week, 'Rothschild' (UA) the best Arliss week this town has seen in some time, but suffered slightly from heat, too; $6,250, pleasing.

World (Blank) (2,100; 25-35)—'As the Earth Turns' (WB) and 'Smoky' (Col). Continues the house on an average take, $4,000. Last week, 'Dark Hazzard' (FN), and 'She Made Her Bed' (Par) took it along with the rest, $3,800, okay considering.

Brandeis (Singer) (1,200; 20-25-35)—'20th Century' (Col), and 'Sisters Under the Skin.' Double feature looks to a good week; $4,700, okay. Last week, '20 Million Sweethearts' (FN) and 'Very Honorable Guy' (FN) ran eight days but would have done better under favorable outdoor conditions; however, $5,300 good.

HARRY OLIVER AT LESSER'S

Hollywood, May 14.

Harry Oliver, art director on Harold Lloyd's just completed 'Cat's Paw,' has been signed for a similar spot by Sol Lesser as part of the production staff Lesser is gathering for 'Peck's Bad Boy.'

'Boy' gets under way as soon as Jackie Cooper finishes in 'Treasure Island 'at Metro when juve star comes to Lesser on loanout arrangement. 'Island' still has several weeks to go.

Stage Shows Dominate Seattle

Pearce Gang Plus 'Melody' $12,500—Unit on Top of Regular Bill, $9,000

Daniels-Lyon Aid Raft to Strong 20G; Wash. Otherwise So-So

Washington, May 14.

oys are again learning that in the long run it's word-of-mouth that really matters. Palace gave 'Rothschild' first big premiere of season and flooded papers with publicity, which, plus co-operation of critics, resulted in one of biggest sendoffs ever accorded a pic here. First week was big but not up to record. Second week, now in progress, is building consistenly and bids to top all records for holdovers.

Nice weather is hurting all around, with only the best being able to stand up under it. Example is 'Sisters Under the Skin,' which will probably be yanked by Keith's, but might have held out except for lure of highways and byways.

Estimates for This Week

Earle (WB) (2,424; 25-35-40-60)—'Melody in Spring' (Par) and vaude. No name vaude making house depend entirely on pic. Lanny Ross getting air fans, but won't better $13,500. Last week 'Upperworld' (WB) took light $12,500.

Fox (Loew) (3,434; 25-35-60)—'Trumpet Blows' (Par) and vaude. Bebe Daniels and Ben Lyon on stage are big draw. Pic pulling Raft fans and that's all. Looks like o.k. $20,000. Last week 'You're Telling Me' (Par) and Wons-Cook-George Hall radio unit o. k. with $19,000.

Keith's (RKO) (1,830; 25-35-60)—'Sisters Under Skin' (Col). Combo of title and Landi, who can't stand alone here, is pretty terrible. May be yanked before turning in eggplike $4,000. Last week 'Twentieth Century' (Col) clicked with critics and sophisticates, but the muggs were split as to whether it was swell or sorta silly. Week got o. k. $9,500, however.

Rialto (U) (1,853; 25-35-40-50)—'Black Cat' (U). Horror stuff is this spot's one sure-fire type. Karloff-Lugosi combo should get nice $6,000. Last week 'Uncertain Lady' (U) got by with satisfactory $3,000, considering opposition.

Met (WB) (1,583; 25-40)—'20 Million Sweethearts' (WB). Back on main stem after big week at Earle. Looks o.k. $3,800. Last week 'Flying Down to Rio' (RKO) revival took in fair $3,000.

Columbia (Loew) (1,263; 25-40)—'Tarzan' (MG). Repeat after two good weeks at Palace headed for satisfactory $3,800. Last week 'Coming Out Party' (Fox) took light $2,800.

Triple Features

(Continued from page 4)

nouncements of major companies would indicate they were preparing to battle multi-feature policies by producing more features and fewer shorts. And from the standpoint of admissions, it also appears on the surface they are carrying out a policy of fighting fire with fire.

Strategists of the business, however, are disregarding the obvious. From a deep undercurrent of sentiment gathered from secret meetings, etc., they look for just the opposite to happen before the year is out.

With all of the ballyhoo directed against double features, through propagandic channels of the MPTOA and the Hays office, the fact remains, and is privately conceded, that not only double but triple featuring is on the leap.

Even since grievance boards have started to function, three-for-oners have multiplied until now 45 such policies have been counted in Los Angeles; and whole competitive neighborhoods in Greater New York are getting the habit of changing three features three times a week at the rate of 468 pictures per theatre per year.

The triples are admitted catching up with dualism so rapidly that multi-features is the better term to describe theatres using more than one feature at a show.

One entire neighborhood in the Bronx is now not only tripling in over six theatres, but is also playing the premium or give-away angle heavily at a dime admish. The only way in which this can be stopped is by majority vote of the theatres in that territory, and as yet no request for the ballot has been filed with the N. Y. grievance board.

Seattle, May 14.

ival stage revues the two Evergreen houses and stage units coming up at Hamrick's Music Hall about every third week, makes it look like a flesh comeback in this burg. Al Pearce and gang are at Fifth Avenue theatre for third time within a year, and expected to go places. Jay C. Flippen, 'World's Fair Follies,' at Paramount, making the stage show there of double length, as the regular Bert Levy six-act bill, in front of Buffano band, is also on.

Estimates for This Week

Blue Mouse (Hamrick) (1,000; 25)—'Smarty' (FN) and 'The Crosby Case' (U) dual. Looks like $2,800. Last week 'The Crime Doctor' (RKO) and 'Let's Be Ritzy' (U) got good $3,100.

Coliseum (Evergreen) (1,800; 15-25)—'Caroline' (Fox) and 'I've Got Your Number' (WB) dual, with Janet Gaynor getting the adv. breaks. Around $3,5000. Last week 'Queen Christina' (MGM) and 'Dark Hazard' (FN), dual, got $4,100.

Fifth Avenue (Evergreen) (2,400; 25-40)—'Melody in Spring' (Par), and Al Pearce and gang. Reason for expected $12,500 is the radio stage attraction. Last week 'We're Not Dressing' (Par), held steady for okay $7,000.

Liberty (J-vH) (1,900; 15-25)—'9th Guest' (Col) and 'Speed Wings' (Col) dual. Back to reg menu. Around $3,800. Last week 'It Happened One Night' (Col), eight days for windup of 11 weeks, good $3,900.

Music Box (Hamrick) (950; 25-55)—'Looking for Trouble' (UA). Around $4,500 for 10-day run. Last week 'Catherine the Great' (UA) after 7 days, dipped badly for slow $1,800, in five days, when it was pulled off.

Music Hall (Hamrick) (2,300; 25-40)—'House of Rothschild' (UA) (2nd week). Headed for $7,000. Last week, same film, big at $11,700, holding oke.

Paramount (Evergreen) (3,106; 25-35)—'Wharf Angel' (Par). Double stage show, J. C. Flippen 'World's Fair Follies' in addition to regular six-act presentation and Buffano band, long show and plenty of value, expected to get $9,000. Last week 'Laughing Boy' (MGM) and stage show dropped some, $5,700, slow.

Heat-Dust Getting Into Eyes of Lincoln's B.O.'s

Lincoln, May 14.

Heat waves and dust storms make the weather around here unfit for anything, and those houses like the Orph, Lincoln and Colonial with inadequate cooling systems have begun to feel the denting. It's a half month now until the college closes up for the summer exodus, which will be another slump at the b. o.

George Monroe's State opened last Monday with a groan and when the doors shut that night, the house went dark, closing a highly interesting chapter on the local street where a young lad was able to come in with less than 500 seats and 8-house chain opposition three years ago and worry the latter plenty as long as he could get pictures. Playing celluloid garbage all through 1934, it's just the 'old dark house' now, although there are several deals whispered.

Estimates For This Week

Capitol (Livingston) (850); 10-15)—'Laughing Boy' (MG) and 'Half a Sinner' (U), dualled. Latter pic was given an audience approval preview a week ago and was a pleaser. Livingston should do $1,200 on the combination, okay. Last week, 'Sweetheart Sigma Chi' (Mono) and 'Uncertain Lady' (U) slimmers after a fair opening, $850.

Colonial (LTC) (750; 10-15)—'Man of Two Worlds' (RKO). Average $800. Last week 'All Quiet' (U) and 'Come on Marines' (Par), split, did $850.

Lincoln (LTC) (1,600; 10-15-25)—'Palooka' (MG), Durante farce expected to get $2,500 in this spot, nice. Last week 'Mr. X' (MG), very well, $2,600.

Orpheum (LTC) (1,200; 10-15-25-40)—'Ill Tell the World' (U) and 'Witching Hour' (U) with Blue Ridge Mountaineers unit on boards, split. Looks oke for $2,300. Last week 'Modern Hero' (WB) and 'Finishing School' (RKO) with Marie Purl's unit, split, cracked an even $2,000, all right. First half very weak.

Stuart (LTC) (1,900; 10-25-40)—'We're Not Dressing' (Par). Won't exactly be tall timber, but a bill paying $2,700 expected. Last week 'Rotschild' (WB) sent the gross to a two-month high of $3,400.

George Jessel, 'You're Telling Me' $21,000 at Earle, Philadelphia

Philadelphia, May 14.

If last week's batch of pictures in the downtown sector couldn't get much biz with rave notices and advance reps to hold them, this week's array can hardly be expected to accomplish much. Musicals and light farces are the predominant fare, the companies evidently figuring the silly or hammock season is here although the end of last week was plenty cold.

'Rothschild' still looks as good as anything in town and should get around $11,000 in its third week at the Aldine. Management had intimated from the start that this Arliss picture would be held at the Aldine for six weeks even if it had to be forced.

Two disappointments were 'Viva Villa' at the Boyd and 'Tarzan and His Mate' at the Stanley. Both got fine notices.

Estimates for is Week

Aldine (1,300; 40-50-65)—'House of Rothschild' (UA). In third week ought to get a substantial $11,000. Still big. Last week, $16,000.

Arcadia (600; 25-40-50)—'Such Women are Dangerous' (Fox). House now running some Fox second runs. This one figures for around $1,900. Last week 'The Show Off' (MG), $1,700. Disappointing.

Boyd (2,400; 40-50-65)—'Sadie McKee' (MG). Crawford film should do $15,000. Last week 'Viva Villa' (MG) went only $14,000 in eight days.

Earle (2,000; 40-55-65)—'You're Telling Me' (Par) and vaude. George Jessel Revue headlines. Looks pretty good for this house, and $21,000 should be reached. Last week 'Upper World' (WB) and vaude. No names on bill. Only $13,500. Weakest in some time.

Fox (3,000; 30-40-60)—'Stand Up and Cheer' (Fox) and stage show. Quite a ballyhoo and good notices but Friday and Saturday trade not big. Should get $17,000 but chances for holding over not very bright. Last week 'Now I'll Tell' (Fox) and stage show. Pretty fair $18,000.

Karlton (1,000; 30-40-50)—'Laughing Boy' (MG). Poor start, $2,700 indicated. Last week, 'Let's Be Ritzy' (U). Ordinary $3,000.

Stanley (3,700; 40-55-65)—'We're Not Dressing' (Par). Another musical. Should do a fairly good $12,000 or $13,000. Last week 'Tarzan and His Mate' (MG). Very much under expectations, $11,500.

Stanton (1,700; 30-40-55)—'Merry Wives of Reno' (WB). Opened last night with midnight show. Last week 'I'll Tell the World' (U). A so-so $5,700.

Ho-Hum Week in Prov.; 'Manhattan' Fair $9,000, 'Dressing' So-So $5,500

Providence, May 14.

Calibre of screen and stage entertainment is mediocre, and just now there seems to be no indication that the box office totals are going to be ducky this week. Weather is sort of freakish, and exhibitors blame most of their troubles to the rise and fall in temperatures. Grosses have been exceedingly poor for the last few weeks and no one on the main stem is looking for any immediate relief.

This stanza is pretty well a washout, judging from the start. There's no real standout: Stage shows are keeping Loew's State and Fay's a trifle ahead of the other stands, but the lead is nothing to brag about.

Estimates for This Week

Fay's (2,000; 15-25-40) 'Such Women Are Dangerous' (Fox) and 'Casino Follies' tab. Bill is fairly good, considering opposish, but the takings not so hot. Started off well but slide anticipated if hot weather sets in before the week is over. Present outlook indicates house will break $6,000; so-so. Last week 'Registered Nurse' (WB) and 'Vanities' on stage started off with plenty of pep but took a nosedive later in the week, gross sagging to $8,900.

Loew's State (3,200; 15-25-40)—'Manhattan Melodrama' (MG) and vaudeville. Stage show not so forte but doing its bit. Plenty of biz downstairs but many empty seats in the balcony. House will be lucky to get $9,000, fair. Last week 'Viva Villa' (MG) was a surprise when it failed to come anywhere near anticipated gross, sliding to a fair $10,500, fault largely the hot spell.

ajestic (2,200; 15-25-40)—'Journal of a Crime' (WB) and 'Half A Sinner'. Bill getting comments but not takers; if gross reaches $5,000 house will be happy. Last week 'Bottoms Up' (Fox) and 'Crosby Case' (U) dived to $3,300 when the thermometer soared.

Paramount (2,200; 15-25-40)—'We're Not Dressing' (Par) and 'City Limits' (Mono). Looks like a fairly good start but the finish is what is worrying the house just now; maybe $5,500 if the breaks hold up; not bad, but not so good. Last week 'You're Telling Me' (Par) and 'Wharf Angel' (Par) got plenty of comment, but nobody came through with the coin; flopped to $3,000.

RKO Albee (2,000; 15-25-40)—'Finishing School' (Radio) and 'Whirlpool' (Col). Ill appears to be well liked from all sides, and ballyhoo oke too. If this one doesn't hit around $5,500 it won't be the fault of the house. Last week '20th Century' (Col.) and 'Sisters Under the Skin' (Col.) got plenty of raves from the cricks, but was just a wee bit too highbrow; garhered $4,200, mostly because of nice start.

RKO Victory (1,600; 10-15-25)—'The Man Trailer' (Col.) and 'The Crime of Helen Stanley' (Col.). Around $1,200 for the split week. Last week 'Strawberry Roan' and 'Two Alone' oke at $1,100 on split week, too.

LOEW, MONT'L GOES DUALS, MAYBE $7,500

Montreal, May 14.

Legit makes its last throw of season at His Majesty's currently with 'There's Always Juliet' which won't affect the main stems much. Loew's off the vaude standard and running two pix at 50c top, down 15c, puts all four first-run houses at level prices and added feature basis. Anniversary week at Palace means big ballyhoo and tie-ups and may lift house to the top but there is strong opposish by Capitol.

Palace has 'Bottoms Up' and 'You're Telling Me' and looks like $8,500. Capitol runs 'We're Not Dressing' and 'Double Door' with some uncertainty how Bing Crosby will take in this town; $8,000 seems fair estimate. Loew's starts first week of double features, 'Trumpet Blows' and 'Love Birds.' Princess has third week holdover of 'Rothschild' and 'Chance at Heaven' and has fair outlook for $7,500.

Nabies are holding up well, on poor outdoor sports weather.

Estimates for This Week

His Majesty's (CT) (1,600; 50-$1.50) 'There's Always Juliet' (legit). Dependent largely on weather, may gross $4,500. Last week dark.

Palace (FP) (2,700; 50) 'Bottoms Up' (Fox) and 'You're Telling Me' (Par). Big ballyhoo on anniversary week may gross $8,500. Last week 'Stand Up and Cheer' (Fox) and 'Murder in Trinidad' (Fox) topped town at $10,500.

Capitol (FP) (2,700; 50) 'We're Not Dressing' (Par) and 'Double Door' (Par). May or may not be hit, guess is for $8,000. Last week holdover of 'Riptide' (MG) and 'Hold That Girl' (Fox), $8,000.

Loew's (FP) (3,200; 50) 'Trumpet Blows' (Par) and 'Love Birds' (U). Vaude out means sure drop and gross will likely be around $7,500. Last week 'Madame Spy' (U) and Blackstone grossed $10,000.

Princess (CT) (1,900; 50) 'Rothschild' (UA) (3d week) and 'Chance at Heaven' (Radio). Looks $7,500 since house is holding up well after second week at $8,500.

Cinema de Paris (France-Film) (600; 50) 'Les Thenardier'. Third week, $1,000 after $1,200 last week.

O'DELL, HALPERIN SHIFT

C. N. O'Dell, resigning from Fox, returned to Paramount yesterday (Monday) in charge of publicity at the Astoria, L. I., studio. Succeeded at Fox by Jeanette Sauer.

O'Dell came into the business with Par three years from 15 years of Washington newspaper and political experience, last as managing editor of Washington Herald.

Morris Halperin is leaving Fox to join United Artists home office publicity. He succeeds Bernard Simon with UA-20th Century.

PAR BUYS YARN DUO

Hollywood, May 14.

Paramount closed this week for two new stories by local authors.

Studio bought 'Goddess' from Paul Hervey Fox, and 'Outraged,' by Beulah Marie Dix and Bertram Millhauser.

Police Trailer

Beacon theatre, New York, has been carrying special trailer asking citizens living in the neighborhood to report to police if they can contribute any evidence to help solve the murder of a detective slain at Broadway and 73rd street.

Trailer is signed by the police of the 68th street station, who seek witnesses to the crime.

PTSBG'S FARE NSH; ARLISS, CROSBY BEST

Pittsburgh, May 14.

Set-up this week none too promising and no accounting for it either. Siege of cool weather was expected to boost takings all over downtown, but looked for lift failed to materialize.

Best of week's prospects is 'We're Not Dressing' at Penn, where Crosby should turn on enough b.o. draft to attract $11,000, anyway. That isn't outstanding by any means, but it's okay considering town's desultory showing of late. Stanley will have tough sledding with 'Gambling Lady.' Stanwyck never much of a drew here and with a weak sister to contend with, there's trouble ahead even to attract $7,000.

Everything considered, opening of 'Rothschild' at Davis promising. House didn't know it was getting picture until last minute, couldn't advertise until morning of opening because Penn was playing it until then, so getaway under such circumstances wasn't bad. Looks like $5,500 and since that betters an even break, there's a chance that it may hold over.

'Double Door' got a good opening at Warner, but fell in half second day and unlikely to get more than $4,200, while 'Sorrel and Son' at Fulton isn't expected to make much of a dent. Maybe $4,800, mild. Pitt intends to stick it out as long as house covers the nut, which it seems to have been doing consistently of late, but first real hot spell in spot sans any sort of cooling spell will probably turn the trick. This week, with 'King's Scandals' on stage and 'Three on a Honeymoon,' house should stick in the running at $6,600.

Estimates for This Week

Davis (WB) (1,700; 25-35-50)—'Rothschild' (UA). Booked in here at last minute right on heels of film's profitable week at Penn. No advance plugging possible and everything considered, getaway quite promising. Should build, too, and $5,500 looks like a cinch. If it hits beyond that, will probably hold over.

Fulton (Shea-Hyde) (1,750; 15-25-40)—'Sorrell and Son' (UA). Nice notices for this one but doesn't seem to have what it takes. Lack of femme interest may be the answer. Anyway, looks like mild $4,800, if that. Last week, 'Mr. X' (MG) about the same.

Penn (Loew-UA) (3,300; 25-35-50)—'We're Not Dressing' (Par). Town's best bet for week and while $11,000 isn't anything to write home about, it's all right with business conditions in the burg as bad as they ever were. Last week, 'Rothschild' (UA) wound up strong at $18,000, building at the finish.

Pitt (Shafer) (1,600; 25-40)—'Three on a Honeymoon' (Fox), and 'King's Scandals' unit. Pretty good bargain all way round and should perk up things here a bit after couple of fairly dull weeks. Looks like $6,600, which isn't so bad. Last week, 'Stolen Sweets' (indie), and 'Spic and Span Revuette' about $6,250.

Regent (WB) (900; 25-35)—'Modern Hero' (FN), and '9th Guest' (Col). Weak dual booking and unlikely to work up even a slight sweat among members of house staff. About $1,350, if that. Last week, 'Once to Every Woman' (Col), and 'Goodbye, Love' (Radio), around $1,450.

Stanley (WB) (3,600; 25-35-50)—'Gambling Lady' (WB). Uneventful session in prospect. Stanwyck has consistently meant nothing locally at b. o. and with weak sister to contend with here, situation is pretty depressive. Maybe $7,000, but it's extremely doubtful. Last week, '20 Million Sweethearts' (WB) in seven days just so-so at $10,500.

Warner (WB) (2,000; 25-40)—'Double Door' (Par). Last of singles for this house, site switching to a double feature policy Thursday (17). Grim meller unlikely to prove very exciting and will be lucky to gather $4,200. Last week, 'I'll Tell World' (U) fell away to $4,000 after excellent start.

Despite Storm and Crop Shortage, Roxy and 'Men in White' Socko Mpls. $21,000; 'Rothschild' May Do 3 Wks.

Minneapolis, May

Despite pessimism engendered by the growing certainty of a general crop failure throughout this territory, dirt and wind storms, prolonged drouth, unseasonable cold, increasing unemployment and slipping business generally, Roxy and His Gang, in conjunction with 'Men in White,' bids fair to give the 4,200-seat Minnesota theatre currently the largest gross enjoyed by any local showhouse since 1929. Total is almost certain to reach $21,000 and maybe more. That's a tremendous figure for this town, where $7,000 to $10,000 has been top takings for many outstanding pictures during the past several years.

While the Minnesota is bagging a boom-time gross of $20,000 or better, the Century, just reopened, will do around $14,000 simultaneously with House of Rothschild,' making something like $34,000 or over for two loop houses, so it becomes apparent again that superlative entertainment always can overcome most adverse handicaps created by outside conditions.

Roxy's showing is aided by the fact that Rothafel is a former resident of Stillwater, a nearby town, and once held forth as an impresario here prior to attaining New York fame.

At any other time, perhaps, 'Twentieth Century,' at the Orpheum, would be a socko attraction. But right now it's up against too stiff opposition and will do well to pass the $5,500 mark, which, however, isn't half bad, all things considered. Critics have been saying all sorts of nice things about this picture.

Strange booking is 'Tarzan and His Mate' into the Lyric a few weeks after it did a terrible flop at the Minnesota, giving the 4,200-seater a new low. Moreover, for this one engagement the Lyric's usual 25c. top has been boosted to 40c., same scale as the Minnesota's. Publix feels that public stayed away from the Minnesota because it confused this 'Tarzan' film with others. Judging by opening day results, the jungle film at advanced prices will give the 1,300-seat Lyric a normal seven days of around $3,000, or nearly as much as it got at the 4,200-seat Minnesota.

State is dying a painful death with 'The Witching Hour,' which shows no drawing power whatsoever and is pushed further into the discard by its tough opposition.

Terrible wind and dirt storms played hob with business last week.

Estimates For This Week

Minnesota (Publix) (4,200; 25-35-55)—'Men in White' (MG) and Roxy's Gang on stage. Both picture and stage show are magnets and, in combination, mean a real socko week. First stage show at this house since reopening, theatre formerly used stage shows in conjunction with films **regularly**. Splendidly exploited by Manager Harold Kaplan and that helps. Customers very well pleased and favorable word-of-mouth comment. Around $21,000 indicated, immense. Last week, 'Gambling Lady' (WB), $4,000. Very good.

Century (Publix) (1,600; 25-35-40)—'House of Rothschild' (UA). Wowing 'em, as expected, and looks set for a run of at least three weeks. Reopened house in mid-week after a year's darkness and hold-outs are the rule. Critics and customers raving. Should reach very big $14,000.

Orpheum (Singer) (2,890; 25-35-40)—'Twentieth Century' (Col) Highly praised picture, but, perhaps, not the box-office card anticipated, although stiff opposition is a great handicap, taking attention and trade away. May finish to fairly good $5,500. Last week, '20 Million Sweethearts' (FN), $7,500 for eight days, good.

State (Publix) (2,200; 25-35-40)—'Witching Hour' (Par). No cast names or title to mean a thing here and public is passing it up almost en masse. Will be lucky to reach $2,500. Last week, 'You're Telling Me' (Par) and George Olsen's band on stage, $9,000, disappointing and much less than fine stage show merited. Hurt by hot weather and dirt storms.

World (Steffes) (350; 25-35-50-75)—'Beloved' (U). Pleasing musical, but minus strong box-office appeal. Maybe $1,500, fair. Sixth and last week of 'Henry VIII' (UA) was $1,800, good. Engagement a big money maker.

Uptown (Publix) (1,200; 25-35)—'Rip Tide' (MG). Around $2,500 indicated. Pretty good. Last week, 'Bolero' (Par), $2,000, fair.

Lyri (Publix) (1,300; 25-35-40) 'Tarzan and His Mate' (MG). Return loop showing after flop at de luxe Minnesota recently. This 'pop' house more suited for this type of film. Manager Bob LeFevre did great selling job, too, front of house attracting throngs. May reach around $3,000, which is normal for house at 25c scale. Last week, 'Come On Marines' (Par), $2,000, light.

Grand (Publix) (1,200; 15-25)—'Laughing Boy' (MG) and 'Poor Rich' (U), split first runs. Around $1,000 indicated, light. Last week, 'David Harum' (Fox), second loop run got $1,500, pretty good.

Aster (Publix) (900; 15-25)—'It Happened One Night' (Col), third loop run, and 'Emperor Jones' (UA), second run, split. About $1,000, okay. Last week, 'Carolina' (Fox) and 'Hips, Hips, Hooray' (RKO), second runs, and 'I Believed in You' (Fox), first run, split, $900, fair.

'YOU'RE TELLING ME' $5,000 IN DENVER

Denver, May 14.

Rain kept folks away from theatres Saturday night while cold weather Sunday without rain drove them in with three having holdouts sometime during day. 'House of Rothschild' holdout at Aladdin on third week but no chance for fourth week. First film to stay three weeks in city in years and only second at Aladdin since opening.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-35-50)—'House of Rothschild' (UA) (3d, final week). Steady patronage. Third week will gather very acceptable $4,000. Last week film got $6,000. A picture of this type and, especially with Arliss as star is a natural for this ritzy de luxer. Film is the second film to last three weeks at this house, the other being 'Gold-diggers of Broadway.' 'Rothschild' is the first film to last three weeks anyplace in Denver in seven years.

Denham (Hellborn) (1,500; 25-40) 'You're Telling Me' (Par). Around $5,000. Last week, 'The Witching Hour' (Par) let the house down under par with $4,000. Picture started good but dropped off. Night crowds only fair with mats better. Theatres here due to opening of Elitch amusement park for the summer.

Denver (Huffman) (2,500; 25-35-50)—'Viva Villa' (MG). Likely to realize $9,000, good. Last week, 'Stand Up and Cheer' (Fox) didn't give anybody that feeling and finished with close to $5,500.

Orpheum (Huffman) (2,600; 25-35-55)—'Such Women Are Dangerous' (Fox) and stage show. Headed for $9,500. Last week, 'A Very Honorable Guy' (FN), with Blossom Seeley on the stage, did a nice business considering the competition of wonderful weather and opening of Elitch park. Closed with $7,600. Started weak but built slightly toward end.

New Haven Coasting

New Haven, May 14.

Business just coasting all around this week. 'Rothschild' a holdover, shifted from Poli's to College. First week nice, but holdover having a struggle to reach an ordinary figure.

Last week's flock of free Music Week events put a dent in film grosses.

Estimates for Thi Week

Paramount (Publix) (2,348; 35-50)—'Double Door' (Par) and 'Private Scandal' (Par). Recent run of legit 'Door' at pop prices won't help this one any. Mediocre $5,000 in view. Last week only slightly better around $5,300 for 'Witching Hour' (Par) and 'Stolen Sweets' (Ches).

Poli's (Poli) (3,040; 35-50) — 'Stand Up and Cheer' (Fox) and 'Lazy River' (MG). Heavy newspaper campaign on 'Cheer' but 'River' getting all the favorable comment. Better than average around $9,000. Last week, 'Rothschild' (UA). Turned 'em over fast on five shows daily for heavy $14,400.

Roger Sherman (WB) (2,200; 35-50)—'Modern Hero' (WB) and 'Merry Wives of Reno' (WB). Word-of-mouth on 'Reno' should help this to oke $5,000. Last week, 'Registered Nurse' (WB) and 'Keep 'Em Rolling' (RKO). Petered out to low $4,100.

College (Poli) 1,565; 35-50) — 'Rothschild' (UA). Not too good, with a tough battle to pull $4,000 after moving from Poli's. Last week, 'Palooka' (UA) and 'Murder in Trinidad' (Fox). Heavy campaign and personal appearance of Ham Fisher for opening drew good $4,600.

Reich Propaganda Office Takes Over All Legit and Opera Business

, May

After laying hands on the former Municipal Opera house in Berlin-Charlottenburg the Reichs Propaganda Office has taken steps to control compietely all show matters in the Reich. According to a circular letter issued by State Commissioner Hinkel the Reich has assumed control of all Prussian theatres.

At the same time Dr. Goebbels assembled leading personalities of Berlin theatre life, including Otto Laubinger, Dr. Schloesser, Heinz Hilpert, Walter Bruegmann and Count Solms, to discuss matters of the next Berlin theatre season. At this meeting Dr. Goebbels announced that besides the Reichs Opera and the Theatre of the People (the former Grosse Schauspielhaus) the Reich had taken charge of the Deutsche theatre—the theatre inseparably connected with the era of Max Reinhardt—and the Volksbuehne, under Hilpert's management probably Berlin's best legit house today.

Nevertheless General Goering, as Prussian premier, has by no means renounced his own share in Prussian theatre matters and has bestowed upon 15 prominent members of the Prussian state theatres titles of 'state actor' or 'chamber singer,' the latter title being a requisite of olden times.

Actors and actresses concerned are: Gustav Gruendgens, Werner Krauss, Friedrich Kayssler, Lothar Muethel, Maria Koppenhoefer, and Emmi Sonnemann. Opera singers are: Heinrich Schlusnus, Rudolf Eockelmann, Jaro Prohaska, Helge Roswaenge, Marcell Wittrisch, Maria Mueller, Margarete Klose, Kaete Heidersbach and Frieda Leider.

These appointments include long-term contracts with the state theatres and also a 'fee of honor,' which is to be paid at Christmas each year.

Comedie Francaise Actors Happy; Paid $400 for the Year

Paris, May 5.

Average member of the Comedie Francaise, holder of a douzieme, or a twelfth of a share, in that co-operative society, will be paid $400 this year for the season's work on France's ace stage, board of directors decided Tuesday (1). This is considered handsome, and is a boost over last year, despite a bad season.

They all give elocution lessons on the side, and lots of them make good money in films, so the salary's really not as terrible as it seems.

WREEDE RECOVERING FROM SUICIDE TRY

Vienna, May 5.

Fritz Wreede, head of Felix Bloch Erben, German publishing house and one of the leading European play agents, is recovering nicely in a private sanitarium here after his suicide attempt two weeks ago. He will rest a couple of weeks and then go back to his Berlin business office.

Wreede's suicide attempt was a surprise to his friends and is explained by a series of fits of depression in the past few months due to general conditions in Germany. Although of Jewish origin, Wreede is a Czechoslovakian citizen and so not directly annoyed by the Aryan regulations, but things in general worried him. He cut the main arteries on both wrists, but was found by hotel attendants who burst into h' room just in time.

Polish Theatre Shift

Warsaw, April 30.

S. Krzywoszewski, who for three years had a lease on three municipal theatres—the Teatr Narodowy, Teatr Nowy and Teatr Letni—has unexpectedly resigned.

Talk of enlisting director Schiffmann to control the municipal theatres, as well as his two private concerns here.

McCormack's African Concerts Only Fair B.O.

John McCormack's opening concert here drew a fair house, with the absence of any riot to get to the ticket box. final concert April 11 got the hall fairly full, but nothing like what was expected.

African Consolidated Theatres put over a poor publicity campaign for the Irish singer, no doubt due to inexperience in handling top stars. Tenor carried the full program, with his accompanist, Edwin Schneider, giving one or two piano selections.

Number complaints on the high admission charges may explain something.

Wheeler

Frank Wheeler a visitor to South Africa. He is remembered by the older generation as associated with his father, Ben Wheeler, as B. and F. Wheeler, a firm of theatrical managers that from 1885 till 1915 flourished as the pioneers of theatrical entertainment in this country.

SIR BEN'S OPERA IDEA AT MELBOURNE PALACE

Melbourne, April 20.

Sir Ben Fuller says a public company will be formed for the presentation of opera in Australia. Company will have a capital of $1,275,000 and will be known as the Royal Grand Opera Company.

Sir Ben's idea is to have an opera company operating in Melbourne during the Centenary celebrations, the knight believing the time is ripe to cash in, with the crowds hungry for this type of entertainment. Fullers will thus make a break into the stronghold of Williamson-Tait, but a little opposition does not worry the Fullers any too much.

Stated that the company will purchase the Palace, Melbourne, establish the opera company on a permanent basis, and also produce musical comedies. British and local performers will be engaged for the opera season, Sir Ben says. Opera troupe may also tour Australia and New Zealand for the whole year.

Sir Ben will leave for England in May to engage the artists.

Honest Chorines

Paris, May 5.

Police commissaire at Longchamps racetrack had the shock of his life Sunday (29) when 18 good-looking girls tried to give him a purse containing $300, in francs, reversing the usual procedure of cuties here.

Fact that the girls spoke no French baffled him further and he was about to pinch the lot when someone told him they were just Gertrude Hoffman's troupe, out to see the races, they had found the pocketbook and were trying to be honest women.

'Sons o' Guns' Off

London, May 14.

British and Dominion is stood to have forsaken all plans on making 'Sons o' Guns' with Jack Buchanan and Lily Damita.

Company is reported in search of a new story for Buchanan with it not known whether Miss Damita is to be included or not.

Jed's London Play

London, May 14.

'Laughing Woman,' current here, is reported in the pocket of Jed Harris for Broadway stage presentation next fall.

Report is that Harris has Leonovitch in mind for the title part.

Boatload o' Gags

London, May 5.

English comedian has come to the fore in the last few years, is very young, and a great future is predicted for him. Always seems to get hold of the latest and best gags, and quite recently has cracked the cream of American standards. How he manages get hold of the good ones so quickly has been the puzzle and envy of all the other local comics.

Now it's been solved. His father is captain of an ocean liner, traveling back and forth to America.

N.T.G. LONDON SHOW CLICKS

London, May

N. T. Granlund's cabaret show at the Dorchester has registered so strongly that 48 hours after its premiere it was decided to give two shows nightly—one at dinner and the other at midnight.

Southern's Last Stand

Last of John Southern's vaudeville spots—the Victoria Palace—gives up vaudeville in a couple of weeks.

'Jack and Jill,' musical show, owned by Howard & Wyndhams, which has been on the road for several months, replaces. Southern is connected with the project.

Frances Day has been added to the cast.

Record

For the first time since the theatre was built, the Whitehall will house a play not written by Walter Hackett. His present vehicle, 'Afterwards,' finishes May 12, and a new production syndicate will present a play in three acts titled 'No Way Back' May 17. Written by Graham Hope, retired cavalry officer.

Quick Fold

After a run of five days at the Shaftesbury, Mary Newcomb's production of 'There's Always Tomorrow' folded.

Miss Newcomb, who hasn't acted in New York for the past nine years, will appear there next September under the Shubert management.

FRENCH GOV'T CONTEST FOR LOCAL OPERETTA

Paris, May 5.

French government has decided to run an official competition for the best new operetta, locally written. Prize and rules of contest are yet to be determined.

Anatole de Monzie, former Minister of Education and Fine Arts, says he got the idea when he went to Stavisky's Empire to see 'Deux Sous de Fleurs'—not knowing it was Stavisky's show, of course.

'The book was absurd, the music unpleasant and the whole show impossible,' says de Monzie. 'So I said to myself that there must be, in France, composers and librettists, and I arranged to get together the money for a prize.'

De Monzie has since lost his job as minister, but his idea is still being carried out, and an official decree announcing the contest is soon to be published.

State and city subsidized theatres have been notified, meanwhile, that they are not to accept foreign shows without first asking the permission of the minister or the prefect of the Seine. Former controls state theatres and latter city subsidized houses.

Moss' '33 Report

London, May 5.

Annual report for Moss Empires has been issued, showing accounts for the year ending December, 1933.

Last year's trading was a considerable improvement over the preceding year, but there is still a loss on the year of around $150,000.

Sum has been transferred from the reserve.

HOBSON SAYS FISCHER IS STILL HIS BOOKER

Paris, May 5.

Clement Hobson, big boss of the Ambassadeurs Restaurant, vigorously denies the story released in America that he has signed with Teddy Ehrenthal to book his place exclusively after the present show, booked by Clifford Fischer, is finished.

Hobson says he has been working with Fischer for more than 20 years, since he put on shows at Hammerstein's in London, and the relationship is continuing. Points out, however, that he has no contract with Fischer or anyone else, and can break off any minute he feels like it.

New York report had it that Hobson had booked up for two years with Ehrenthal, who books the Gaumont Palace and Rex here, to play most of the Foster's talent imported from America. Nothing to this, says Hobson.

Fact seems to be that Ehrenthal has been flirting with Hobson, and the nitery man has been letting Fischer feel the pressure from his competitor just for the good of business in general. Success of present show, supplied by Fischer, would militate against any change, even if one had been contemplated.

MEX. TAX HOLIDAY FOR LEGIT, VAUDE

Mexico City, May 11.

Civic government has thrown the foundering theatre a life line in the form of exemption from all municipal taxes until further notice. Tax-free rights are to be enjoyed by stagers of dramas, comedies, vaude, concerts, operas, operettas and revues.

Municipality explains this action was taken as a means of enabling the struggling theatre to live and meet stiff competition from radio and cinemas. Pictures, radio and all other forms of amusement here continue to pay taxes.

Mexicans Like Films Better'n Bull Fights

Mexico City, May 11.

Residents of the Federal district, Mexico's most populous center, containing 1,229,576 inhabitants and the national capital, are spending more for amusements. Diversion's customers down here prefer cinemas to all other public pastimes, with legit second choice, and bullfighting is not Mexico's prime fun.

These facts are revealed by data compiled by the national statistics bureau covering public amusements that charge admissions in the district last year. Bureau finds that districters spent about $2,500,000 to be amused in 1933.

One Show and Out

Madrid, May 2.

New local record for folding was hung up by a three-act Spanish translation of a French play by Gavault and Charvay. Piece was entitled 'Se Necesita Un Bebe' ('Baby Needed') and the translator was Ricardo Estrada.

Show went on at 10:30 p.m., at the Benavente theatre and the curtain came down at 1 a.m. At 1:05 a.m. was through forever.

Dutch Censor Again

The Hague, May 2.

Board of censors banned 'Lady Killer' (WB) and United Artists' 'The Bowery.'

Full commission then reviewed the first film and passed it with cuts, but only for adults above 18. Not probable that second film will get such a decision on review.

ANOTHER LEGIT TO FIX

Mexico City, May 11.

Over protests of the Mexican actors and allied unions, another old first line theatre here is going cinema. House is the Teatro Iris. It is being wired with WE equipment. Theatre exhibited first talkers shown in Mexico five years ago, but sentiment put it back to stage shows. Now sentiment has right about faced with the trend of the times.

ANTI-FOREIGN ACTOR BILL IN AUSTRIA

Vienna, May 2.

New decree has been passed barring foreign directors and artists from working in Austria unless resident in the country at least since January 1, 1923 and in work here since January, 1926.

Presidents of Managers' Union and Artists' Union are sending deputations to the ministry of education to entreat abolition of decree. Argued that 1,500 Austrian stage artists are under contract abroad, and feared the Austrian decree will encourage counter decrees in other countries, which would bring about compulsory return to Austria of the majority, with outlook of increasing unemployment in the profession, rather than decreasing

CHARLES TROUPE OPENS IN CHICAGO MAY 26

Paris, May 14.

While James E. Witterled, local p.a., had lodged a complaint to Washington against the American importation of Jacques Charles' troupe of 55 people, it develops that his squawk was centered on an individual in no wise connected with this venture. The French floor show is being exported by Cliff Fischer, who represents the William Morri agency on the Continent.

Fischer is sending the troupe to the Chicago World's Fair for the Pabst Blue Ribbon Casino.

Chicago, May 14.

J. C. Stein, prez of Music Corp. of America, who in association with Clifford C. Fischer of Paris produced and presents a typical French 'Folies Bergere' revue, will probably hie to New York next week to meet the Jacques Charles troupe upon its arrival from Paris. Charles is the stager at the Paramount theatre, Paris, and put on this floor show.

Company opens Casino, May 26.

London Likes Ina Claire, But Ho-Hum on 'Biography'

London, May 5.

Noel Coward inaugurated his activities as a producer on his own by presenting 'Biography' at the Globe, April 25, in association with his personal representative, John C. Wilson.

Criticisms the following morning found plenty of fault with the play, but were fulsome in praise of Ina Claire.

'GOLEM' AS SPECTACLE

To Be Tourist Lure—Reinhardt Asked to Stage It

Prague, May 2.

In order to promote the visit of foreigners to Czechoslovakia, several festivals are being planned for this summer. Big Strahov Stadium will have a performance of the play 'Golem', by the Czech author Milos Kares and music by Jaromir Weinberger, ace Czech composer.

Negotiations are now going on with Max Reinhardt to manage the 'Golem' presentation.

RUMANIAN NATIONAL SEASON

Bucharest, May 1.

Rumanian National Theatre has arranged sixteen premieres and fifteen revivals for the new season. Of the 16 premieres, eleven plays are by local playwrights. Foreign quintet is 'Campo di Maggio,' by Mussolini-Forzano; 'A Trial,' by Marivanz; 'The Broken Jug,' by Heinrich von Kleist; 'Richard III,' by Shakespeare, and 'The Circle,' by Somerset Maugham.

The 15 revivals include ten plays by local playwrights. Five foreign revivals are 'Samson,' by Henri Bernstein; 'Elizabeth, Queen of England,' by Ferdinand Bruckner; 'Hamlet' and 'The Taming of the Shrew,' by Shakespeare, and 'The Sacred Flame,' by Somerset Maugham.

Paris Literary Mob Turns on 'Nana,' But Picture Opens to Good Biz

Paris, May 5.

Terrific fuss being raised by heirs of Emile Zola over local showing of Sam Goldwyn's 'Nana' (UA), which they consider a terrible deformation of Zola's work. Hasn't any relation to it, in fact, they say, and, since there isn't any question of copyright action they threaten to do something diplomatically, though it is not clear just how they could accomplish anything that way. Meanwhile they are taking it out by writing letters to the papers.

Critics were not warm to 'Nana', rgely on the same basis: that it was an unworthy Americanization of a great French work. They admitted the value of Anna Sten and the fineness of the film from a technical viewpoint. In few cases was there an open panning. General feeling, however, was that Americans should let French masterpieces alone.

From commercial standpoint, however, result remains to be seen. First few days' business at the Lord Byron, United Artists showcase, was capacity, and it may be that the publicity will do the picture good and that people who are interested in films as such, regardless of literary controversy, will come to see it. Personal triumph for Anna Sten with the French, who are susceptible to her kind, is lso considered likely.

United Artists' local crowd also is inclined to suspect that even if Paris does not warm up to the picture it will be good in the provinces, where the literary idea is not so important. Some resemblance is seen between this and Metro's 'Mata Hari', which was panned as a distortion of the real story of the spy and then did the biggest gross of any American picture in France.

Boys with good hindsight are suggesting that UA. should have brought the pic out in France under another title, to avoid offending susceptibilities and comparisons with a work the French love. Answer to this is that the publicity value of 'Nana' as a title would thus be lost.

Present local reaction to Sten personally is that she is a great screen personality. She has been known for some years as a Continental star, however, and there is some criticism to the effect that Hollywood overtrained her and tried too hard to make her a new Dietrich.

GERMAN FILM BANK'S PROFIT ON 1ST YEAR

Berlin, May 2.

At the general meeting of the Film Credit Bank, founded in July, 1933 for the support of German production, it was announced that in the period ending December 31, 1933 the bank had financed the production of 23 feature films and 50 culture films and shorts. Profit and loss account for 1933 shows slight gain.

Board was reelected. State secretary Dr. Posse will quit, being overburdened with work. Dr. B. Mulert, Fritz Bertram, head of the exhibs; and Dr. Walther Plugge, film-chamber councillor, will join.

Dr. Scheuermann, president of the film-chamber, was reelected chairman of the board with state secretary Walther Punk and Ludwig Klitzsch as deputies.

Paramountites to N. Y.

Calcutta, April 21.

Charles Ballance, general manager for Paramount in India, leaves May 4 for Bad Nauheim, Germany, where he will rest a couple of weeks before going on to New York for h.o. conferences.

Balance has been with Paramount for 10 years.

John Day, Paramount's g.m. in Brazil, is en route to New York, expected to arrive on May 24.

Charles Gartner, assistant to John W. Hicks, head of Par's foreign department, left Thursday (10) for a sick tour of Jamaica and Haiti for ryey purposes in connection with ar theatres there.

Baer's Consolation B.O.

The Hague, May 5.

Metro's German sock on 'Prize Fighter and the Lady' has turned into a boon, at least so far as Holland is concerned. Picture went into the Cine Royal here, publicized as being the picture German censors had barred because the star, Max Baer, was a Jew.

Had immediate favorable effect at the b.o.

G-T, U-A FINISH ANZAC DEAL, WB PENDS

Sydney,

arrangements have been completed between United Artists and General Theatres for the whole output of the Silly Symphony and Mickey Mouse cartoons together with ten ace U. A. films. Pictures are 'The Masquerader', 'Gallant Lady', 'Moulin Rouge', 'Broadway Through a Keyhole', 'Blood Money', 'Beneath the Sea', 'Perfect Understanding', 'Emperor Jones', 'Girl From Maxims', and 'Cash'.

Following the arrival of Arthur Kelly, U.A. foreign dep't head, in Australia, G. T. expects to close a deal for the balance of the U.A. product, including 'House of Rothschild', 'Roman Scandals', and 'Henry VIII'. Kelly is due in a few days.

Cecil Marks, g.m. for U.A. here, left for New Zealand to meet Kelly and place the Australian situation before him.

Warners and the G.T. officials cannot get together on the question of suitable terms. A deal has been pending for some time but has not reached the clinching stage as yet.

Charles Munro, codirector of G.T., is understood to be prepared to make a buy at once, providing a price can be agreed upon. Another difficulty is said to be the rejection clause rights. G.T. and Warners have had many battles in the past over contracts.

Meantime, Warners will release in all of the indie spots around Sydney, Melbourne and Brisbane. Nabe screenings come into operation in May, when, presumably, the G.T. contract expires. Quoted around town that Warners will drop $4,000 weekly by remaining out of the big chain theatres.

Radio's Preopening Hoopla for Hepburn

Paris, May 5.

Radio is giving 'Little Women' a fancy sendoff this week. Press luncheon at Rouzier's Perigord restaurant, on the Place Saint Michel, one of the big eat houses of the town, is being followed by a charity gala opening later at the Edouard VII.

French newspaper boys liked the film, and F. Cromelynck, author of couple of legit successes at the St. Georges theatre, got up at the lunch and raved about its being a perfectly balanced work of art, with the implication that the French industry couldn't touch it, which is quite an admission for a local boy. Film is being released in English, with titles by Suzanne Chantel-Grace, editor of Cinemonde, who also titled 'Back Street.'

'Iceberg' O.K. in Paris

Paris, May 5.

Universal's break on 'S.O.S. Iceberg' here did not turn out as badly as was feared at first.

New showcase, Club d'Artois, which took the picture and then closed to put in new projection equipment, reopened, and since then pic has been running to good houses.

Embassy, Sydney, Ready

Sydney, April 20.

G. T. will open its new Sydney theatre, Embassy, the second week in May. Built on the site of the old Tivoli, theatre will be an intimate one and will operate on a British policy.

Embassy is located within a few yards of Fuller's Mayfair, also solely British.

HUNGARY FILMS 65% AMERICAN

Budapest, May 5.

American filmdom's progress in Europe last year due to the decrease of German progress is nowhere indicated as strongly as in Hungary. During 1933 the American pictures occupied 65% of Hungary's screens. Two years ago, on the other hand, German films were used 90% of the time with America splitting the remaining 10% of the time with the rest of the world.

There is no open opposition to Germany pictures here, but there is a silent boycott on the present product which is effective. Also what little strength the Germans held in spite of the political situation they are losing by lack of upstanding new product.

Valentino's Shadow On Negri's Portrait, So Everybody Sues

Paris, May 5.

Suit of Beltran y Masses, Spanish painter, against Pola Negri, untried since 1931, is to come up soon in a local court. Dauber wants $5,000 fees for doing Pola's portrait, and she counters with a request for 100,000 francs (nearly $7,000 now) damages because he allegedly injured her reputation by painting the shadow of Rudolph Valentino in the background of the portrait.

Artist tells how he met Miss Negri in Hollywood with Valentino, to whom she was then reported to be engaged. He said he'd like to do her portrait, but the actress did not pose for him until two years later, when she came to Paris.

His story is that the price agreed upon for the painting was $5,000. Miss Negri offered to settle for $1,000, adding that she did so only to be nice, as she had not ordered the picture and only posed to please the artist.

She then gave as a real reason for disliking the picture the shadow of Valentino, and brought her counter suit.

Metro Mulls Producing Abroad; London and Paris Both Possibilities

India Speaks

Calcutta, April 21.

Considerable merriment and resentment here on 'Son of India' (Metro) because of the technical discrepancies in the film and which the localites resent. In one shot, for instance, heroine appears in a polo outfit with bare sleeves in the midst of an Indian jungle scene, which is considered here as highly ludicrous.

Similarly Novarro's costume is called here as lacking knowledge of Indian dress.

1 UP FOR PARIS EXHIBS; BREAK FOR U. S.

Paris, May 5.

American film interests fighting the proposed embargo, decreased quota, dubbing tax and tariff proposals aimed against imported pictures by the French producers are deriving a certain amount of comfort from the defeat on another front of the Chambre Syndicale, leading body in the anti-foreign movement.

Chambre got into a row with the exhibitors' association over the standard film renting contract, which the exhibs considered unfair, but which the producers tried to impose arbitrarily. Exhibs put up a stiff fight and have finally won out.

Mediation commission will be appointed to thrash out difficulties and work up a new contract form, and in the meantime the article of the present contract most objectionable to the exhibs is being dropped.

This means a blow to the prestige of the Chambre. Although Americans are represented in that body, and Henri Klarsfeld of Paramount was one of the delegates of the producers in the confabs with the distributors, the Chambre is in general considered hostile.

Further encouraging feature is that a shortage of usable films is being felt and boulevard houses which never hitherto played anything but French talkers are being forced into English versions.

Metro is flirting with the idea of going into film production abroad and will probably come to a definite decision late this week. If going through with it, it will be the first time for Metro, this company having steered away from European filming despite all the other companies' varied, and mostly frustrated attempts.

Laudy Lawrence, M-G's European chief, arrives in New York today (Tuesday). Understood to be simply a vacation and his annual h.o. look-see, but he will nevertheless be called in to add his views to the filming idea. Sam Eckman, Jr. company's boss in England is also in New York and Arthur Loew, head of the entire foreign service, just returned from a European survey several days ago.

Pretty certain that M-G will make a couple of pictures on its own in England. It has, in the past, been buying quota films there from independents but now believes it will be better off manufacturing its own. That's as a result of the successful experience United Artists has been having there via its affiliated companies, British Dominion and London Films.

What is being mulled now is whether or not company should go in for the new tangent full steam ahead or not. Believed likely th it will be decided to produce in Paris as well as London, although the Paris thing may await a more favorable exchange situation.

SEVERAL BIG YANK CLICKS IN SYDNEY

Sydney, April 20.

Fairly wet Lenten gave managements nice grosses and trade continues along the upgrade.

'I Was a Spy' (G-B) will stop after three months. 'Little Women' (Radio) is a smash hit and will continue. 'I'm No Angel' (Par) hits its sixth week and is still strong.

'Alice' (Par) and 'Duck Soup' (Par) securing good returns and are all set. 'Red Wagon' goes into a fourth week to very nice biz. 'Thark' and 'Hindle Wakes' enter their second month with no signs of quitting.

'Queen Christina' (M-G) is getting out the Garbo fans and will do well. 'Only Yesterday' (U) has given the Liberty a nice kickoff and looks set for a long run. Joe McCurdy broke into the Lyric with 'Damaged Lives' (Col) and pic is in its third week.

Weekly trade has remained remarkably good with 'After Tonight' (Radio), 'Rafter Romance' (Fox), 'Ever Since Eve' and 'Hell and High Water.'

Sir Ben Fuller Into Production End, If Anzac Quota Law Is Passed

Melbourne, April 20.

Sir Ben Fuller will go in for picture production if the government brings in a quota protecting Australians. Knight says that arrangements have been made with F. W. Thring, Efftee, Melbourne, to lease the studio and equipment for purpose of making screen versions of several musicals.

Sir Ben has been financially interested in one or two locally-made talkers, and is now believed to be smitten with the solo production bug. F. W. Thring stated some time ago that he was through with pix making in Australia, unless the government offered some protection to the local man.

If the quota goes through, and Fullers come into the production field, Thring may again return to pic making or else enter into an agreement with the Fullers to carry on. Thring at present is definitely interested only in legit and will carry on in this field.

Stuart Doyle's company, Cinesound, will be the main opposition to the Fullers, although Fullers will locate principally in Melbourne.

Believed here that should the government shoot a quota bill through many production units will quickly come into being and production work will advance considerably in Australia.

Right now, picture making is on a pretty strong footing but with added protection from the government it is expected that film companies will be floated overnight in all States of the Commonwealth. It is this mushroom growth that is feared by one or two big leaders of the producing game in this country. They say that untold harm will result from the rush by every Tom, Dick and Harry to break into the picture field.

Feared, also, that the public may be exploited financially by a percentage of go-getters who have not had any experience in the making of moving pictures, and that some of the proposed companies will quickly go to the wall, with stockholders left to hold an empty bag.

On the other hand, it is predicted that the government will protect the public fr the influence of go-getters, and will introduce the quota system solely for the protection of those recognized companies already in operation in Australia.

Stuart F. Doyle, Cinesound, has stuck out all along against a quota. Doyle feels that Australian pictures should be strong enough to take their place with the rest of the world, and a quota should only be imposed when it could definitely be shown that the Australian producers are unable to release product although it measures up to fair average entertainment.

Marsh and Wilcox Over For U. A. H. O. Confabs

London, May 5.

Hubert T. Marsh, chairman and managing director of British & Dominions, and Herbert Wilcox, B.&D. director of productions, sail for New York, May 25.

B.&D. execs are bringing with them a print of 'Nell Gwynn,' which has just been completed.

Par's German Loss

Berlin, May 2.

Paramount in Germany closed the 1933 business year with a net loss of $81,200 as against a loss of $95,550 last year.

Balance sheet totals $341,890 against $439,250 previously.

Mex. Cinema Union Holds Up 'Thunder'

Mexico City, May 11.

Exhibition of 'Thunder Over Mexico' and debut of Teatro Principal, America's oldest playhouse, as a cinema, were held up indefinitely as result of a boycott against the picture by the Mexican Cinematographic Employees Union, which objects to Hollywood editing of the film.

Theatre management and the union are still deadlocked.

30-DAY PRINCESS

Paramount release of a B. P. Schulberg production starring Sylvia Sidney; Cary Grant, featured. Directed by Marion Gering. Novel by Clarence Budington Kelland; screen play, Preston Sturges and Frank Partos; adaptation, Sam Hellman and Edwin Justus Mayer; camera, Leon Shamroy. At Paramount, N. Y., week May 11. Running time, 74 mins.

Nancy Lane	
Prrincess Catterina	Sylvia Sidney
Porter Madison, 3d	Cary Grant
Richard Gresham	Edward Arnold
King Anatol	Henry Stephenson
Count Nicholaus	Vince Barnett
Baron	Edgar Norton
Managing Editor	Robert McWade
Spottswood	George Baxter

Neat little picture. Combination Cinderella and Zenda theme against contemporaneous American setting, replete with big business, bond flotations, enterprising metropolitan newspaper publishers, etc. It's a combo that's usually sure-fire and repeats again here.

Even in the infrequent lapses where stark realism gives way just a bit to the musical comedy hokum of the basic premise, the merger of talents—histrionic, scriptic and directorial—are sufficiently canny to make the auditor want to slight the lapses and believe it throughout. It's just one of those yarns.

The star, Sylvia Sidney, plays the dual stellar role most convincingly. The coincidence of the striking resemblance to a visiting princess from some tiny Tyrolean principality is one of those situations of fact and fiction which Edwin Arnold, as the big banker, convincingly plants through the medium of stating—as he looks out into the great city—that somewheres among those 8,000,000 people there must be another who looks sufficiently like the crown princess to impersonate her.

The subterfuge is necessitated by an attack of mumps which would have halted the 'good will' tour of the foreign royalty contingent. Thus a very badly broke bit actress, Nancy Lane, finds herself the titular '30-Day Princess.' (The month's lapse is necessary until the real royal highness gets over her indisposition of a swollen royal physog.)

It is thus that the pseudo-princess meets the crusading young publisher and so the romance runs its pleasant course.

Against this situation are sundry sidelights, including Vince Barnett's swell hoke; a comedy situation with an $18,000 set of rare crystal glasses; a too enterprising reporter on Grant's paper who is wise to the phoney princess, etc.

Casting is tiptop. Miss Sidney is thoroughly convincing in the dual role. As a general thing these assignments border at one stage or another on the silly; here she's impressive as the fraud and even more so when the denouement eventuates as it necessarily must in order to preserve the lily-white romance. Cary Grant sustains his manly end equally as well.

The 74 mins. are not too long, careful scripting, montage and cutting combining to turn out a compact little picture which will entertain generally. The Sidney-Grant marquee pull should get 'em and once in they'll enjoy it. At the Par opening night the finale was heartily salvoed, not a usual occurrence at this Broadway deluxer. *Abel.*

GLAMOUR

(WITH SONGS)

Universal production and release. Features Paul Lukas and Constance Cummings. Directed by William Wyler. From story by Edna Ferber; screen play, Doris Anderson. Continuity, Gladys Unger. Musical numbers, Walter Donaldson, David Katzkin, Howard Jackson, Harry Akst. Camera, George Robinson. At Roxy, N. Y., week May 11. Running time, 75 Mins.

Victor Banki	Paul Lukas
Linda Fayne	Constance Cummings
Lorenzo Valenti	Philip Reed
Ibsen	Joseph Cawthorn
Nana	Doris Lloyd
Stevie	David Dickinson
Amy	Peggy Campbell
Dobbs	Olaf Hytten
Secretary	Alice Lake
Grassie	Lita Chevret
Forsyth	Lyman Williams
Jimmy	Phil Teed
Monsieur Paul	Luis Alberni
Renee	Yola d'Avril
Miss Lang	Grace Hale
Pritchard	Wilson Benge
Millie	Louise Beavers

Several things combine to make this picture a pretty safe b.o. bet, although it probably will just miss getting into the important class. For really big grosses it lacks the very things its title implies—glamour. It's not glamorous, but just a good woman's picture with a story that's pretty much along usual and unoriginal lines.

Film was adapted from a short story by Edna Ferber, but the adapters let it run away from and with them plenty. They improvised so much, that after cutting 15 minutes from the picture between its Hollywood preview and its New York showing, it becomes a pretty mediocre yarn. It has splendid direction, exceptional acting, fine camera work and a surprise element in a hit song.

Miss Ferber's short story was one day in an actress' life, a famous star so busy and occupied that she doesn't even get a chance to see her baby. That's just a sequence in the film, lots of padding having been placed fore and aft. It emerges as a yarn of an ambitious, but dumb, chorine who thinks she can be a famous star. She hounds a song-writer into giving her a buildup, talks him into marrying her and even gets a baby. That last, is because she has read in a book that actresses never are really great until they become mothers. It works with her. She gets her baby and becomes an overnight sensational star. Then she falls in love with a handsome young singer, leaves hubby to go with him, is happy with him until he starts cheating and goes back. Her original hubby is by now shot and almost hopelessly lost, but they get together anyway, and all is well.

Constance Cummings departs from her past work for the part of the girl and emerges a capable emotional actress. Her hair dressing is all wrong and it takes her quite a while to get into her stride, but when she does she bowls everything over. Paul Lukas as the husband is a natural, the part being pianola for him. Especially in the big renunciation scene with its 'good-bye,' little girl' business.

Picture uncovers a newcomer, Philip Reed, who has a sweet voice and a good physique. Doesn't seem to know too much about acting, but probably won't have to. The girls will probably go for him. In supporting parts Joseph Cawthorn is splendid as a theatrical manager, and Bobby Watson gets his usual laughs as a nance dance director.

Three songs are used and several musical compositions in addition for background purposes. Of the songs, 'Heaven on Earth' is the best, and looks headed for wide circulation. *Kauf.*

LE GRAND JEU

('The Full Deck')

(FRENCH MADE)

Paris, May 2.

Films de France production and Pathe release. Directed by Jacques Feyder; story, continuity and dialog by Feyder and Charles Spaak; music, H. Eisler; camera, Harry Stradling and Maurice Forster; assistant directors, Marcel Carne and Charles Barrois. Featuring Marie Bell, Pierre Richard-Willm, Georges Pitoeff, Francoise Rosay, Charles Vanel and Camille Bert. Running time, 120 mins. At Marignan, Paris.

Florence	Marie Bell
Pierre Martel	Pierre Richard-Willm
Nicolas	Georges Pitoeff
Colonel	Camille Bert
Captain	Pierre de Guingand
Bernard Martel	Andre Dubosc
Gustin	Pierre Larquey
Aziani	Nestor Ariani
Fenoux	Florencie
Dauville	Line Clevers
Aichouch	Olga Velbria
Blanche	Francoise Rosay
Clement	Charles Vanel

At last a good French film, and about the Foreign Legion, at that. Jacques Feyder, whose big rep is still largely based on his silent 'Atlantis,' shows in this one that he remains one of the few Frenchmen who can put together a picture of real quality, with a broad b.o. pull, good for all kinds of customers.

Subject is the French Foreign Legion, which has a grand romantic appeal but which has been tried before with much less success. Beauty of this pic is that Feyder does not let the atmosphere run away from him. It's about the Legion, all right, but it is not just a series of color shots of desperate heroes dying of heat and thirst. Emphasis is on the story, not on the color, yet Feyder's tale is essentially one of the Legion, so the atmosphere comes in right where it should, with full effect, and the yarn remains first of all a drama with genuine and compelling human interest.

Pierre, who is crazy about Florence and is keeping her in great luxury, has to duck from France because he's caught in financial monkey-business—a subject of current interest in France now. His obvious out is with the exiles of all the nations of the world in the Legion. His enlistment is shown in a few short sequences of marvelous effect, in which the desperate character of the recruits is put across without ranting or slop.

His buddy in the North African fighting ground is Nicolas, a Russian, admirably played by Pitoeff, who has his own little legit theatre and who here makes his screen debut. Nicolas typifies the Legionnaire who puts his past completely behind him and lives only as a soldier, courting death.

Love story goes on when Pierre meets Irma, a prostitute following the Legion, who he thinks is really Florence, after an amnesia attack. He gets new life from her, and when his hitch is up and he has inherited some money he prepares to go back to France with her, when the real Florence shows up as he is about to take the boat. He then finds that without Irma it is no soap, and he goes back and dies a hero's death.

Richard-Willm, not yet an enormous b. o. name, shows qualities of real stardom—good looking, well built and capable of emotional acting. Marie Bell, of the Comedie Francaise and one of the femme mainstays of French films, does what is expected of her, and Francoise Rosay, who in legit almost succeeded in pulling Steve Passeur's 'Black Beast' out of the fire, gets a big hand as a hardboiled mamma running a joint in the desert.

But most of all, the film shows what Feyder can do, and that he is big time. If there's any public in America with a good knowledge of French and an appetite for solid stuff from over here, this film is for it. *Stern.*

Miniature Reviews

'30-Day Princess' (Par). Sylvia Sidney and Cary Grant very effective in a Cinderella-Zenda motivation which expert production and trouping makes both believable and highly entertaining.

'Glamour' (U). Unoriginal story, but beautiful direction, splendid acting and fine production ought to make it a good b.o. number, with special pull from the femmes.

'The Crime Doctor' (Radio). Good in every department, with mounting suspense.

'Change of Heart' (Fox). Gaynor-Farrell team in a slow-moving romantic item, supported by James Dunn and Ginger Rogers. Misses.

'The Last Round-Up' (Par). Exceptionally well made and actionful western with a Zane Grey motif.

'Laughing Boy' (Metro). Touchy theme and plot around an Indian prosty consorting with whites, before and after marriage, and below par as entertainment. Lupe Velez and Ramon Novaro.

'Drums o' Voodoo' (International). All-colored feature, limited to race engagements and not even promising for that small field.

'Cheaters.' (Liberty.) Not for the big time and dubious lower down. Short on story, but has some good playing.

'West of Divide' (Mono). Nothing in story to indicate title, but doesn't matter. Cowboy stuff fit for twin bills.

THE CRIME DOCTOR

Radio production and release. Directed by John Robertson. Israel Zangwill story, adapted by Jane Murfin. At Rialto, N. Y., week May 9. Running time, 75 mins.

Dan Gifford	Otto Kruger
Andra	Karen Morley
Eric Anderson	Nils Asther
Blanche Flynn	Judith Wood
Fraser	William Frawley
District Attorney	Donald Crisp
Martin Crowder	Martin Conroy
Kemp	Farrell MacDonald
Bloodgood	Fred Kelsey
Walters	G. Pat Collins

This holds together considerably better than the average picture based on 'the perfect crime.' It is excellently cast, well directed and mounted. The smoothness of these qualities enables it to gloss over a few glaring incredibilities and to sustain a continuously rising suspense. It is strong enough for some of the less important weekly change metropolitan theatres.

In its present length 'Crime' has an epilog. This lets all that was built up in the audience mind down with a crude bang. In fact to many fans the epilog may smear the illusion of the entire picture and may hurt. Exhibitors, can use their own judgment as to a black-out.

Right down the line, players do a thorough job, Otto Kruger, as the criminologist who utilizes his own knowledge for vengeance, especially.

For the analytical the conviction of Anderson as the lover of the crime doctor's wife, is too Hollywoodian. Perfect as the story would have the framing of Anderson, played almost gullibly by Nils Asther, it is apparent that the director did not press witnesses to disclose the mystery woman for fear that the entire thematic structure would be badly shaken.

The reaction of the doctor, upon discovering he has failed to regain his wife's esteem after railroading her lover, is logical. His suicide, after submitting a sealed confession to his confederates who believed they had the right man, is a natural for a strong fade-out. *Waly.*

CHANGE OF HEART

Fox production and release. Stars Janet Gaynor and Charles Farrell; James Dunn and Ginger Rogers, featured. Directed by John G. Blystone. Based on novel by Kathleen Norris; adaptation by Sonya Levien and James Gleason. At Music Hall, N. Y., week May 10. Running time, 76 mins.

Catherine Furness	Janet Gaynor
Chris Thring	Charles Farrell
Mack McGowan	James Dunn
Madge Rountree	Ginger Rogers
Harriet Hawkins	Beryl Mercer
Dr. Kreutzmann	Gustav Von Seyffertitz
Shirley	Shirley Temple
Greta Hallstrom	Irene Franklin

The Gaynor-Farrell team is in a long shot this time. Its chances of giving the onlookers a thrill is no more remote than its chances to cash in at the ticket windows.

'Change of Heart' also boasts a supporting team in James Dunn and Ginger Rogers, but they, too, are on the backs of a nag that never quite gets started. What makes the picture the more irksome is the fact that it suggests a lot of possibilities at the start and later on but never seizes upon them, turning out to be a tame little romantic ode to struggling youth.

At no point is there any real dramatic conflict, gripping situations or highlights that make for strong entertainment, by way of laughs or otherwise.

Fault lies, firstly, in the fact that the story possesses no important substance. Secondly, production added nothing except performances by a quartet of players who had little to shoot for. Realizing this and other drawbacks that must have been evident from perusal of the script, John G. Blystone, the director, obviously attempted to make up for everything by injecting a sugary note of sweetness throughout. Occasionally it is too much.

Picture runs 76 minutes and most of the time causes that tired feeling. There is so much detail of an unimportant character overlooked by the cutter that it isn't any wonder a view of the whole production seems like twice an hour and 16 minutes.

Story is one of the simplest in thematic background and plot construction. It deals with four young persons just graduated from college who go to New York together to look for jobs and happiness. They get their romantic inclinations a little crossed, but in the end the Gaynor-Farrell team marries, Dunn has become a crooner, and Miss Rogers is living on inherited dough. There's nothing else to it but the detail that pads out.

Lines put out to fish in laughs haul up little. Included are Dunn's wisecracks. *Char.*

THE LAST ROUND-UP

Paramount production and release. An adaptation of Zane Grey's 'Border Legion,' by Jack Cunningham. Directed by Henry Hathway. At Criterion, N. Y., on 25c grind. Running time, 60 mins.

Jim Cleve	Randolph Scott
Joan Randall	Barbara Fritchie
Jack Kells	Monte Blue
Sam Gulden	Fred Kohler
Bunko McGee	Fuzzy Knight
Judge Savin	Richard Carle
Charley Benson	Barton MacLane
Sheriff	Charles B. Middleton
Shrimp	Frank Rice
Rush	Dick Rush
Old Man Tracy	'Buck' Connors

Had this been released when the song of the same title was at the peak of its tuneful appeal, the name alone would have meant something at the box-office. Today the original Grey sales line, 'Border Legion,' would mean just as much, if not more, to that percentage of the populace to which 'Round-Up' is now wearying.

Though well produced and manned, picture is still a western, not sufficiently big or original to stand up for a week's run in the average key house, and yet impressive enough to establish itself high up on the quality rung of hard riding screen material.

Although Randolph Scott is billed above him, Monte Blue captures the most attention. Blue handles the gang leader role with a certain finesse not often denoted in players more accustomed to such parts.

When they are not shooting up towns or being hunted down, the wayward legion impresses as being a happy lot willing away carefree lives. No matter how many times they are routed the boys always appear with full traveling equipment sufficient to erect log cabins and what-nots as though they had access to a mail-order catalog.

Paramount lined up many of the better known western faces for bits as well as important parts. Fred Kohler is in his usual 'very bad' man place, while Fuzzy Knight, as a disbarred lawyer, most of the comedy, along with a prolonged death scene during which the theme song is repeated. Barbara Fritchie furnishes the feminine slant, which is the main excuse for Scott remaining in the action after his rescue by Blue. *Waly.*

LAUGHING BOY

Metro production and release. Stars Ramon Novarro; Lupe Velez featured. Directed by W. S. Van Dyke. Based on novel by Oliver LaFarge. Adaptation, John Colton and John Lee Mahin. Musical score, Herbert Stothart. Film editor, Blanche Sewell. At Met, Brooklyn, week May 11. Running time, 75 mins.

Laughing Boy	Ramon Novarro
Slim Girl	Lupe Velez
Hartshorne	William Dickenson
Father	Chief Thunderbird
Mother	Catalina Rambula
Wounded Face	Tall Man's Boy
Yellow Singer	F. A. Armenta
Squaw's Son	Deer Spring
Red Man	Pellicana

This is the story, screened by Metro, which the New York censor board found objectionable. Scissoring committee didn't like the theme to begin with, but was more insistent about certain plot situations. Whether or not the censors were right or wrong in their opinions, 'Laughing Boy' is below average entertainment despite the handsome production and care it has received.

Story is from an Oliver LaFarge book which won the Pulitzer prize for the best novel in 1929, and was purchased from Universal by Metro. 'Laughing Boy' no doubt read better than the screen results show.

For one thing, the simulation of Indian accents, notably by Ramon Novarro, leaves something to be desired. Most of the time the star sounds like Maurice Chevalier. At other times his tongue goes a little Harry Burnsish. Lupe Velez, besides stealing the picture in other ways, runs far ahead of Novarro on handling the dialog.

Thematic basis of 'Boy' is a redskin girl who swings the handbag near the railroad tracks away from her people and continues to do this on the sly after marrying a young Indian who has capitulated to her paleface habits one night on a mountain top after getting stewed.

Story thus mixes races, something the screen has generally shied from. Add to that the fact that the girl plays a white man lover against her husband, and vice versa.

In numerous instances, including those in the house maintained by the redskin girl near the tracks and out in the wide open spaces where she spends a night with her husband-to-be, the film apparently is cut. Picture originally contained a sequence where the girl spends the night out on the mountain with young Laughing Boy. That is now missing.

Picture ends on hero's discovery of the sin nest of his wife. His arrow of hate aimed to the white man, reaches the wife's instead and she dies in the moisture of the tears from both.

An Indian type love song runs through the picture. A reprise figures for the fade with Laughing Boy standing over the grave of his wife.

Exteriors interesting, together with McCoy Indians as atmosphere, some of whom speak flawless English. *Char.*

Talking Shorts

MOORISH SPAIN
Travelog
10 Mins.
Stanley, New York
Van Beuren

Except for the last sequence this is mostly a series of short and long scenic shots without much scenery. Alois Havrille, credited narrator, speaks clearly and covers more ground in an historical way than the camera imparts. That only indicates how far fetched as amusement fare this subject is. Closeup shots of certain wall facades of the old Alhambra palace of the Moorish kings, of cattle on the plains, girl sewing lacework and all without recollection of any specific locale being named to identify where the films exactly were taken. Just another travelog.

The only sound sequence is where Spanish women types dance uninterestingly and singing is heard against a castenet and guitar background. Pretty chunky, those women dancers. *Shan.*

THE PEST
With James Barton
20 Mins.
Mayfair, N. Y.
Universal

Two full reels for Jim Barton's drunk and a fragment of his dance; which is about 12 minutes too long. Rest is filled in with a fair adagio, indifferent step dance and a very indifferent singer.

Roof cabaret with Barton permitted to intrude with a souse. Annoys a couple at the next table and finally goes into his dance. Poor production which Barton cannot save with the material given him. Just a filler.

Two earlier shorts recorded by the same title, one by Paramount and the other by Talking Pictures Epics. *Chic.*

'NEW DEAL RHYTHM'
Buddy Rogers
Musical Novelty
8 Mins.
Rialto, N. Y.
Paramount

An all-NRA plug. There was nothing so good when Johnson's eagle first spread its wings and all of the companies were donating propagandic subjects.

Buddy Rogers sings a bird themester, all about the New Deal and re-employment, against a background of girls waving their arms. After that the scenery moves into a precision routine, the girls spelling out the New Deal emblem. Just short enough to avoid being too long. *Waly.*

PRINCESS CHARMING

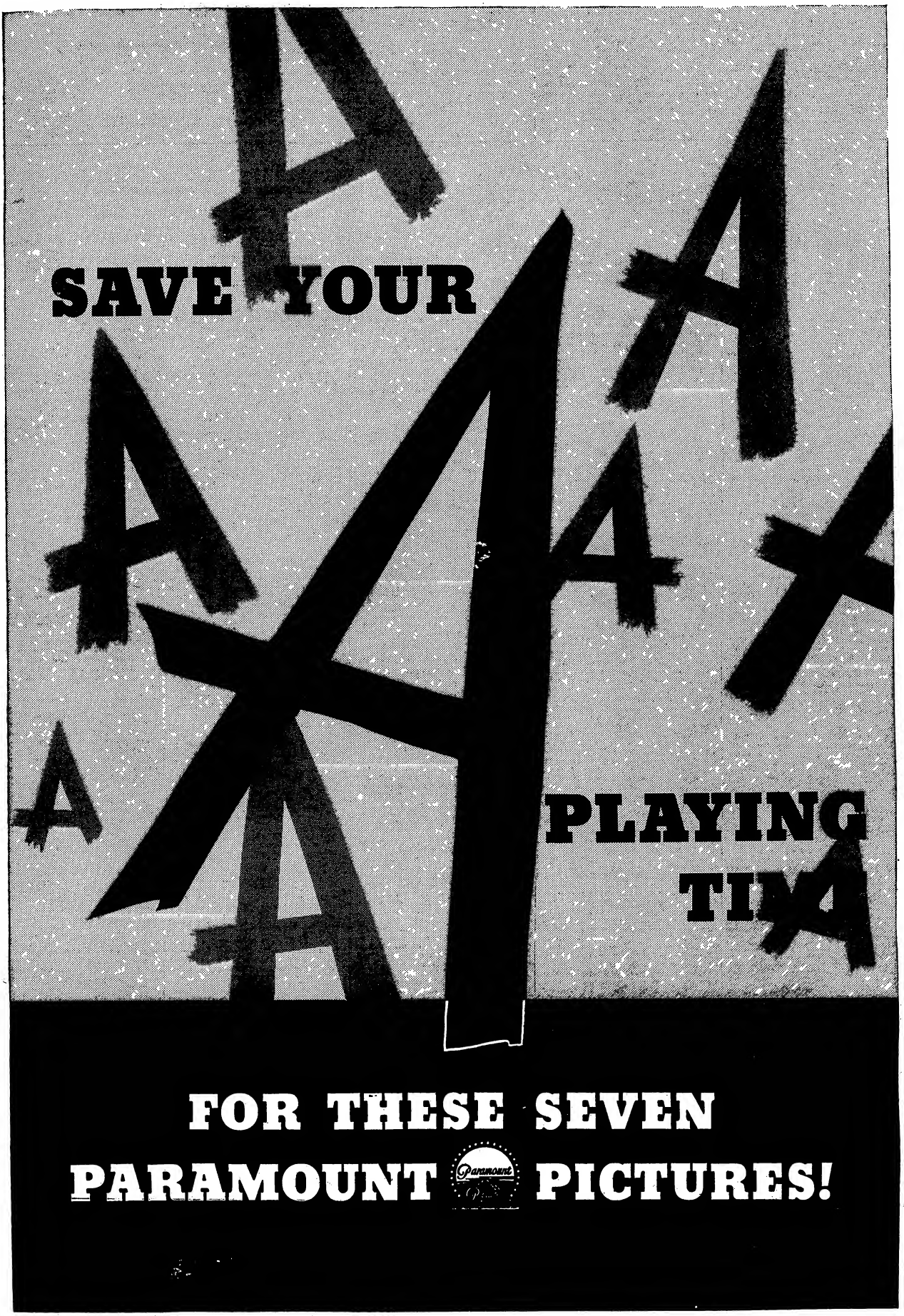
(BRITISH MADE)

Gainsborough production released through Gaumont-British. Directed by Maurice Elvey. In cast: Evelyn Laye, Yvonne Arnaud, George Grossmith, Max Miller. Running time 77 mins. Previewed Prince Edward theatre, London, April 26.

More and more British producers are aiming at the Hollywood standard of production but, generally speaking, they are not yet reaching it. 'Princess Charming' is another intelligent effort in that direction, and this excellent production, in good taste, is still just below the peak of excellence for which Hollywood is noted.

Even if Britain attains

(Continued on page 27)


SAVE YOUR
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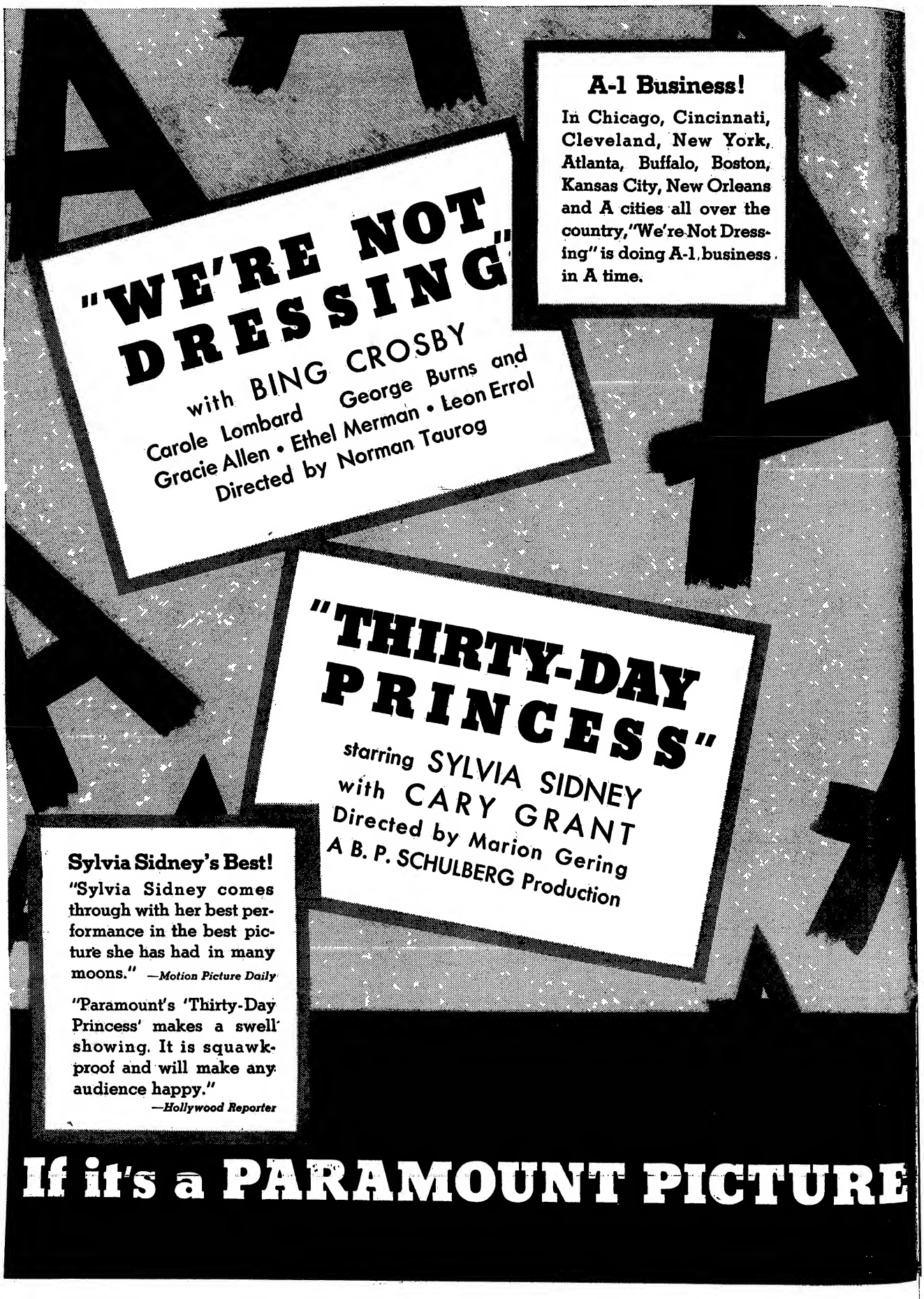
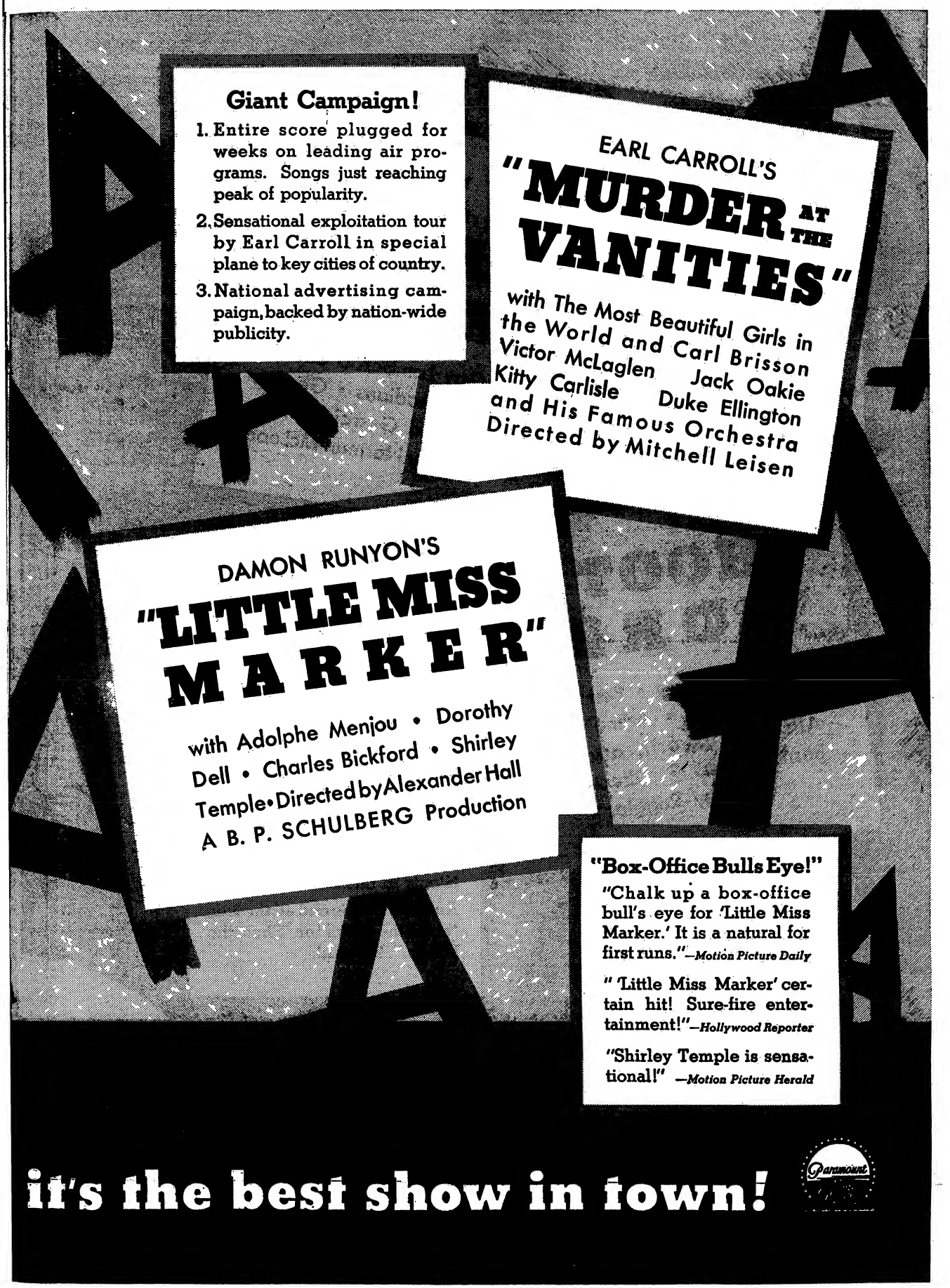
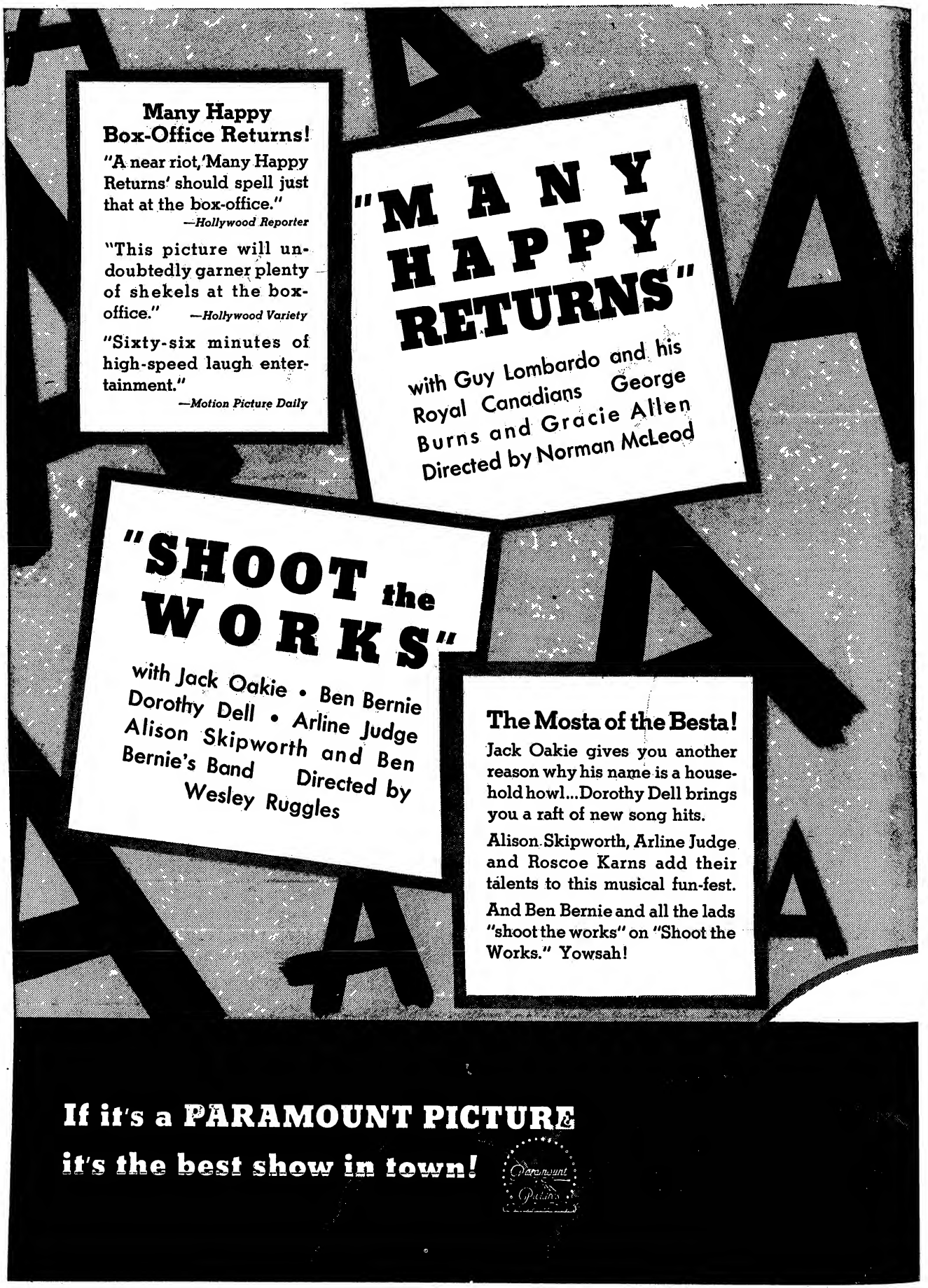
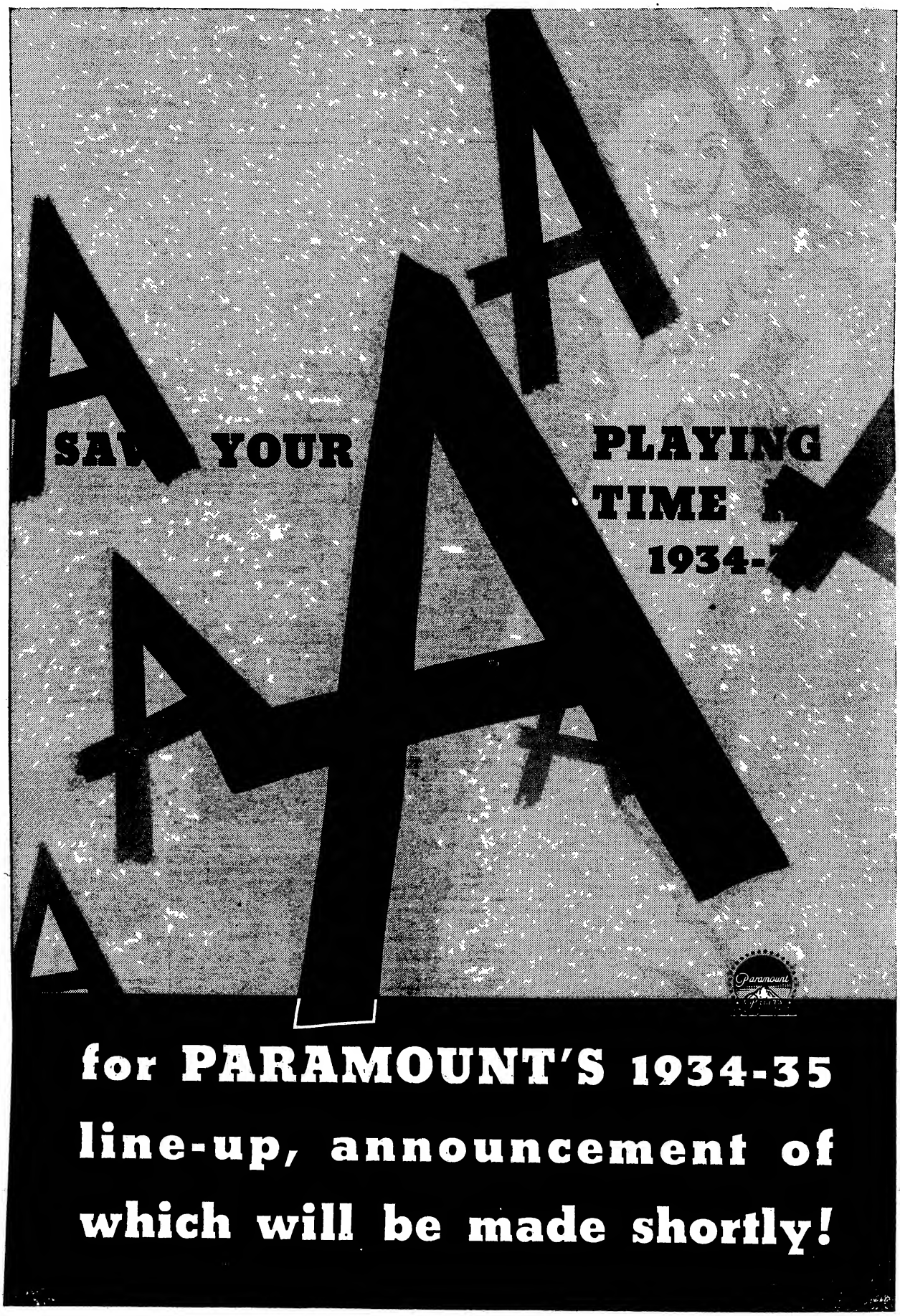
FOR THESE SEVEN
PARAMOUNT PICTURES!


A-1
"WE'RE NOT DRESSING"
with BING CROSBY
Carole Lombard George Burns and
Gracie Allen • Ethel Merman • Leon Errol
Directed by Norman Taurog
A-1 Business!
In Chicago, Cincinnati, Cleveland, New York, Atlanta, Buffalo, Boston, Kansas City, New Orleans and A cities all over the country, "We're Not Dressing" is doing A-1 business in A time.
"THIRTY-DAY PRINCESS"
starring SYLVIA SIDNEY
with CARY GRANT
Directed by Marion Gering
A B. P. SCHULBERG Production
Sylvia Sidney's Best!
"Sylvia Sidney comes through with her best performance in the best picture she has had in many moons." —Motion Picture Daily
"Paramount's 'Thirty-Day Princess' makes a swell showing. It is squawk-proof and will make any audience happy."
—Hollywood Reporter
If it's a PARAMOUNT PICTURE


Giant Campaign!
1. Entire score plugged for weeks on leading air programs. Songs just reaching peak of popularity.
2. Sensational exploitation tour by Earl Carroll in special plane to key cities of country.
3. National advertising campaign, backed by nation-wide publicity.
EARL CARROLL'S
"MURDER AT THE VANITIES"
with The Most Beautiful Girls in the World and Carl Brisson
Victor McLaglen Jack Oakie
Kitty Carlisle Duke Ellington
and His Famous Orchestra
Directed by Mitchell Leisen
DAMON RUNYON'S
"LITTLE MISS MARKER"
with Adolphe Menjou • Dorothy Dell • Charles Bickford • Shirley Temple • Directed by Alexander Hall
A B. P. SCHULBERG Production
"Box-Office Bulls Eye!"
"Chalk up a box-office bull's eye for 'Little Miss Marker.' It is a natural for first runs."—Motion Picture Daily
" 'Little Miss Marker' certain hit! Sure-fire entertainment!"—Hollywood Reporter
"Shirley Temple is sensational!" —Motion Picture Herald
it's the best show in town!
Paramount


Many Happy Box-Office Returns!
"A near riot, 'Many Happy Returns' should spell just that at the box-office."
—Hollywood Reporter
"This picture will undoubtedly garner plenty of shekels at the box-office." —Hollywood Variety
"Sixty-six minutes of high-speed laugh entertainment."
—Motion Picture Daily
"MANY HAPPY RETURNS"
with Guy Lombardo and his Royal Canadians George Burns and Gracie Allen Directed by Norman McLeod
"SHOOT the WORKS"
with Jack Oakie • Ben Bernie Dorothy Dell • Arline Judge Alison Skipworth and Ben Bernie's Band Directed by Wesley Ruggles
The Mosta of the Besta!
Jack Oakie gives you another reason why his name is a household howl...Dorothy Dell brings you a raft of new song hits.
Alison Skipworth, Arline Judge and Roscoe Karns add their talents to this musical fun-fest.
And Ben Bernie and all the lads "shoot the works" on "Shoot the Works." Yowsah!
If it's a PARAMOUNT PICTURE it's the best show in town!
Paramount Pictures

MAE WEST
in
"It Ain't No Sin"
with Roger Pryor • John Mack Brown and Duke Ellington's Band • Directed by Leo McCarey
All about what happens when a St. Louis woman comes down to New Orleans.
West is Best!
The best Mae West picture yet made. Mae has never been in better form or worn more attractive gowns. The musical score, which includes a sensational "torch" song, "My Old Flame", will be introduced for the first time on the air by Paul Whiteman, on May 17th, over the N.B.C. coast-to-coast hook-up at 10 P.M.


A+
SAL YOUR
PLAYING
TIME
1934-
AAA
Paramount
for PARAMOUNT'S 1934-35
line-up, announcement of
which will be made shortly!

MUSIC HALL, N. Y.

Puccini's opera, 'Madame Butterfly,' reduced to 70 minutes and played in three acts, is the stage show here this week. Otherwise there is nothing on the show but the picture, 'Change of Heart' (Fox), house having discarded all extras such as the newsreel in order to put on the operatic tabloidization.

If it appears 'Butterfly' proves a welcome change and finds sufficient supporters, the Hall will from time to time abridge other standard operas which lend themselves to presentation here. Going over many of the better known works in the operatic field, it is felt over here that a half dozen or more could be done.

Opera in a picture house is a daring experiment as done here this week, if nothing else. For one thing, patronage which likely would be attracted to a Gaynor-Farrell picture such as 'Change of Heart,' the kind that has the shop girl in mind, may not care much for opera. And vice versa. Those who may stream in here to see 'Butterfly' are unlikely to want much, if anything, of 'Change of Heart.'

Thus a question of booking involves itself. If in trying to get two diverse classes of business, with the picture hung out as bait for one group, opera for the other, will not keep too many on both sides of the fence away?

Business Thursday night was not heavy, but throughout the audience the opera lovers were discernible. Knowing their op and where to applaud, frequently they ssshed others who started giving the palm at the wrong points. Getting this class into the house through opera may get them into the habit of coming at other times. From that point of view the idea occasionally would do no harm.

Hall's production of 'Butterfly' is beautiful, though it may have been a little shorter than 70 minutes and still retain enough of the highlights and story to suffice. Before the show goes on Leonard Liebling, music critic, explains the plot, wise in view of the fact that so many picture patrons know little or nothing about opera. But he is on six minutes. Stirring music of 'Butterfly' should appeal to all, including non-opera fans, while the famous duet ending Act I also stirs.

Anne Roselle sings Butterfly, while the male lead is Myron Duncan. Closing act in which Butterfly learns her American husband has a wife of his own in the States, and she commits suicide a minute before he gets to her, proves rather touching, with Miss Roselle very capably handling the main singing role. Duncan's voice rise to the occasion nobly, but frequently he is very theatrical.

Others include Edwina Eustis, Alfredo Gondolfi, Jan Marlo, George Meyer, Davis Tulin and Dora Rinehart.

On change of scene from Act I to Act II, girls in Japanese fan dance movements cross the stage in 'one,' revolving stage than taking the house from an exterior to an interior before the audience's eyes. First act includes the most atmosphere, with friends, relations, servants and others filling up the stage for the marriage scene.

Lighting excellent and Erno Rappe's arrangement of the 'Butterfly' score fits the condensation.

Effective with this show, the house advertising goes simplicity in an effort to get away from theatricalism. Includes the current trailer announcing the stage show, which in composition, background and type is along class lines and has much smartness. *Char.*

PALACE, N. Y.

With Columbia's 'Twentieth Century' in the film spot it's a two-way good show this week and the congregation gathered for the first Friday night performance filled most of the seats and spilled over into the boxes. Looks like business for a change.

Long Tack Sam is the topper and he sells his show like a pitchman vending hair straightener in a southern town on a Saturday night. Doesn't do much himself, bar the opening Ching Ling Foo production stuff, but he sticks around and sells the rest for all it's worth and that's not a little, for there is some horizontal bar work that is something to talk about in these days when stick actors are mostly with the circuses and hibernate in the winter. There are also a couple of handstands out of the ordinary. The dancing daughter does the 'Carioca' for a solid plunk of applause and the other collects what's always given anyone who does the back bend and fiddles at the same time. About three-fourths of the act is just ordinary stuff, or would be if the Sam didn't push it over. It's nice example of showmanly building all the way through, with nothing left on long enough even to tire, filling 22 minutes with plenty of what it takes.

For once the Palace does not open with acrobats. First relay is Allen and Kent, not forgetting the parents, the latter collecting most of the applause. Getting so that hoofers unfortunate enough not to carry elders are just out of luck. The boy and girl do a good routine of the modern day ankle-breaking stuff, but there's a certain class to the parental struts that still gets them over, and it's not alone their age. Off to a big hand that pointed up the running applause, and got the audience in the habit.

Paul Gerrits carried on from there with his slick skate sliding. They were for him and his tricks in a large and audible fashion. Stuart and Lash, m. c. the show, but didn't bother much.

Violet Carlson had a little trouble making contact in spite of her Broadway popularity, and was not a real slug until she worked down to the dance which closes. That was all she needed to get next week, but the nicer points of her singing, in which she uses a well trained voice chiefly for comedy effects, did not seem to be appreciated.

Stuart and Lash, with a stingy canter for Barbara O'Neal were next to shut. Over nicely with the opening stuff, but making their big collection on the Mills Brothers imitation, though it's getting a bit old. It still gets over, so what? Act was hurt a little by using the glass and water gag between other turns, but it's so stale it might very well be dropped. They surely ought to be able to think up a better one.

Helps not a little that the bill blends nicely this week.

In addition to the feature the only film is Pathe News. Not counting the overture, show runs 69 minutes, with Dave Mordecai getting time to play a selection all the way through, which ought to be a novel sensation for him. Usually they clip him to a couple of minutes. *Chic.*

CHICAGO

Chicago, May 11.

Backed by a typical spread through the Hearst papers on a Clark Gable picture, 'Manhattan Melodrama' (MG) plus Gloria Swanson on the stage, the Chicago is spelling box-office once more. According to the standards of recent months the house started off to terrific biz, though its pace at the opening would have been called only average business two or three years ago. Miss Swanson comes in particularly well-plugged, stories having been running wild throughout the dailies for the past two weeks.

That Swanson has a box-office angle was demonstrated at the Friday first show when the femmes started rushing to front seats as soon as the flicker flashed 'the end.' They wanted a close-up of the Swanson beauty secret, also a closer view of the Swanson gown. And the gown drew applause and mention in the show itself.

Miss Swanson's turn is separated by the newsreel from the stage show proper and brings the vaude portion of the performance to the close. She's on 'just ahead of the picture,' which is 1934's next-to-closing. Is doing the courtroom act.

Regular show continues with the big production revival which B. & K. has feautured for the past four weeks. With a picture like the current flick house can afford to give the customers plenty of flash and lots of production for sock. To the customers who came in for 'Melodrama' it's okay stuff.

Show is labelled 'Old Vienna' and in many respects is old home week. Particularly it's welcome-back week for Joe Griffin, who for years went with the lease. He's here this week warbling in four spots in the presentation. They recognized Griffin when he made his entrance. He still fits into a Chicago presentation on rep and pipes.

Also on the stage was Hans Muenzer, who came up from the trench this week to fiddle for the matrons who for years now have been sighing over his fiddle-playing. Fitted into a sequence about romantic Vienna, he was a natural, particularly in his Heildelberg uniform.

Outstanding in the show were the Hudson Wonders. These girls have reached the apex of novel and startling dance specialty work, especially on the control and acrobatic routines. They do many bits, all top-notch and inimitable. Arranged, costumed and orchestrated in exceptional manner, this act has the right to play any theatre and will bring them out of their seats every time. This usually conservative house went into bravos for the act.

Two other two-acts were spotted in the show. For comedy there was Mac and LaVelle with their drunk knock-about turn. In the usual manner of pratt-falls intermixed with genuine acrobatic stuff, but an act that's entertaining. Maurine and Norva are a ballroom dance team who lack grace, finesse and a routine. They appeared to a disadvantage here.

Fred Evans dancers (line) as usual remained at their high level. Evans has worked out an excellent 'Merry Widow' sequence for this week's show, though it ran somewhat overlength in a performance already loaded with dancing.

Cherniavsky didn't have an overture all to himself, but his direction of the band during the 'Vienna' presentation was a standout. *Gold.*

PARAMOUNT, N. Y.

The sundry theorems about new faces and where's the new talent coming from; the complaints against the too frequent repeats of stage names and acts around Broadway, and all the other theories anent the shortcoming of vaudfilm are forcibly sustained by the current show at the Broadway Par. It's a Q.E.D. in the reverse manner. For it's a corking stage presentation, intriguing principally because little of it's been around.

Freshness of talent is such a rarity around the Broadway deluxers that it imbues any stage presentation with an additional aura of glamour and novelty.

That four of the acts are noticed under New Acts is something extraordinary in itself. That doesn't count the Four Betty Boop Girls who are a sort of freak throw-together to capitalize on the Helen Kane legal imbroglio. Nor does it include Freddie (Pansy) Sanborn, alumnus of the old-time Jack McLallen nonsense, who has been around and recently returned from London. Sanborn is one of those interrupting clowns, who, when he finally gets to his comedy xylophoning, has built himself up into a good-humored key spot and more than adequately sustains expectations by his individual talents.

The Boopers are the current subfeatures to Phil Harris and his orchestra. Why Helen Kane wasn't booked with the Nos. 1-2-3-4 road companies of the boopery clan is a natural the Par overlooked. While Miss Kane lost the legal decision in her $250,000 damage suit against the Par-Max Fleischer cartoon series, it might have been an ingenious way for both litigants—victor and vanquished—to capitalize on an expensive prosecution and defense. Par might have in a measure compensated its booping antagonist for her costly prosecution and at the same time cashed in on its own defense costs.

Then again perhaps Par had the right idea, for after seeing how involved four boopers can get, maybe Miss Kane would have showed 'em up so badly that the audience would have awarded her the decision. As it is, Mae Questel, the current ghost-voice for Fleischer's cartoon character, and her three predecessors, Bonnie Poe, Margie Hines and Little Ann Little boop the audience into unconsh, so it's just as well.

Stage setting is country-clubbish with the band on stage and the regular orchestra trench metamorphosed into a nite-clubby ringside with the 16 girls and eight boys at small tables. The femme lines comes on the rostrum for a 'Beat of My Heart' number and okay, while the vocalizing male octet groups in the pit.

The vernal pathway from stage to the trench, where another mike is stationed, is good showmanship to get across both personalities of Phil Harris and Leah Ray. Each is reviewed under New Acts. They are a joint combo on the air and at the Palais Royal nitery (recently closed), which was Harris' last cabaret engagement in New York. Al Bernie, another nite club recruit (he's Rudy Vallee's protegee at the Hollywood restaurant, N. Y.) is under New Acts, as are Georgie Tapps (formerly with a company), and Moore and Revel.

Show is bullish on comedy, usually a rare quality, but here almost a bit too abundant. It's also overboard on running time, an hour and five minutes gross, and with it, it's also too long on the take-off stuff. After the Bernie youngster gets through milking the ether name roster with his 'impressions,' the Mae Questel attempts at ZaSu Pitts-Mae West fall decidedly flat.

Show in toto runs three hours, 'way overboard, but subject to considerable judicious pruning, especially by slicing some of Bernie's stuff which, while good, can outwear its welcome if not curbed.

Newsreel and trailers supplement the feature celluloid, '30-Day Princess' (Par), okay flicker. *Abel.*

STATE, N. Y.

With 'Tarzan and His Mate' (MG) on the screen, State evidently figured it an opportunity to shave its stage budget to the point where it hurt. Nothing happens on this five-acter until the night-cap turn, which almost makes up for all the shoddiness up front.

In the 25 minutes the Phil Spitalny all-girl band is on the stage there is sufficient entertainment to satiate the most discriminating clientele the State gets, and the State's audiences are notoriously as cold as the Palace crowd is sympathetic. This is a turn to be conjured with; a novelty, a potential attraction, and perhaps one of the best combinations of its kind on the variety boards today.

Twenty-one girls make up the actual instrumental end, but 27 sit on the bandstand. Remaining girls are split up as two vocal soloists, both excellent; a good harmony trio, and a corking blonde acro buck-and-winger. Added to this is the above-average music for a femme outfit and the eccentric batonning of Spitalny, whose showmanship in front of a band has been proven before with male aggregations.

One notable feature of the act is the comparative lack of brass, but eight pieces being included. Remainder are strings, with seven violinists predominating. As a unit and in solo and combination bits the band scored all the way, with a legitimate encore called for but not delivered at the evening show Friday.

As for the rest of the layout, little can be said in its favor. Gautier's Top Shop is a cute opener, but the four trick ponies and five dogs are meant mainly for kids, something the State rarely draws. With 'Tarzan' on the screen, though, the usual precedent may be upset.

Hal Young, deucing tenor, is noisy to say the least, his fine appearance being the main thing in his favor. Following him is a neat little dance flash headed by Davy Jones and Peggy Lee, which bogs down only when Jones attempts comedy. When dancing, either by himself or with Miss Lee, he clicks. So does the featured team, Dean and Joyce, in their two routines. A girl pianist makes up the rest of this turn.

A deuce spot act hardly ready for graduation to the next-to-closing frame is holding down the chief comedy spot. Mells, Kirk and Howard, the former of the Mills, Kirk and Martin act, mildly pleased the audience with their knockabout, and mild comedy attempts, but this was largely due to the complete absence of laughs until their entrance. They present little that is original.

Show in its entirety runs 64 minutes. Biz opening night was hardly good, the balmy weather undoubtedly acting like a small-pox sign on the box-office.

NEWSREELS

(EMBASSY, N. Y.)

Reels have an abundance of fresh fruit currently, judging from the selections made by newsreel theatres.

Hitler is back, despite all the talk that reels had decided to keep him on the shelf. He's shown at a distance, however, with what are presumably May Day mobs on all sides. Paramount got through some carefully edited scenes of Paris rioting, close-upping one bloody nose, while Universal was on hand when a student fell during a shooting in Havana.

Newsreels can stir up a hornet's nest among nations easier than newspapers. This is illustrated in the debt situation. Senator Johnson follows up Chamberlain's black boast for England with a strong denunciation of escaping the red by ignoring obligations. There was a glint in Chamberlain's eye and a vigorous shaking of Johnson's fist which only the screen could convey. Next week someone may be willing to assume a war pose for any of the reels.

Although Pathe calls it a special, its coverage of the Kentucky Derby was more a close-up of the N. Y. colonels than the race. Jack Alicoate made a nice screen debut and Jack Connelly, Pathe squire, and nearest the camera, looked a little nervous. By the time the crew got to the horses they were at the far end of the field. It impressed as though some lone camera perched 'way back in the grandstand followed the trotters.

Insul, entering jail, was caught by Pathe. Seemed as though the warden had let the boys make lighting arrangements hours in advance. The deposed magnate had nothing to say.

While U staged one on the army turning back mail deliveries to private airlines, Pathe turned the subject over to its chart man who did his usually good job in showing that while the country is heavily lined with ether routes, only 3% of the population has risked air rides to date.

Hearst promised some action when it showed a real news subject, that of Italy's King and the lawmakers. But it quickly sagged, leaping back to the vault for some more of that ancient can brand about Australia, Japanese dancers—even Niagara Falls.

If the newspapers didn't make it clear why Helen Kane lost her booper education the reels did. They lined up five other booping girls, and they booped out a chorus of Kanes.

Entertaining study of an airplane pacing a cruiser was afforded by Par. This reel covered it from both perspectives.

U got views of the Balkan coal mine disaster, less gruesome than ordinarily, but leaning toward the graphic side of reactions of families immediately after they had identified their dead.

Two New York fires also got out camera crews. Other subjects: West Point, Staten Island plane landing, Baer-Carnera signatures, Columbia-Yale race, Woodin funeral, William Jennings Bryan unveiling, army planes, young Reynolds as tobacco king, rough wrestling out west. *Waly.*

LONDON PALLADIUM

London, May 1.

Management seemingly is ignoring that old bugaboo—the barring clause — otherwise Kenneth and George Western could never have been on the bill. Team has played London Pavilion, Garrick and Victoria Palace, all opposition, so often it did not look as though they would ever be allowed to play this ace house. Four Essedras are another act taken out of the 'bar.' It's only a fortnight since they played the Alhambra.

Getting headline honors is Gregory Ratoff. Submitted to the management a few weeks ago, he was turned down, management claiming never having heard of him. With shortage of headliners looks like bookers have studied Ratoff's activities, since they list eight films he has played in the last 18 months. Ratoff is doing the George White's 'Scandal' sketch, with two local supports, the high pressure salesman who peddles everything, from insurance to bromo-seltzer. Support is weak, but film star gets over on his personality. His dialect is also very funny. At $1,250, Ratoff is the cheapest headliner here in years.

Supporting bill has several repeats and Gene Dennis as a holdover. Four Essedras, Continental acrobats, are excellent openers, with three men doing most of the work. Best bit is laddder on pedestal with wire attached, one end of wire held by teeth of one man, with the other two performing some difficult balancing feats atop the ladder.

Dick Henderson, with some new gags, a couple of new songs, and for a finish a burlesque of 'Tip-toe Through the Tulips.'

Wilson, Keppel and Betty, pencilled in for the Alhambra but grabbed by General Theatres which has options on them, are still a laugh hit. Betty is doing a new version of a cooch dance that is pleasing, while the boys have added plenty of new stunts.

Hutch, another doing a quick return, indulges in semi-sob ballad singing with a sincerity that gets them.

Gene Dennis, in her second week, is bringing a new clientele to this house with a goodly sprinkling of women. As a whole, house is interested in the offering. Miss Dennis might study her 'mike' delivery, which sounds a little metallic. Otherwise she seems sufficiently realistic to inspire confidence and controversy. Goes on tour for 30 weeks.

Falls, Reading and Boyce, with Falls replaced by a local gal due to diphtheria, seemed to have been fortunate in getting replacement. Gal does very intricate Russian steps on her toes, which helps.

Kenneth and George Western, couple of boys who are popular in London niteries, were one of the biggest clicks of the evening. Boys have that silly ass personality which is always an asset. Write their own songs, pretty blue but clever lyrically, and put over a number 100%. Looks like they will be frequenters here, with danger of being overplayed.

Ted Ray, wisecracking and playing violin, is always surefire here. Has about the best gags of any single around, and seems to have the best pick of what's being unloaded on Broadway.

Closing is Debroy Somers and band. Somers has about the best personality of English band leaders. Indulges mostly in semi-straight numbers. Feature number is 'Hungarian Rhapsody.' Was on too late to show his real worth, with several departures to his music. Bad policy to close with a band here. Considering weather and many repeats, business, which was about 90% capacity, very good.

ROXY

Only four acts wound into the current Fanchon & Marco show at the Roxy, but all good and nicely assembled into a pleasant hour's entertainment, even if somewhat padded.

Probably most important separate item on the show is Del Campo, radio singer who can go places on the stage. He's one of the few etherites to come up who doesn't seem to be worried by footlights or audiences. Settled right down to work, sang and danced as though he'd never heard of a mike.

Campo's numbers were none too wisely chosen. He did three, only one of which suited him. He's Latin, with romantic appearance and appeal, but with plenty of accent. 'Carioca' is right down his alley. But 'Boulevard of Broken Dreams' is another story, even with the splendid backing and production buildup the theatre gives him for the number.

Show starts calmly enough with the line of girls and the Six Candreva Brothers marching on. Girls are more prop than anything else, the sextet starting right on blowing their horns. They're expert trumpeters and get over some interesting effects, especially with the 'Lucia' sextet.

Nash and Fately, comedy dance team, have an easy time following. Big boy and short girl romped

(Continued on page 29)

What "CONVENTION CITY" did for me and me and me and me

CONVENTION CITY: One of the best comedies we ever played. Seldom a comedy gives general satisfaction, but this one did in a big way. People laughed at this that had not grinned in years. And it gave 100 per cent satisfaction. Played Jan. 28.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CONVENTION CITY: A comedy knockout. Fast and furious from start to finish. Just one continuous laugh. Wish we could get more like this one. You can bet on Warner Brothers this year.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

CONVENTION CITY: Excellent entertainment for both young and old. A wonderful program picture that will appeal to all and should go over good in the small towns as well as in the large ones. Plenty of stars in this one and it is sure to please everyone who sees it. Played Jan. 22-23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CONVENTION CITY: Delightful comedy. Pleased without exception. Excellent trailer brought them in and the picture did the rest. Don't overlook this one. Played Jan. 12-13. —M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

"MERRY WIVES OF RENO"

will do for you!

WARNER BROS.' LAUGH STARS

were a riot when they got together in "Convention City"

They're a panic getting parted in Separation City!

GUY KIBBEE
RUTH DONNELLY
GLENDA FARRELL
MARGARET LINDSAY
HUGH HERBERT
FRANK McHUGH
HOBART CAVANAUGH
DONALD WOODS
ROSCOE ATES

Directed by H. BRUCE HUMBERSTONE

EXPLOITATION

By Epes W. Sargent

Babies Again

One of the best spring and early summer stunts is the baby contest by slide. Some years ago a Brooklyn manager put one on and had trouble getting it off again. His photographic co-operator talked him into two prolongations because he was making so much business out of the stunt.

Under this set-up mothers took their children to the theatre for entry, and received cards entitling them to a sitting for the child at a nearby photographer's. From this the camera mugg made up a slide. He also sent proofs to the mother, at a moderately priced dozen and half-dozen rate, though the card expressly stated that purchase of prints was not obligatory.

Sets of 10 slides were shown each half week, with the winner of each run eligible for the finals, which ran week. Winner received a baby carriage and other articles promoted from the merchants, and the contest ran three months; which was entirely too long, though the interest held up.

Votes were on one for each nickel basis, to take care of the sliding scale of admissions, and the vote ran surprisingly high. Mothers who complained that the photographer did not do their children justice were permitted to enter slides made by other studios, but at their own expense. Only three mothers took advantage of the offer, but it made the house and the photog clear of charges of favoritism.

Heavy on 'Cargo'

'Wild Cargo' (RKO), opened at the Music Box with more ballyhoo than house manager has given any pic in several months. Exploitation and publicity was started three weeks in advance and the burg was Frank Buck conscious and ready to go at the gun.

Tie-up was made with Collier's representative whereby dodgers were distributed announcing the articles running in the magazine and coming film. Another tie-up with Camel cigarets, explaining reason for Buck's lack of nerves. Placards were on display at all cigar stores. Two thousand tracing sheets were distributed to school kids, with prizes for the best picture of Buck and Tiger. Colorful pennants were worn by all theatre employees for two weeks advertising the pic. A six-sheet bulletin was given to people on downtown streets by newsboys on opening day. Their cry of 'EXTRA—Wild Cargo arrived in town' left no doubt with anyone within mile what it was all about. A series of articles written by Buck was run in a local sheet.

The climax was a pet parade. Every kid who had a pet was on hand, and Noah's Ark must have been tame compared with the conglomeration nature displayed.

'Wild Cargo' Zoo

Los Angeles.

One of heaviest exploitation campaigns put on here for a picture in years was that staged by Jack Gross, with the help of Ken McGaffey, for RKO's 'Wild Cargo.'

Three days before pic opened Gross has his femme crew of usherettes on the downtown streets, attired in extra short white panties, distributing 40,000 pieces of gum secured through a tieup with Beechnut.

First portable daylight projector was installed in the outer lobby, equipped with an automatic operation device whereby a 250-foot trailer with sound was run continuously, and projected on a glass screen over the main entrance.

Lobby was transformed into a miniature zoo, with several specimens of tigers and lions procured from the local Zoological Gardens. Three thousand store tieups were made in conjunction with Camel cigarettes, and dozens of other exploitation stunts were worked.

Out in Seattle

Seattle.

Photos of Larry Ross (prints) handed to all outgoing customers at Fifth Avenue as advance bally for 'Melody in Spring' (Par) and Al Pearce gang in person, used as extra advertising.

Fans handled deftly by the usherettes at the Paramount used to bally for Jay C. Flippen, week prior. When fans opened reading thereon called attention to the Flippen show, Morrie Nimmer thinking this one out, for some nice attention-getting.

Shorts on Preview

Art Abelson at the World theatre has worked out a plan which he hopes will waylay that strange interlude of slack attendance between five and seven around the dinner hour. Theatre has instituted an hour for weekly trade screenings of the latest short subjects, and is making strong play in the ads that the public is invited. House is blaring 6 p. m. Mondays as the time when all the trade reviewers and exhibs must see the shorts, and the public might as well get in on this treat for the regular admission price.

At the first showing last Monday the screenings included six shorts, and plan is to take a full hour of screenings. At least has the trade talking, but whether or not the public wants to add an hour to an already three-hour long program remains to be seen. It's Abelson's problem as to how to work out the schedule for the increased program, but begins to look there aren't enough hours in a day what with two features, news, trailers, and now another hour of shorts.

Cold Money

Getting out a stage money throwaway for a money title, a manager had the inspiration to offer tickets for sale for $500, which meant 50 of the spurious bills. It was his thought that the youngsters would ask the adults for their bills and so create word-of-mouth advertising for the pictures. It was a good thought from some angles, but the manager did not know kids as well as he should.

As soon as the idea was spotted the boys followed the distributors around and extracted the bills from letter boxes before the intended recipients had even seen them. Other, and larger, boys held up the distributors and took their entire supply away. In an issue of 5,000 bills not more than a quarter fell into adult hands. As an exploitation idea it was a loss.

The same thing holds good with most attractive advertising. The children follow the distributors and pick them up before they fall into the proper hands. Even where they had no redeemable value they are gathered in.

Only the other afternoon a couple of children were spotted in one of the suburban streets with about 200 blotters apiece. These had been slipped partly under doorways and extracted by the kids before they could have any effect. Other children had smaller quantities. They took them home and probably most of them eventually were thrown out as cluttering the house.

Novelty advertising should be distributed with extreme care, and this goes double for anything possessing a redeemable value.

Fixed Up

Manager who works in with the school teachers pulled a niftie after he caught VARIETY's recent West-Durante version of 'Romeo and Juliet.' He hustled over to the English teacher and offered three ticket prizes to the best version of Hamlet's soliloquy as any picture comedian would do it. Class has until the end of the month, but they're laughing already. Manager plans to get a local boy to deliver the top prize winner as part of the show when the tickets are awarded.

Not to boom any particular show, but he feels that it is more important to keep his house in the limelight than any two-day attraction, and he shapes his gags, as far as possible, to run for the theatre rather than the show. Lasts longer and seems to do more good.

Recently he connected the art class for the best completed picture of the Venus of Milo, with arms, with originality of pose the criterion. Had a sample picture of the actual statue on display and the sketches had to conform to that exact pose.

Manual training was given a chance at cash prizes for the most original bird house recently, and there are frequent contests for compositions.

Keeps him in solid with the school, and at the same time gets the theatre into the home, since it's all home-work.

Real Tie-Up

Baltimore.

Herb Morgan, Loew's pub pusher, slipped the ad man of a large loop department store an idea and promoted a show window as result. Had store bedeck the window with flashy array of spring ties, braces, socks, etc., whole representing an eye-compelling maze of gaudy hues. In background, solid-brown ties were pinned together, spelling 'Viva Villa' against a white sheet. Down front in window, small placard proclaimed, 'A man can also have color right here in staid ol' Baltimore.'

Same window-dressing idea can be worked out nicely for many flicks, but a red-hot one currently sizzling down the pike is 'We're Not Dressing' (Par). With beach season approaching, stores are featuring displays of swim-suits and other informal garb that would tie-in aptly with picture's tag.

For '20th Cent'

Cincinnati.

Novel four-way pix plug worked by RKO and Keith's (Libson) with Times-Star on 'What the 20th Century Girl Should Be' contest, with $50 in cash prizes, split $20, $10s and $5s. Contestants to write 250-word essays on conception of make-up of 20th century gal. Money supplied by theatres. Paper devotes two quarter-page spreads and four days of three-column news breaks, with art. One yarn had John Barrymore selecting Carol Lombard and telling why. Another quoted Walter Connolly choosing Ginger Rogers. Roscoe Karns tabbed as for Joan Crawford, and Edgar Kennedy for Francis Dee. Besides '20th Century Girl,' there were blurbs for 'Finishing School,' 'Sadie McKee' and '20 Million Sweethearts,' all showing at same time. Idea by Wes Kaufman, Columbia exploiteer; E. V. Dinerman, RKO p.a., and Lew Heck, promotional man for Times-Star.

Kennedy Sold It

Montgomery.

Dick Kennedy, southern manager for Wilby chain, came back to his home town this week, and put over White's 'Scandals.' Tieups with street car company; two newspapers, department stores and billboard advertising.

Down Under

Sydney.

To get a break with 'Alice in Wonderland,' Charles Munro, co-head of G. T., plugged hard for kiddie trade over Lenten and secured great results.

Special 'Alice' parties were thrown daily with 'goodies' given to all kids attending. Theatre forced to open each day at 8:30 a. m. for the first show. Original costumes used in the production were paraded to the delight of the youngsters.

Par's If-Money Tieup

Paramount publicity has tied in to the Order of Veiled Prophets, which has 150 'grottoes' in as many cities, with memberships composed entirely of Masons, though not in itself masonic.

Each Grotto desiring can select a representative to be entered at Atlantic City during the session of the Supreme Council. The winner, who will be selected for ability to entertain as well as looks, will be crowned 'America's Personality Girl of 1934,' but Paramount does not promise she'll be given a job.

Hint for Theatre

Ames, Ia.

The piece de resistance of the annual Veishea program of Iowa State college, a bathing beauty contest, is taboo, college heads having no objection, however, to the naming, and crowning of an 'aquatic queen.'

So it's on the slate, designation alone being out. The parade will lose some of its shapeliness though, for the contestants will do a splash and strut their stuff in the H2O as a part of a swimming circus. Contestants limited to sororities and dorm girls.

Works the Busses

Exhib with a house drawing from a number of smaller spots is arranging to tap the territory with the school buses during the summer.

Of these operate under contract and are not owned by the school boards, so the operators are free take such outside contracts as may interfere with the collection and delivery of the kids.

Idea is to split the week so that each three-day bill will be fed from each section. On Monday towns to the north will be tapped. They'll come up from the south on Tuesday and the smaller east and west towns drawn from on Wednesday. Last half of the week the schedule is repeated except that the east-west towns also come on Friday instead of Saturday.

Bus drivers will sell tickets at a 10c increase, with a dime cut from the theatre, which will give the operator 20c for fare. Some towns have been working this all the year around with good results, the buses being idle after 5 o'clock, by which time all the children have been returned to their homes. Figured it brings in people who do not own cars, or whose cars are in demand by other members of the family, and it's worth the price concession to get them in.

In one town last year, during the cold weather, the drivers were given checks good for a cup of coffee at a restaurant near the theatre. This was a free service, the restaurant figuring that if they came in for coffee after the cold ride into town, they might want a snack before starting home. Bus allowed for an hour in town after the show.

Surprise Flash

For the opening of 'Viva Villa' for New York, Metro used cloth for the front, mostly yellow letters on red. Effective, but rather cheap-looking, but it doubly enhanced the value of the permanent front when that was disclosed.

The idea might be adapted to advance for some big feature, putting up a handsome, painted announcement and covering it with a plain cloth announcement that the curtain hides the most important film announcement of the season, which will be unveiled on a stated date. It will make for interest, and the unveiling of the announcement can be made the occasion of a ceremony, with the mayor or some other official doing the honors to the accompaniment of a band, or at least, a band record through the loudspeaker.

It might be even more effective if the announcement is placed in some store window; particularly if the theatre is not located in the center of things. It should work as strongly as the undated poster, and that's been a standard occasional for years.

Another good gag would be to use a less ornate display and cover it with white newsprint, with the announcement that it will be disclosed in a few days. Long before that the curious will have ripped the paper, making the display more attention-compelling than had it merely been placed in the lobby without ceremony. To get the best result it should be well toward the front and where the doorman will not deter the curious.

June Walks

Mayday parties are so frequently rained out that the June Walk is superseding it in many northern spots, but whichever it is, it's a honey for a house catering to the family trade.

It's just another name for a picnic, with the kid club, if there is one, skipping a meeting, while the members are taken to a park or into the country, with the mothers going along to supervise. Ice cream can generally be promoted and either other light refreshments can be provided or the children told to bring their own lunch boxes. There must be ample provision of clean drinking water, cooled, but not too cold, and a program of races and other sports and games is laid out. The general idea is to give the youngsters a thoroughly good time as a goodwill gainer for the theatre.

Frequently in the larger towns the co-operation of the playground director can be obtained for program making and possibly supervision. Unless the club is a large one, it would be well to include other children in the party.

Trick stunts are better than straight sports. A three-legged race will be more diverting than a straight dash, and they'll enjoy egg, potato and similar races, ball games between the girls and boys, with a soft ball in use when the girls are in the field; wheelbarrow races and similar events.

Depression has cut the number of these parties in late years. Now is a good time to revive them.

BEHIND the KEYS

Los Angeles.

New pic house in Santa Monica (nearby beach town) will be completed by May 20. Fred Miller will operate.

Columbia's Western division won top honors in a 17-week sales drive just concluded. Salt Lake, in the division, led all national exchanges with Los Angeles sixth.

Akron, O.

Dick Wright, manager of WB Strand promoted to northeastern Ohio district manager for Warners. Seven theatres in Akron, Youngstown, Canton, Massillon, Coshocton and Mansfield under Wright's direction.

Los Angeles.

L. A. Levitt has acquired the Granada (picts) at LaJolla, Cal., from Westland Theatres, buying out the interests of Dave Bershon, and the estate of Joe Goldberg, deceased.

B. H. Lustig has withdrawn from his contemplated partnership with Harry Hartman in a reopening of the Orpheum, San Diego. Hartman having some difficulty getting the lease worked out and deal may be called off.

Butler, Pa.

Hary Ganz transferred to manager of WB Butler, succeeding George Roberts.

Los Angeles.

San Carlos, nabe picts, sold by Arnold Schaak and Herman Lewis, to W. James Edwards.

Standard Talking Pictures closing the Videll (Calif.) airdrome after four weeks, due to lack of trade. Same company reopening its house at Morro Bay June 1, and its Tent City, at Coronado Beach, June 15.

Pittsburgh.

Harry Ganz, of WB's Philadelphia division, transferred to Pittsburgh district to take over managership of Butler theatre, Butler, Pa. He succeeds George Roberts, who will probably be sent elsewhere by circuit.

Waterloo, Ia.

Jerry Lynch transferred by Tri-States from Strand, Waterloo, Ia., to the Grand, Ottumwa. Bob Fulton, formerly at the Grand, goes to the Strand.

Jeffersonville, Vt.

Jeffersonville theatre, dark since 1930, has reopened.

Portland, Ore.

The Circle Theatre, indie grind and Portland's oldest all-night flicker palace, has gone to a dime policy.

Col. S. T. Woodlaw's Columbia Gardens, beer and screen entertainment, opened May 4.

Walter Siegfried, new owner of the Old American, has decided there shall be no Sunday night performances.

The latest attraction at John Hamrick's Music Box is a union picket. Union wants the house to add an engineer to the personnel.

Syracuse.

With conclusion of roadshow engagement of 'Rothschild,' the Civic, recently taken over by Kallet Theatres, Inc., of Oneida, went double-feature in opposition to the neighboring RKO Strand, top 25c. Civic replaces Schine's Eckel in the double-feature ranks, latter reverting to singles. Paramount is third house playing duals.

Winnipeg.

John T. Fiddes appointed general manager of Universal Theatres here, post recently vacated by death of Ellis C. Bostick.

William A. V. Mack to Cincinnati in charge of United Artists sales.

Minneapolis.

L. O. Daniel and J. E. Harris have been appointed manager and assistant of the Century theatre, just reopened. Both transferred by Publix from the Minnesota theatre.

San Francisco.

Golden State chain transferred Bill Moore from the Irving, Frisco, to the G. S. offices in Oakland as assistant to Mark Keller, Joe O'Connor coming in from the Monterey, to replace at the Irving.

Pittsburgh.

Virginian theatre, Wheeling, W. Va., taken over by George Otte, manager of Pitt here, who will direct activities from Pittsburgh.

Buffalo.

A second eviction judgment in City court here obtained by owners against the Chippewa Theatre Corp. of New York and Shea Theatre Corp. for $7,200 for current month's rent of the Great Lakes, now dark. Last month the owners obtained a similar judgment after which Chippewa paid up. No plans for reopening theatre.

Pittsburgh.

Harry H. Goldstein, manager of Paramount exchange here, named district manager in Cleveland, succeeding Eddie Fontaine, who moves to Chicago branch, taking the post vacated by the elevation of Charles Reagan to Par's western division manager. Succeeding Goldstein in Pittsburgh is his assistant, Dave Kimmelman, member of Par sales force here for 13 years. Incidentally, departures of Goldstein from Pittsburgh and Fontaine from Cleveland will leave Variety Club chapters there without a president. Both of them now hold that office.

Asheville, N. C.

Fire, starting in the projection room at Horn's theatre, Forest City, N. C., Saturday (12) night, did more than $1,000 damage before firemen could extinguish the blaze. W. L. Horn is owner and manager of theatre. His son, 'Buster' Horn, was operating the machine when the fire started. He was burned about the face by acid used in the chemicals. Building was insured.

Syracuse.

The Happy Hour, downtown subsequent run house, taken over by George S. Smith, operator of the Novelty; Harry Rose, manager.

RADIO CITY ATTRACTION
OPENS THURSDAY, MAY 17th

Directed by William Wellman from the stories by E. W. Hornung.
A Merian C. Cooper presentation.
Pandro S. Berman, executive producer

MIDWEST PREMIUM FRENZY

Comprehensive Reorg. Plan All Set for Par-FWC Theatre Pool

The road is paved for a comprehensive reorganization plan between Paramount, Fox Film and Fox-West Coast in connection with Pacific Slope Theatres leased by Par to Fox in 1930 and subsequently, in 1932, the subject of a dispute between both. Fox disclaimed all liability in connection with the original 1930 agreement, alleging breaches by Par and since then many hours and considerable money has been spent trying to straighten out the situation.

Believing that a new agreement, which in its printed form is over an inch thick, will be satisfactory to all concerned, the Par trustees have set May 21 as the date on which approval of courts and creditors will be sought. No opposition is anticipated. The new agreement includes many provisions of a retroactive nature in connection with new leases, rental deals, Paramount film franchises and other arrangements.

Involved are seven former Publix Coast theatres. The houses and the rents under the original Par-Fox leasing deal of Dec. 10, 1930, are Paramount, $217,743; California, $159,051; St. Francis, $30,121—all in San Francisco—Paramount, Oakland, which was in course of construction then; Paramount, $97,891, and Rialto, $39,727—both in Portland; and the Paramount, Seattle, $120,854. Original leases were for 20 years, excepting in Portland, where they expire Aug. 13, 1934.

In the Oakland deal, the house on completion was to be deemed under sublease to Fox under identical terms and conditions of an underlying lease, Fox to make reimbursements to Par for costs in connection with leasing and to deliver one-year notes to cover, with options for another year.

Rent was paid on the two Portland houses up to Sept. 30, 1932; on the other five up to Nov. 30, that year. On expenses to Par in connection with leasing, construction and equipment of the Par, Oakland, computed by Par at $433,796, plus interest of $4,953, Fox disputed the correctness of the audit, and the trouble began. When Par went into receivership in January, 1933, Fox disclaimed all liability under the agreement covering total of the seven theatres, claiming Par broke the contract by non-execution of subleases and by transferring production and distribution to separate subsidiaries in November, 1932.

The Par equity receivers, insisting Fox was obligated, in March, 1933, made an agreement that all net income from the theatres under lease to Fox be paid the receivers. Since then various negotiations have gone forward toward a settlement of controversies arising out of the original deal.

Subject to Approval

The plan that's now finally ready for adoption has to be approved by the Par creditors as well as by the F-WC trustees and that chain's bankruptcy creditors.

On the three San Francisco houses, Fox is to pay $114,299 as back rent from Dec. 1, 1932, to Feb. 28, 1933, while for the period from March 1, 1933, to April 30 that year, rental is to be adjusted on a basis of net income of theatres, aggregating $50,000.

New leasing arrangements are retroactive to then, with Fox as lessee of all three for a period of 10 years.

Rent on the Par, San Francisco, is to be $87,500 a year except during the period from July 1, 1936, to June 30, 1941, when rental will vary between $105,000 and $112,750. This permits a substantial breathing spell on rent for Fox for a couple years.

Rent on the California, S. F., is to be $35,000 to Sept. 1, 1935, and $42,500 thereafter, while on the St. Francis it will be $75,000 a year without variation.

New film franchise for Par product includes most of the downtown S. F. houses of F-WC and runs for 10 years from May 1, 1933. The bonds on the Paramount, S. F., have been readjusted under the plan, and reorganization of the issue on the California is under way.

A provision of the plan so far as Frisco is concerned is that for each year to June 30, 1943, F-WC is to pay Par an amount equal to 37½% of the aggregate net each year from operation of F-WC theatres in the downtown area, including houses Par has nothing to do with. It is planned to organize a new company to take over the operation of these houses. If loss occurs any year it is to be recouped out of future earnings.

On the Par, Oakland, the proposed compromise of various controversies includes withdrawal of two claims by the landlord, aggregating $2,200,000, and transfer by Fox of all rights, title and interest in equipment and furnishings to Par. Then Par enters into an agreement with Solano Theatre Corp., Ltd., subsidiary of F-WC, and transfers its rights in equipment, etc., to this company for $390,000 in notes up to 1941.

Par Film Franchises

Par franchises on film here is for 15 years under the plan, while the new lease is for 15 years at an annual rental of $70,000, with an option to F-WC to renew for five years.

On the Paramount, Portland, the new rental deal is for $55,000 a year up to October, 1943. Two landlord and mortgage claims, each for $53,000, in connection with the Par, Portland, will be withdrawn and the new deal made up through a new corporation, Paraport Theatre Leasing Corp., 75% of the stock of which will be owned by F-WC, balance by Paramount. Paraport also is to own all the capital stock of Portland Amusement Co., lessee of the Liberty there.

Plan includes a Par picture franchise for 10 years in both Portland and Seattle. Rialto in Portland does not figure, since it has been repossessed by the landlord, but under the plan Fox is to pay $35,030 as back rent on the Portland duo and Seattle singleton.

A claim against the Par, Seattle, for rent, taxes, insurance, amounting to $88,456 and against Par, will be released under a tentative agreement with the trustee of the bond issue, nature of which is not detailed. What the new rent deal on Seattle will be isn't indicated.

On closing of the agreement covering the reorganization plan, Fox is to pay Par $17,500 to apply against unpaid film rentals, with final adjustment of total account to be made by 60 days later.

Other provisions include that F-WC will be released from Par claims filed against it when F-WC went into bankruptcy; that all disputes will be arbitrated; distribution of Par pictures will be limited on opposition against Fox in immediate zones; that in the event of a breach of warranties and covenants, Fox indemnifies Par against any loss and that Fox agrees to renew notes of Famous Players Canadian aggregating $693,000.

Trustees of Par will ask authorization to pay Lawrence Stern & Co., Chicago banking house, $15,000, for representing the Par trustees on negotiations with committee representing bondholders of Granada Realty Co., Frisco, resulting in an adjustment of the issue and on negotiations leading up to the new Oakland arrangements.

RUGGLES-BOLAND'S NEXT

Hollywood, May 14.

'People Will Talk,' original by Ralph Spence, has been added to a duo of other stories recently bought by Paramount for Charles Ruggles and Mary Boland.

Norman McLeod will direct 'People' and Kent Taylor and Ida Lupino are spotted for the juve leads.

CIRCUITS JOIN GIVEAWAY RUSH

Illinois Exhibs in Meet to Settle Premiums—Indies in Panic as Circuits Threaten Bigger and Better Gratis Nights—South Bend Has Doubles at 10c Besides Free Dishes

MERCHANTS SORE

Chicago, May 14.

Getting nowhere but getting plenty excited, the Illinois exhibitors last week spent a hectic afternoon fighting over the premium problem which is developing into a panic throughout the midwest. Congress hotel meeting place boomed with pro and con arguments on the matter with no vote being taken on the majority feeling on the matter. It will likely be left to the grievance board for this territory to decide whether or not to allow premiums.

But the problem gets bigger each day as more and more houses join the parade to give-aways.

This bugaboo is stalking film row and keeping exhibitors awake at night. Starting slowly in a couple of isolated spots the premium give-away thing has developed into a major worry with the circuits now threatening to go into the give-away policy on a big scale.

Under the code the question of premiums is left to the individual distribution territories. As set down in the code rules the question of premiums must be settled by general vote either way. Premiums must be okayed or killed by a 75% majority of each of the two branches, independent and circuit.

Give-aways are covering practically the entire field in this territory and range from raffles to presents for everybody. Dishes are popular with the exhibitors, also table-ware of all kinds. What particularly intrigues the exhibs on these items is that it can be built up into a run with the women coming back each week to get another article to build to a set.

Besides there's a flock of kid appeal stuff from candy to athletic goods on Saturday afternoons. The men don't figure as many tests have demonstrated that men won't come to a theatre just to get a free article.

Kitchen Items

Strong at present are two kitchen items, the electric refrigerator and the range. The auto giveaway which was so powerful two years ago had died off though with the increased pressure locally there are signs of a reviving interest in that stunt.

Exhibs for the most part are against the giveaway thing as strictly non-showbusiness. The smart exhibitor can't see where giving away a china cup and saucer is show business. Not only that but the exhibs are finding that they are making a flood of enemies among the regular merchants of their neighborhoods who are howling that the theatres are stepping on their toes by giving away to the public free articles which the merchants must sell.

South Bend, Ind., is a particularly hot spot for such business ethics. In that town the exhibs are double featuring, cut-rating and chopping admissions to 10c besides throwing in a set of dishes or some table linen for each femme admission. Some attempts have been made to straighten out this situation but nothing lasting has come out of the numerous meetings which have been held.

Exchanges are sitting tight and staying out of the picture on the claim that their only concern is the double feature or 10c admish; that if the exhib wants to add to his overhead it's his own worry. In many theatres where the pictures are costing $10 and $12,50 the exhib is giving away merchandise to the amount of $40 and $50 nightly, with each item costing from 7-15c apiece. This angle is making many exchanges sit up and take a slant at the situation and some are beginning to state that a portion of that extra overhead should go to pictures.

Expect General Admish Reduction In Midwest on New Zoning Setup

Chicago, May 14.

Wholesale reduction in admission prices throughout the midwest is imminent. Break is scheduled to occur as soon as the Code Authority publishes the new zoning setup for this territory.

Zoning board this exchange center has thrice postponed the publication of the final zoning setup, the postponements having been due to various instances. The final postponement came at the request of Balaban & Katz, which asked that the meeting scheduled for last Friday (11) be switched to today (Monday) on the grounds that it needed the extra week-end to prepare its zoning proposals for the Chicago territory.

It is understood that the B. & K. proposals will carry a request for sweeping reductions in admissions throughout the release schedule, with the possible exception of the loop district. Feeling about the loop is that the prices can stay up at the present levels during the Fair rush.

However, rest of the releases, particularly those immediately following the loop runs, those named A-week, B-week and C-week plus the eight weeks of general release, it is reported that B. & K. will propose a 10c chop right along the line. This would bring the A-week top price from 50c to 40c, B-week from 40c to 30c, and so on down the line.

It is the aim of these ace nabe houses, whether circuit or otherwise, to cut admissions without forfeiting priority in the release schedule and protection over the subsequent run theatres.

Meeting today (Monday) is under the chairmanship of Henry Herbel, Universal manager and Film Board of Trade president, and with Judge Hugo Friend sitting in as the outside member. Judge Friend's inability to appear caused the postponement of the meeting scheduled for last Thursday (10). Following the publication of the general zoning system as set up by the zoning board all interested parties may appear before the board with objections or changes, if any.

Md. Nixes 'Blonde'

Baltimore, May 14.

Maryland censor board has put the finger on 'Unknown Blonde,' indie flicker, prohibiting the pic 100%.

Gold Medal Film Co. appealed the ruling Friday (11), securing signed order from Chief Judge Dennis of City Court directing the board to answer the appeal before May 19, and set the case for hearing on May 22, at which time the jurist will review 'Blonde' at the Board's projection quarters and render a final decision.

DOWNTOWN BROOKLYN IN TOUGH SHAPE

Downtown Brooklyn is taking the meanest licking of its life. Business apathy has become so bad that now the RKO Albee may drop vaude for the summer, while the Warner Strand is going into double features, with every house, including Loew's Metropolitan, fearful. Albee has put up a two weeks' notice as protection in case it wants to close or change policy sudden.

Paramount darkens Thursday (17), but the Fox, which also posted notice to close that date, is going to try to amble along on a week-to-week basis. Like the others, not expecting any miracles just now, the Fox could give up whenever it wanted to on a week's notice.

Should the RKO Albee drop its stage shows or shutter for the first time since built, this would give the Met an even more open field. House has the Metro product and plays five acts of vaude on a full week.

Hard hit for some time now, the Strand cut its scale to a 40c top a couple of weeks ago, but finding that isn't turning the trick, goes to a dual policy for the first time in its history Friday (18).

Closing of the Par will make Par product available to the Albee, plus what RKO now has tied up for Brooklyn, including Columbia and Universal.

Strand will change weekly instead of going to a split under duals. Scale remains at 40c., cut from 50c.

New Group Takes Over Bryson's Old Studios

London, May 5.

Consolidated Studios, Ltd., formerly the Whitehall Studios, in Elstree, has been disposed of to a group of Manchester business men who have formed a company titled North Gate Trust, Ltd.

Studio was once owned by Jimmy Bryson, former head of Universal Films here, and Lawrence Evans, and purchased by them for $125,000. Selling price said to be nearer $200,000.

Alexander Korda, who has leased the studios to take shots for his 'Don Juan' picture, starring Douglas Fairbanks, Sr., is still in possession. N.G.T. intends to make structural alterations which will include the erection of another stage.

TED LEWIS' WB SHORT

Hollywood, May 14.

Warner has signed Ted Lewis and band for a Vitaphone Technicolor musical starting in two weeks.

H'WOOD UNIONS FAVOR CANAVAN AS IA PREZ

Hollywood, May 14.

Pronounced movement to back William F. Canavan for presidency of the IATSE in opposition to William C. Elliott at the Louisville convention election during the first week in June is developing here among the Local 37 membership as a result of the studio strike fiasco.

Lew C. G. Blix, business agent of Local 37, will go to the Louisville session as accredited delegate. Likely also that James E. Shaw, outstanding critic of the present IATSE administration's policy, will also attend to scatter fireworks from Hollywood.

Coast Alternates

Hollywood, May 14.

Producers' association has chosen its slate of alternates for the Agency code committee, which awaits ratification of Divisional Administrator Rosenblatt before becoming effective.

Recommended for the alternate berths are Louis B. Mayer, Harry Cohn, Joseph Schenck and Carl Laemmle, Jr., from the majors, and Nat Levine, representing the indies.

At the same session the producers re-elected Fred Beetson president of Central Casting Corp, E. H. Allen first v.-p. and treasurer, and Carl Laemmle, Jr., second v.-p.

Allen's berth combines the vice-presidency formerly held by William Frazer and treasury spot filled by Sol Wurtzel. Irving Thalberg was the former second v.-p.

"Did you ever see a Dictionary walking... well we did!"

"THIN MAN" gets Fat Words!

Oh, what a hit! Coast Preview Sensational!

HOLLYWOOD REPORTER *says:*

"A smart honey. A sophisticated wow. This picture will have millions of customers well satisfied and with that well-fed look. A murder story with a brilliant cast, brilliant script, brilliant direction and photography that tells story in no mean terms. Let it be shouted from roof-tops that writing, acting and direction all spell movie with capital M. So let us hasten good work of handing out bouquets. Wm. Powell has time of his life, elegant detective who never finds himself sober enough to have it interfere with his work. Powell is great and your patrons will revel with him. Myrna Loy makes positive the fact that she should stick to being a comedienne."

COAST VARIETY *says:*

" 'Thin Man' is sure-fire ace entertainment. Rating is cinched for all type houses by top names, class production, expert direction, outstanding performances and smart balance of humor and murder mystery in a story which holds suspense in masterly fashion. It is perhaps screen's best approximation of that brand of exciting mystery which has given this type of tale sustained vogue in literary field and for this achievement Hunt Stromberg deserves big share of credit. Wm. Powell gives strikingly human and suavely humorous performance. Myrna Loy is superb."

MOTION PICTURE DAILY *says:*

"Smartly concocted for big audience reactions with a confident tempo and sly, boisterous humor, 'The Thin Man' is one of the finer mystery melodramas. Adapted from Dashiell Hammett's widely publicized novel, the film attains a nonchalant unfoldment, carefree surface action with volcanic smouldering underneath. W. S. Van Dyke's direction is a model of plot movement and laughter. Hunt Stromberg's production is topnotch. All together, it is a swell, satisfying show."

LEO MARCHES ON!

Film Reviews

PRINCESS CHARMING

(Continued from page 14)

heights aimed for, it will suffer by comparison with Californian production until such time as more attention is paid to scenario preparation. Here we have a charming romantic story, musicalized, of a princess whose country is in the throes of a revolution. She has received an offer of marriage from the king of another small continental country and, although she has never seen him, she accepts, in a spirit of loyalty on the representation to her such an alliance will save her people.

A stern, handsome, woman-hating naval officer is sent by the neighboring king to escort the princess to his country. Commander arrives while they are in the midst of a serious uprising and, in order to save the princess from being slaughtered, marries her at the embassy of his own country. As the wife of the country to which he belongs, the populace would render themselves liable to annihilation if they harmed her. Commander then escorts her to his king, who declares it will be a mere formality to annul the wedding and asks the naval officer to sign such an annulment. He refuses and he and the princess escape across the frontier.

Whole thing is neatly and amusingly worked out through the medium of Evelyn Laye as the princess, George Grossmith as the king, Yvonne Arnaud as his 'favored lady' and Max Miller as a wisecracking insurance agent who turns out in the end to be an escaped lunatic.

But the picture finishes with the lovers escaping across the border. Nothing is said of what becomes of them—whether the princess returns to reign over her own country, or whether the naval commander, having lost his job, ever gets another one.

Evelyn Laye is beautiful, sings well and is a definite draw here. Yvonne Arnaud's laugh is such a satisfactory chuckle that one is always with her and never against. Grossmith has played this type of monarch so often he can do it admirably standing on his head. He did the same part in the original stage version in New York. This Max Miller fellow, recruited from the variety stage, is forging rapidly to the front in pictures. He registers marvelously. There is a very funny satire on Hitler played by Ivor Barnard.

Picture is certain to yield a handsome profit on its native soil. *Jolo.*

DRUMS O' VOODO

(NEGRO CAST)

Produced by Louis Weiss, presented by Robert Mintz, released by International. J. August Smith and Laura Bowman featured. Directed by Arthur Hoerl. From play, 'Louisiana,' by Smith. Walter Strenge and J. Burgi Contner, photogs. At Loew's Seventh Ave., New York, week, May 11. Running time, 70 mins.

Aunt Hagar	Laura Bowman
Amos Berry	Augustus Smith
Myrtle Simpson	Edna Barr
Ebenezer	Lionel Monagas
Thomas Catt	Morris McKinney
Deacon Dunson	A. B. Comathiere
Sister Knight	Alberta Perkins
Brother Zero	Fred Bonney
Deacon August	Paul Johnson
Sister Marguerite	Trixie Smith
Sister Suzan	Carrie Hunt

All-Negro feature, cheaply produced and looking it; also badly acted. Fails to rate either as a film laboratory experiment in racial traits or as an entertainment, and is limited to the strictly colored playing time.

Plot comes from a play called 'Louisiana,' which died in less than a week on Broadway last year, and the picture uses the show cast almost 100%. The author, J. Augustus Smith, doubles into the lead role in the film as he did in the play.

So shallow are the settings, picture appears to have been produced in one room, not too large. Besides shallow they are too phoney in appearance to fool any audience. On the stage obviously landscape is overlooked because the limitations of the rostrum are realized, but in a picture nowadays realism on the photographic end is considered nothing less than customary.

The players do little to offset the scenery's tendency to make everything look like a throwback to the Keystone comedy days. The author-actor and Laura Bowman, co-featured, are as bad as the lesser players. Smith, as a righteous preacher, works awkwardly most of the time, relaxing only during a revival meeting. Miss Bowman, playing a Louisiana voodoo-priestess, nearly makes it a low comedy part.

Performances of most of the support players are amateurish, the one exception being that of Morris McKinney. When Morris desires the virginal niece of the minister as an attraction for his 'jook' (a southern cabaret-brothel) he just walks in, draws his razor and announces he is going to take her. Even if it's in church. A thunderstorm is raging, and when Morris is forced out of the church door while struggling with the girl's fiance, he is stricken blind by a flash of lightning. That's the anti-climax. In the climax Brother Morris is really finished, dying offstage in quicksand.

The battle of good vs. evil, with both Christianity and voodooism on the good side, is the issue of the story. The villain directs most of his villainy at the Christian preacher, and the latter, in turn, is aided by the voodoo priestess. The priestess predicts both the blinding and the death of the villain several reels before they happen, which is a big plug for voodooism.

There are snatches of jungle worship dancing, but all clean. Only spicy shot is a girl's snakehips dance in a brief brothel scene. The voodooists' tom-toms beat a monotone through the picture, a la 'Emperor Jones.'

Revival meeting sequence, in which Smith does his best work, is also the best written and most entertaining item in the picture. Typical antics of his fanatical congregation add to the effectiveness. White audiences have seen samples of the same thing through the newsreels and travelogs. To colored audiences it shouldn't be such a novelty, although at Loew's Seventh Ave. in Harlem a largely colored attendance did a lot of laughing. Smith in this scene and Miss Bowman in the opening sequence read two of the longest sides perhaps ever written into a picture script.

Poor lighting as well as the unfortunate scenery combine to make the photography look bad, while jerky cutting doesn't help either. But the sound is satisfactory and the dialog exceptionally good. *Bige.*

PESTI SZERELEM

('Romance in Budapest')
(HUNGARIAN MADE)
(With Songs)

Universal production and DuWorld release. Starring Franziska Gaal. Directed by Geza von Bolvary. Based on stage comedy by Aladar Laszlo and Sandor Farago; music, Nicholas Brodszky; camera, Steve Hiben. At Europa, N. Y., week May 9. Running time, 95 mins.

Balogh	Julius Gozon
His wife	Lillina Berky
Eva	Franziska Gaal
Tini	Mici Erdelyi
Paul	Paul Hoerbiger
Stanek	Szakall
Roland	Gabor Kertesz
Mogyorossy	Puffi Huszar

Geza Von Bolvary is one of Europe's finest directors, being especially known for the series of musicals he did with Robert Stolz, starting with 'Zwei Herzen' and going on through the years. Now von Bolvary is out of Germany and working on his own in Budapest. Just another of the tragedies of the post-Hitler regime. It doesn't quite explain why this is as poor a picture as it is, unless von Bolvary has grown tired in the past 18 months.

Picture has special interest in New York at this time not only because it's the first Von Bolvary film since the new German regime, but because of its star, Franziska Gaal. Universal thinks Miss Gaal is a find and has her signed for a long term contract. Has made several films with her abroad and is grooming her slowly, intending to bring her to Hollywood eventually.

But Gaal will have to show more than she does in this picture before anyone here will get excited about her. Perhaps it's not her fault. She's pretty and possibly a good actress. If so, that would perhaps take care of the fact that she seems overweight from the American viewpoint.

Beyond those two items, picture has little to offer. It's a so-so musical farce about mixed marital and inter-marital relations. Just about the best picture to have come out of Budapest thus far, however.

Helping a lot to get it places are Paul Hoerbiger and Szoeke Szakall, who a couple of years ago were Berlin's finest film comedians. They, too, semingly, are in exile now and contribute heartily. Szakall is especially effective in some comedy bits, one where he practices how to do magic tricks being a masterpiece of pantomime.

But it doesn't help much. The story is dull, the music sluggish and the acting and direction for the most part routine. Distributor didn't bother with putting on English titles figuring, correctly enough, that it's appeal will be practically restricted to the Hungarian trade in the United States. *Kauf.*

UNKNOWN BLONDE

Majestic production and release. Directed by Bert Hulbert Henley. From novel, 'Collusion', by Theo. D. Irwin. Leonard Field, David Silverstein, screen play; Ira Morgan, camera. Cast: Helen Jerome Eddy, Edward Arnold, John-Miljan, Leila Bennett, Claude Gillingwater, Barbara Barondess, Barry Norton, Arletta Duncan, Walter Catlett, Mischa Auer, Franklin Pangborn, Dorothy Revier, Esther Muir, Clarence Wilson, Arthur Hoyt. At Globe, N. Y., commencing April 28. Running time, 61 mins.

First of the films to be made from the professional co-respondent story cycle which was started by Beth Brown's 'Man and Wife'. Title is a misnomer, since the blond appears only once and then she is wearing even her shoes in bed.

After that the story is all swung to the upright lawyer who turned crooked to pay his wife's stock losses. She frames him when he pinch hits for a man co-respondent who weakens. Gets her divorce on what was planted on the other girl, and the husband starts in to show her he's a better bet than the man she left him for.

Story is not skillfully handled and arouses no direct appeal. Photography in and out, sound better than the dialog. Acting average good. 'Blond' may pick up some transient money in the flash spots, but dubious in nabes where more than one day is to be played. It won't build.

Acting average is better than the story deserves. The yarn is confused and illogical, and can't be helped by good players. Edward Arnold carries the major action as the lawyer who switches. Bob Parke and Arletta Duncan are the juves, and Dorothy Revier is as close to a leading woman as such a story can have. Good bits by the others, but unimportant. *Chic.*

THE POOR RICH

Universal production and release starring Ed. Everett Horton, Edna May Oliver. Directed by Edward Sedgwick. Ebba Havez, Dale Van Every, screen play; John J. Mescall, camera. Cast: Thelma Todd, Andy Devine, Lelia Hyams, Una O'Connor, E. E. Clive, Grant Mitchell, John Miljan, Edw. Brophy, Jas. Clifford, Ward Bond. At Loew's New York, May 1-2, on double bill. Running time, 76 mins.

Little comedy that more deftly produced would have made the grade, but script is coarsened for laughs, and the players have to fall into the same tempo. For the family trade, but should be good there. Cutting is needed for it's stretched beyond it's power to sustain.

Two impecunious cousins land at the ancestral manor they jointly

(Continued on page 30)

Incorporations

NEW YORK

Albany.

Casino Enterprises, Inc.; pictures; capital stock, 50 shares no par value. Harvey Fleischman, 76-66 Austin street, Forest Hills; Helen Teitel, 1381 Washington avenue, Bronx; and Benjamin Hemsey, 729 7th avenue, New York.

Onyx Pictures, Inc.; pictures, plays, etc.; capital stock, 200 shares no par value. Rose Eskin, 802 Eastern parkway, Brooklyn; Marshall H. Rosett, 525 West End avenue, New York; and Jos. Kaplan, 340 Roebling avenue, Brooklyn.

Frankwyre Productions, Inc.; pictures, musical productions, etc.; capital stock, 200 shares no par value. Harold B. Franklin, 30 Rockefeller plaza; Harry Harris, 580 5th avenue; and Ivan F. Kingman, 30 Rockefeller plaza, all of New York.

Cleveland B. Chase Co., Inc.; radio business; capital stock, 200 shares no par value. Cleveland B. Chase, Oliva G. Chase and Donald H. Miller, all of 424 Madison avenue, New York.

Adirondack Broadcasting Co., Inc., Fort Edward; business of radio broadcasting; capital stock, 200 shares no par value. O. Thompson Griffin, Hudson Falls; George F. Bissell, 100 Warren street, Glens Falls; and Jas. Gibson, Jr., Hudson Falls.

Castles Operating Corp.; pictures, etc.; capital stock, $10,000. J. Charles Zimmerman, Irving Figowitz and Max Gold-stein, all of 325 West 24th street, New York.

King Trading Corp.; general radio business; capital stock, $5,000. Angelo Dominguez, 1022 Tiffany street, Bronx; Harry Levy, 23 Haven avenue, New York; and Dorothy Goodman, 2169 Pacific street, Brooklyn.

Eastern Productions, Inc.; picture business; capital stock, 200 shares no par value. William E. Celestin, Harry A. Colgate and S. Bayard Colgate, all of 522 Fifth avenue, New York.

Permanent Theatre Association, Inc.; pictures, plays, vaudevilles, etc.; capital stock, 100 shares no par value. Frank R. Spitt, 207 Eighth avenue, Brooklyn; Clive Spencer Hoffman, Jr., 1327 Lexington avenue, New York; and Lucy A. Harris, 107-25 132d street, Richmond Hill.

Select Productions, Inc.; pictures; capital stock, $1,000. S. Cantor, H. O. Biele and M. Green, all of 1776 Broadway, New York.

Dissolutions

Berkova Theatrical Enterprises, Inc. Filed by Louis Ehrenberg, 277 Broadway, New York.

Fredova Theatrical Enterprises, Inc. Filed by Louis Ehrenberg, 277 Broadway, New York.

Memberships

Entertainment Apparatus Manufacturers' Association, Inc.

Change of Directors, Provisions, Etc.

Twentieth Century Pictures, Inc.

CALIFORNIA

Sacramento.

Little Theatre of the Highlands. No stock subscribed. Directors: Dion P. Collins, Rea Henderson, Charles E. Bender, Copp P. Collins.

Supreme Pictures Corp. Capital stock, 1,000 shares. Subscribed, $3. Directors: L. Ryan, Barnett Shapiro, Irving Cohn.

Royal Productions, Inc. Capital stock, 1,000 shares. Subscribed, $3. Directors: L. Ryan, Barnett Shapiro, Irving Cohn.

The Players. No capital stock. Directors: Solly Violinsky, John A. Miller, Ed Lee.

Permits to Sell Stock

Fullerton Theatre Corp. Motion picture theatre operating. Authorized to issue all of 100 shares, no par.

OKLAHOMA

Oklahoma City.

Southern States Amusement Co., Oklahoma City. Capital stock, $5,000. Incorporators: Sol Davis, M. E. Herndon and H. J. Rhoades, all of Oklahoma City.

Gavola Novelty Co., Tulsa, Okla. Capital stock, $10,000. Incorporators: H. G. Silvers, Rex B. Hendrix and G. R. Stivers, all of Tulsa.

NORTH CAROLI

Charlotte.

Greenville Theatre Company, Inc. R. B. Wilby and L. M. Savell, of Atlanta; and H. F. Kincey, of Charlotte.

Stock Market

(Continued from page

exchange control measure is more and more being considered of secondary importance.

Market was ripe for a sharp technical rally after big slump on Monday, which came as more or less of a climax to nearly two weeks of declining prices. After hitting a new low for Dow-Jones Industrial averages at 94.47, stocks came back and rose to 97.73 before close. Wednesday again found prices slipping off, but looking steadier at end. Then came a big avalanche of selling on Thursday which shot industrial averages down to 92.14, where they were nearly six points off from resistance level of 98. More than 110 new lows for 1934 were recorded on this day.

Only thing that saved stocks from experiencing a climax day in selling was action of wheat and other grains. Wheat soared the limit of 5c on news of vast damage to wheat caused by drouth and dust storm. Remarkable strength in wheat finally brought a stiffening of prices after 1 o'clock, and short-covering aided materially.

As predicted here last week that any change in Eastman Kodak dividend would be an increase, directors on Wednesday voted $1 quarterly dividend on common, raising it from $3 to $4 annually. Stock rallied early Wednesday from its previous day's low of 87¾ to 90½, but sold off a bit when actual dividend increase was announced. Stock recently has been acting as though increase in dividend rate was in offing. Eastman Kodak was unable to resist general selling of stocks later in week, and wound up with net loss of 1¼.

Of less active amusement issues, Columbia Picture certificates on big board fell off rather badly showing a net loss of 3¼ and winding up only an eighth of a point off bottom at 24⅞. Consolidated Film Industries preferred also looked weak Saturday and was off 1⅞ points net on week. It wound up on bottom at 14⅝, despite favorable quarterly report.

No Reflection on Worth

As was summarized here last week, amusement stocks are most susceptible to seasonable trends in May, June and parts of July, generally selling lower in reflection of usual slump in business during hot summer months. Numerous film issues began showing such a trend even this week though undoubtedly accelerated by general weakness throughout list.

Greatest losses suffered in amusement group follow: Columbia Pict. certificates, off 3¼; Consolidated Film Indust. preferred off 1⅞; Eastman Kodak, off 1¼; Fox Class A, off 1⅜; Loew, common, off 3½; Paramount certificates, off ⅝; Pathe Class A, off 3⅝; Universal pfd., off 3; Radio, common, off ⅝; Warner, common, off 1⅛; Warner Brothers, pfd., off 3. Westinghouse made a new 1934 low of 30⅝ on Saturday and was off 4½ points at close. General Electric, a slow mover, also dipped to 19 and wound up down 1⅝ net.

Consolidated Film Industries, Inc., and subsidiaries, for quarter ended March 31, showed net profit of $317,781, equal to 22c. on common, after dividend requirements on $2 preferred stock. This compares with $265,400 or 12c a share on common in first quarter in 1933.

Col. John S. Hammond was named chairman of reorganized board of directors of Madison Square Garden Corp., during week. Reorganization included resignation of eight directors, including W. F. Carey, former president, and R. F. Hoyt, retiring chairman. New directors included M. H. Aylesworth, president NBC; Sidney J. Weinberg, of Goldman, Sachs, and others prominent in Wall Street. Madison Square Garden stock had its rise previous week on reports of strong reorganization plan but it closed only half point from high registered week before.

Bond market, with exception of gilt-edge liens and some governments, was inclined to follow stock prices downwards. Result was that all amusement bonds excepting Pathe 7s and Loew 6s showed losses. Warners 6s were hardest hit, dropping to 54½ on Saturday for a net loss of 7½ points. Paramount obligations also were badly bent, being off 1⅝ to 3 points net. RKO debentures dropped four points in a day's transaction. Keith 6s slumped to 67⅝ and then rallied to 68⅛ where they were down 1⅝ points net for week. Pathe 7s actually showed a gain of a quarter of a point, while Loew bonds held even at 100½.

While some traders suggested that Thursday's sell-off looked like that one big day which might signal a halt to general decline, subsequent rally that day and later action of market Friday and particularly on Saturday indicated that bottom had not been reached. Market Saturday staggered badly and looked especially weak in view of way prices had slumped earlier in week. Feeling of shrewd traders is that the one big sell-off day has not been encountered and that it may be hovering around the corner. Stale bull account in market was uncovered in drives to lower levels on both Monday and Thursday.

If real crop shortage threatens nation, as time only can really tell, and wheat market continues to climb sensationally, it may prove eventually a big aid to stock market. On the other hand some issues will be hurt should shortage prove of such character as to cut down shipping, hamper farmer buying power and bring real distress. Latter hardly seems possible with huge carry-over of wheat in grain elevators of this country.

Traders expect market to establish a new resistance point somewhere around 90-point mark. A test of strength at the 90-92 level appears to be next step in market.

Summary for Week Ending Saturday May 12

STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate.	high.	Low.	Last.	Net chg.
7⅜	3¼	900	American Seat	4	3¼	4	– ⅜
5¾	2¼	3,000	Consol. Film	4	3¼	3¾	– ¼
31	23	2,800	Columbia P. vtc	28	24⅞	24⅞	–3¼
17½	10⅝	4,100	Consol. Film pfd. (60)	16¼	14⅝	14⅝	–1⅞
90½	70	8,300	Eastman Kodak (4)	91	87⅜	89	–1¼
17½	12¼	12,800	Fox, Class A	15¼	13⅜	14	–1⅜
25¼	18⅜	120,700	Gen. Elec. (60c.)	21	19	19¼	–1⅝
35⅞	25⅝	89,100	Loew (1)	33⅝	28⅝	29¼	–3½
97¼	72	500	Do pref. (6½)	94¼	93½	94	
7	4⅝	3,800	Madison Sq. Garde	6⅝	6⅝	6½	– ⅛
5⅞	1⅞	105,300	Paramount	5	4	4¼	– ⅝
4⅛	1½	17,400	Pathe Exchange	2¾	2⅜	2⅜	– ⅜
24½	21½	27,200	Pathe, Class A	21¾	17½	18	–3⅝
9⅛	6¼	130,300	Radio Corp	8	7	7¼	– ⅝
4½	2¼	17,900	RKO	3¼	2⅜	2⅜	– ⅛
34¾	15	111,700	Radio, pfd. B	135⅝	28⅛	33¾	+3¾
40¼	16¾	110	Universal pfd	40	40	40	–3
8¾	4⅞	65,000	Warner Bros	6⅝	5¼	5⅝	–1⅜
31⅞	18½	100	–Do pfd	25	25	25	–3
47¼	30⅝	...	Westinghouse	36⅝	¶30⅝	31½	–4½

* Paid this year. ing 10 shares. ¶ New 1934 low.

5		300	Universal Pict				
11¼		2,900	Technicolor				
3½		3,200	Trans Lux (10c.)				
13	3¼	$61,000	Gen. Thea. Eq.	10¼	* 8¾	8½	
72	51	48,000	Keith 6's, '40	69¼	67⅝	68⅛	
102	85	67,000	Loew 6's, '41	101	100½	100½	
98⅝	85	22,000	Pathe 7's, '37	96¼	94	95½	+¼
47	30	77,000	Par-Broadway 5½'s, '51	47	42¾	43	–3
54¼	29½	47,000	Par-Fam-Lasky 6's, '47	53	50	50	–1¾
54	28½	40,000	Par-Fam-Lasky 6's, '47	52	46¾	48	–2¼
55	29¼	107,000	Par-Pub 5½'s, '50	53	43¾	49½	–2¾
54	29	299,000	Par-Pub 5½'s, '50	52½	47¾	47¾	–3
41	18½	1,000	RKO debs 6's	32	32	32	–7½
65½	40⅜	389,000	Warner Bros. 6's	62	54½	54½	–7½

OVER THE COUNTER, N. Y.

Bid.		Class A	
¼		it do	

PRODUCE EXCHANGE, N.

..	4,600	Par-Pub	– ⅝

* New 1934 low.

To the Exhibitors of the United States and Canada:

On Monday, June 4th, Carl Laemmle will release LITTLE MAN, WHAT NOW? *with Margaret Sullavan and Douglass Montgomery, the most important picture Frank Borzage has directed since the immortal* SEVENTH HEAVEN.

J. R. GRAINGER

Variety House Reviews

ROXY

(Continued from page 21)

around and got a lot of laughs. Campo is placed in here, singing two numbers in 'one' and then going into full and a switch to a Spanishy costume for the production number, in which Nadine Gay dances with him, both registering well.

Garner Wolf and Hakins, stooges who used to be with Jack Pepper, take 15 minutes off here for clowning purposes and do it well. Jack Eagen does straight for the zanies and a girl tagged Rosemarie does a couple mild cooches and lets herself be chased around. It's rough and wild but funny. Act just back from Europe.

Wesley Eddy, knowing a good spot when he sees one, stops being master of ceremonies here long enough to sing 'The Saint Louis Blues,' which he has done at this house before. He does the song extremely well.

Girls come back in silver and blue outfits for an exceptionally effective finale number with neon-strung wands. It's their best appearance in the show, having been hampered in the big central production number by a modernistic routine which they neither understood nor could manage. This finale fixes everything up and all is forgiven.

Probably a bow on the show should go not only to the pacer, but to the one who supplied the scenery, sets being neat and tiring.

'Bugs in Love,' a Disney Silly Symphony is thrown on the wide screen, which also is used for two shots in the Fox newsreel. With 'Glamour' (U) as the screen feature and an overdose of trailers entire show occupies two hours and 40 minutes. *Kauf.*

PARAMOUNT, B'KLYN

With the house going dark this Thursday (17) the management couldn't see any for pegging up the nut on the current week's stage show, so that besides the regular line of 20 girls the customers have to content themselves with Milton Berle and the Nicholas Bros. The ballerinas do two routines and to keep 'em otherwise interested while the foots and borders are on is solely the business of the Berle and Nicholas combination. And judging from the deportment of the gathering at Saturday's second matinee the deluxer's fadeout week will at least be accompanied by heaps of laughter. 'We're Not Dressing' (Par) is the feature, and the business Saturday afternoon was comparatively good.

Berle spent little time off the stage, even stepping in for an exchange of toe and heel flinging with the Nicholas boys, whose outlay of tootsie rhythm at its dizziest was in itself enough to keep the customers' palms at fever heat. Everything that Berle had to give them was hilarity plus with this mob. From a blackout Berle went monolog, built up to a steady roar via a mess of clowning with the smaller Nicholas lad, maintained the laugh pace with a hotel bit and called it a performance with his hodgepodge of mike impersonations. His labors couldn't have proved more fruitful.

Opening ballet design for the Bob Alton girls was both exceptionally decorative and rhythmically effective. As his closing effort it showed off the director's talents in a big way. *Odec.*

RILEY, FT. WAYNE

Fort Wayne, May 11.

The type of stage presentation which has kept the Riley theatre zooming since last August. Company averaging around 25 persons, including a band which works from the stage, gives a 52-minute show. And with two films added, the program provides nearly a four hour schedule. Most audiences rebel at this in the ace houses, but class which attends this second-run theatre eats this policy up. Located on principal street, too, which also stands it in mighty good favor.

Edward Watkins' current offering is headed by James Hall, who arrived here late from Evansville due to an accident. Eight girls in line, appearing first behind cellophane screens. Most of the following bits are specialties with Warren Turley, accordionist; Anita Conrad, acrobatic dancer; Vincent Hayden, rhythm dancer, and Skeets Genaro, rubber legs feature among the best on the bill. 'Carioca' is used with Thelma Flowers leading entire company. Sets are simple with band taking up most of the extra space. Hall presides as m.c. for the most part.

Riley operates on a 15-25c scale and seats 800. Capacity business throughout week, and has been for nearly a year now. Under Peter Mallers management, which also has theatres in four or five towns around here.

CENTURY, BALTO.

Baltimore, May 11.

This is the first week since mid-February that Loew's standard-bearer is flashing a full-fledged 'name' across the foots. Also, it's the best vaude bill, as an aggregate, that has romped across the rostrum this season. There's a sock in each slot, and the 'name,' Lupe Velez, biffed the boys between the orbs.

Bill broke with Rector and Doreen, classy jaw work by man and nicely complementary aerial swinging by girl. Man hangs suspended by ankle throughout, up near proscenium, and alternates teeth with arm endurance work to lift the gal and her aero-acro paraphernalia while she swoops through the flash whirls.

Geo. Prentice deuced for six mins. with his smart Punch-Judy exhibit. Johnny Lee and 3 Lees tossed nine mins. into the trey for excellent impresh. New turn acquired since last locally surveyed. Nice change of pace noticed, and though fraction repetitious at outset, levels and levies genorous laugh quota right up to the quickening finale.

Miss Velez (New Acts) spanned 20 mins. and was the mint in the mob's julep from entrance. Of all femme pix persons vouchsafed on this town's stages, the Mex maid uncorked by far best brand of entertainment. Probably few in audience knew of her antecedent stage experience; they seemed genuinely surprised when she unwrapped a real stage presence and ability. As conclusion crowd canonaded so furiously she had to linger to appease 'em.

Closer, Peggy Taylor Kitchen Pirates, grand girl-tossing turn was ease on the eyes and a swell last lap to a swell line-up.

'Manhattan Melodrama' (MG) on the screen, plus Metro news. George Wild's trenchmen overture a medley of tunes expressive of the seasonal 'Mother's Day' sentiments. Biz booming matutinal show, opening day.

MET, BROOKLYN

All the way down, including everything, it's a slowly paced show Loew's put on over here this week, while as for box office tension, the cashiers were taking naps Friday night. Not more than 200 people on the lower floor at the peak hour, nine o'clock.

House is occupied solely by a dragged-out N.T.G. revue, billed as from the Paradise restaurant. It won't be much of an ad for that nitery. Not even the showgirls with their gaudy but rare costumes drew a hand, while instead of laughs there were yawns and in place of applause there was, for the most part, silence.

Some response was shown by the small audience when something worthwhile revealed itself, including Indian dance routine by Byrnes and Swanson; Miriam Moran's rhythm number; Mickey Bradford's acrobatic specialty; dance of impressions by the assisting m.c. who was announced as Clinton Ray, or something similar, skating stuff by Mulroy, McNeece and Ridge. But at no time was there any noisy applause.

Scherr brothers do a stew song and dance that's okay, while an unbilled girl offers a novelty eccentric which isn't bad. Principal trouble with this N.T.G. show is that it is about twice as long as it should be, considering the weight of talent it carries. It runs 51 minutes.

Ted Claire acts as m.c., introducing the various people, sometimes a little unclearly, while another chap assists him. Toward the rear, Claire does a dope fiend impression, ending in a dramatic interpretation of a pop. It isn't much.

NTG isn't with this revue, one of the first occasions in which he's absent.

In addition to the feature, 'Laughing Boy' (Metro), over here on first New York run, there is a newsreel, a too long organ community singing interlude and trailers. Trailer on the coming stage show is about as poorly done as they come. *Char.*

PARAMOUNT, L. A.

Los Angeles, May 10.

Diversified stage show this week has the Jay Whidden band plus Arthur Tracy, and a couple other acts thrown in for good measure. Extremely humid weather probably responsible for the drop-off in trade although little on the bill spells b. o.

Sylvia Sidney in '30-Day Princess' not rated a strong draw, and this is Tracy's initial Coast stage booking, although he has considerable following among radio and record fans. Whidden is no stranger to Los Angeles.

Opening has Whidden band concealed behind drapes, front of which have been made to represent a Holland countryside. Set windmill and a pair of steps provide the background for the Fanchon & Marco femmes doing a 'Little Dutch Mill' number, excellently staged by Ada Broadbent.

Orchestra then revealed on movable platform with an attractive ballroom setting giving a sort of balcony effect. Opening instrumentation is 'Baby Take a Bow,' with Lee North vocalizing. Then follows a medley of tunes popularized over the air, with Dick Eccles doing a bit of warbling and Ted Atkinson harmonizing on the trombone. Betty Grable, onetime F&M line girl, is now featured with the Whidden band, and puts over several corking specialties.

Whidden has a pleasing stage personality and works hard all the way, including bits of vocal refrains and a few chords on the violin.

Carl Fisher, introduced as a full-blooded Cherokee Indian, who tickles the ivories with the band, played a couple of his own compositions and after a brief Whidden violin obbligato band goes into a rhumba, with the Grable girl becoming fairly hot. During the dance she broke a brassiere string and it gave her plenty of trouble.

Gary Leon and GiGi, ballroom dancers, execute some dexterous stepping. Act is tastefully dressed and both help to sell the turn. Another routine by Miss Grable and the girls and then a red hot band number featuring Lyle Hart, sax player, in a clever impersonation of Cab Calloway.

Girls back on for a tamborine routine with Leon and GiGi doing an Argentine specialty well performed. Tracy then brought on for four numbers. He was in superb voice and had no trouble clicking for a solid hit.

For finale girls on, all playing the Tracy theme sing, 'Marta,' on accordions, with a colorful effect.

Screen also carried Screen Souvenirs, News and Betty Boop cartoon. *Edwa.*

FOX, BROOKLYN

Mild little stage show in support of 'Whirlpool' (Col), an even milder picture. Budget of the 'Rhythm On Parade' revue can't be very high, with every evidence given that the house is trimming its stage cost. Most noticeable instance of this is the slicing of the house ensemble from 24 girls to 16.

This is the first of Flo Kelly's production efforts since displacing the Oumanskys last week. No improvement is evident, and the same mistakes that were noted here before are still evident. Screwy showmanship's one big inning here this week has Bert Frohman, m.c., doing an overlong sob spiel in commemoration of 'Mothers' Day' and followed shortly afterwards by Senator Murphy's hoke political tirade. The two speeches coming on top of each other at the Saturday afternoon show sounded like a talk marathon.

Senator Murphy, though, is the hit of this show, and running him a close second are Seed and Austin, standard knockabout comedy team with a blonde looker to assist. Their hoke went especially well with the large contingent of children in the audience, though a couple of the blue bits hardly rate juvenile attention.

A fair ballroom team, Crawford and Castle, and Martin LeRoy, singer introed by Frohman as a Brooklyn amateur find, comprise the rest of the presentation. The latter, stationed on the bandstand, delivers one song and faintly pleases. Could stand some vocal coaching to eliminate the noticeable tremolo in his voice.

It is following LeRoy that the presentation's second error comes. Without any break at all Frohman follows the novice with his own singing session. Not only is it poor show construction, but also unfair competition, Frohman's seasoning making him an odds-on favorite against LeRoy.

Ensemble is on for three routines and all of them good, their first with large rubber balls being the standout. Revue in its entirety runs 55 minutes. Biz okay.

Another of Those Spasmodic Cowboy Revivals On; Market Soon Glutted

Studio Placements

Hollywood, May 14.

Charles Judels, Leon Errol, 'Notorious Sophie Lang,' Par.

Howard Green, adapting 'Lemon Drop Kid,' Par.

William Berres, Cent Pure,' MG.

George Lewis, 'Two Heads On A Pillow,' Liberty.

Paul Moss, screen 'Big Broadcast 1934,' Par.

Dore Schary, adapting 'Mississippi,' Par.

Beatrice the Works,' Par.

Tetsui Komai, 'You Belong To Me,' Par.

Donald Meek, Sarah Padden, Raymond Hatton, Raymond Walburn, Ward Bond, John Wray, Arthur Hohl, 'The Defense Rests,' Col.

Grover Jones, Vincent Lawrence collabing screen play, 'One Way Ticket,' Schulberg-Par.

Rose Franken, adapting 'State vs. Elinor Morton,' Fox.

Sally Sandlin, writing dept., Wurtzel-Fox.

Joe Penner, of 1934,' Par.

Sir Guy the World,' Par.

Charles Brackett, 'Her Master's Voice,' Par.

Lewis Foster, scrivening '52 Weeks for Fleurette,' Par.

Harold Shumate, writing an orig 'By Unknown Persons,' Col.

Lois Wilson, Helen Parrish, Dick Winslow, 'Always Tomorrow,' U.

Patricia Ellis, 'Big Hearted Herbert,' WB.

Lyle Talbot, Eugene Pallette, Robert McWade, 'Dragon Murder Case,' WB.

Robert Armstrong, 'Kansas City Princess,' WB.

Lynn Starling, dialoging 'Serenade,' Fox.

Helen Twelvetrees, vs. Elinor Morton,' Fox.

Una Merkel, Charles Ruggles, 'Rear Car,' MG.

Andre Segurola, 'Arabella,' RKO.

Margaret LeVino, reading story material for George Oppenheimer, Goldwyn.

Alexis Thurn-Taxis, adapting 'Me and the King,' Par.

Reginald Barker, directing 'Moonstone,' Mono.

Sidney Blackmer, O. P. Heggie, 'Count of Monte Cristo,' Reliance.

Spencer Bennett, directing, Rose Reisman, supervising, untitled picture, Mayfair.

Mathew Betz, Doane comedy, U.

William Augustin, Edgar Kennedy short, RKO.

Grady Sutton, 'Bachelor Bait,' RKO.

John Eldridge, 'Big Hearted Herbert,' WB.

William Gargan, 'British Agent,' WB.

Dan Templetin, collabing with Cy Bartlett on an orig, Warners.

Dorothy Delle, femme lead with Lee Tracy, 'A Son Comes Home,' Par.

George Walsh, Tyler Brook, Eddie Borden, Fuzzy Knight, 'It Ain't No Sin,' Par.

Will Stanton, 'Bachelor Bait,' RKO.

Kay Johnson, Helen Vinson, 'Afterwards,' RKO.

George Berthelon, producing 'King Kelly of U. S. A.,' Mono.

Joey Ray, 'The Girl Friend,' which win, Rowland produces, Col.

Hardie Albright, 'Two Heads On A Pillow,' which Wm. Nigh directs, Liberty.

Robert Warwick, George Stone, William B. Davidson, 'Dragon Murder Case,' WB.

Paul Porcasi, Walter Armitage, 'British Agent,' WB.

Billy Bletcher, 'What! No Men?' short, WB.

Robert Barrat, 'Hey, Sailor,' WB.

Louise Dresser, Frank Melton, Ned Sparks, Sigmund Roumann, 'Servant's Entrance,' Fox.

Stepin Fetchit, Ned Sparks, Sigmund, 'Marie Gallante,'

Robert Lorraine, ' Hat,' MG.

Ralf Sedan, 'Merry Widow,' MG.

Henry Kolker, '100 Per Cent Pure,' MG.

George Rosener, adapting 'Skeleton in the Closet,' Mascot.

Jack Shutta, Ethel Sykes, John Rand, Broderick O'Farrell, Edwin Le Saint, Lynton Brent, Joe Young 'Half Baked Relations,' Educ.

Paul Kelly, 'Blind Date,' Col.

Mrs. Wallace Reid, supervisor, Mono.

William Lipman, dialoging 'Million Dollar Ransom,' U.

Frank Borzage, directing, Dick Powell, Ruby Keeler, Pat O'Brien, 'Flirtation Walk,' WB.

Dorothy Tree, Charles Wilson, 'Dragon Murder Case,' WB.

Frank Lawton, Heather Angel, leads, 'Mystery of Edwin Drood,' U.

Edgar Selwyn, producing, Brown and Freed writing music, 'Live While You May,' Metro.

Lita Chevret, '100 Percent Pure,' MG.

Edward Martindel, 'Two Heads On a Pillow,' Lib.

Lionel Belmore, Harry Cording, 'Count of Monte Cristo,' Reliance.

Nat Pendleton, Donald Meek, Sarah Padden, Ray Hatton, John Wray, Arthur Hohl, Ray Walberg, 'The Defense Rests,' Col.

Reginald Sharland, 'Shock,' Mono.

Arthur Clayton, Charles Starrett, Claude Gillingwater, Aggie Herring, Alden Chase, Ernest Ballard, Rob-

(Continued on page 67)

Contracts

Hollywood, May 14.

Frank MacDonald, ialog director af Warners, had option lifted for six months.

Peter Milne had his Warners writing pact option taken up for another six months.

RKO gave Sterling Holloway a term pact.

U has closed with Douglass Montgomery for three pix.

Richard Thorpe gets a termer at U.

Norman Taurog gets directorial renewal at Par.

Par has lifted options on Eldred Tidbury and Alfred Delcambre.

Toby Wing's option has been picked by Par.

Par has exercised option for one picture on Carl Brisson.

Charles Sabin contracted by Columbia.

Allan Scott, H. W. Hanneman, Francis Faragoh had options picked up at RKO.

Hollywood, May 14.

Sudden boom in horse opera production has started and there now 14 companies making or about to make Hollywood's oldest type of product.

This surprising interest in mesquiters is almost sure to flood the market, and already some New York laboratories and state right exchanges which picked up the negatives have begun turning them back to producers.

Western producers are answering a demand by exhibs, particularly in the South and Middle West, made three months ago when there was a season shortage.

Only two in the group are majors, rest are indies and most are of the shoestring calibre. Among the 14 are Sol Lesser and John Zanft, who are dickering with Fox for a release on a series starring George O'Brien.

Mascot is a newcomer, preparing a series with Ken Maynard. Universal has Buck Jones, starting in August on a series, and Monogram has John Wayne.

Other producers and their stars are Supreme Pictures (Sam Katzman) starting May 15 on a string with Bob Steele; Marion Kohn and Al Mannon, starring Rex Bell; Willis Kent, due in from New York, to do some with Lane Chandler.

Mortgaged Ranch

P. McGowan, director, has started a western for Master Arts exchange here. It stars Frank Gilmore, a newcomer, who mortgaged his Van Nuys ranch, where film is being shot, to angel the picture.

Bob Hoyt is doing a string with Ed Cobb; Benny Ray alternates Tom Tyler and Jack Perrin for William Steiner in N. Y.; Bob Horner has Bill Cody; Herman Fowler turned out 'Four Bad Men' with Noah Beery, Jr.; Denver Dixon begins a Buddy Roosevelt opera this week, and Bob Tansey has finished six three-reelers for William Pizor release and starts a mess of northwest mounties shortly.

The Exclusive Rights to the Making of Motion Pictures of the

PRIMO CARNERA vs. MAX BAER

World's Heavyweight Championship Contest

to be held at the

MADISON SQUARE GARDEN BOWL

Long Island City, New York

On the Evening of June 14, 1934

Have Been Purchased by the Undersigned

Dated, Chicago, Ill., May 14, 1934

(Signed) HARRY O. VOILER

In Appreciation of
28 Wonderful Consecutive Weeks with
"Fifty Million Frenchmen"
Sincerest Thanks to My Manager and Friend
ANATOLE FRIEDLAND

VENITA GOULD

Closed for Season at
LOEW'S STATE
NEW YORK
Week May 4th

Personal Direction
LARRY PUCK

Film Reviews

THE POOR RICH

(Continued from page 27)

inherit. A wealthy titled family is to arrive, and the woman end of the duo plans to marry her cousin to the Hon. Gwendolyn. They enlist the aid of some of the neighbors, in the familiar fashion. The shooting of a fake swami blows the pretense and everyone marries and they all set up a chicken dinner place on the money realized from the sale of the antique furniture. It's little too much to expect Thelma Todd to accept a low comedian, but the story requires it. The other hitches are more probable.

Story starts off pleasantly, but begins to clutter up toward the middle, with bits kept in just for laughs. Result that the average will tire before the close. This feeling is heightened by a blundering detective whose idea of comedy is yelling his lines. He's literally a pain in the ear. Not well played by Edward Brophy.

Edward Everett Horton is capital as the comedy lead and Edna May Oliver contributes a smooth character bit that's wasted in this story. Grant Mitchell is another who keeps in character in spite of the overstress, but Andy Devine gets a horseplay assignment that handicaps him. Others are good, but they are all swamped by the script. Leila Hyams is excellent.

A little more finesse would have made this a winner. *Chic.*

LILIOM

(FRENCH MADE)

Paris, April 2.

Eric Pommer-Fox Europa production, directed by Fritz Lang. From the story by Franz Molnar; assistant director, J. F. Feydeau; scenario, Robert Liebman; dialog, Bernard Zimmer; music, Jean Lenoir and F. Waxman; photography, Rudolph Mate and Louis Nee. Starring Charles Boyer. Running time, 120 minutes. Presented April 27 simultaneously at Agricultures, Bonaparte and Cine Opera, Paris.

Liliom	Charles Boyer
Julie	Madeleine Ozeray
Mme. Muscat	Florelle
Alfred	Alcover
Sailor	Roland Toutain
Strong Ar	Robert Arnoux
Hollinger	Alexandre Rignault
Commissary	Henri Richard
Purgatory Cop	Barency
Detective	Raoul Marco
Knife Grinder	Antonin Artaud
Clerk	Leon Arvel
Cashier	Rene Stern

Pommer's second French-made needs recutting and shortening, and then it may turn out to be a film worth showing in the French specialized houses in America.

Its local appeal also would be greatly increased by slashing, for it runs two full hours and seems a lot longer. But even as is, it has good local b.o. value, because the trick effect of the closing sequences.

Entire value of the pic, especially for America, is in these last sequences, which show Liliom in a burlesque heaven after his suicide. Shortening operation should be applied to what precedes, so as to make first and middle parts feeders for the end, which is what really counts.

Here the Pommer ex-German outfit has put on a rare bit of screen originality. Liliom is carried to heaven by a couple of Gothic angels in sack suits to appear before his judges, chief of whom is the commissary of police who looked after him on earth. Only he has grown wings.

Musical score, sets and photography of the heaven sequences are beautiful jobs and magnificently co-ordinated by Lang. Beyond its physical beauty, the representation of heaven is a magnificent job of irony, yet handled in a way not to offend religious susceptibilities. On the contrary, it is a religious expression in itself.

Balance of film is very Frenchy, and the whole is a distinctly European production which should make an appeal to select audiences, but will be a toughie to sell to the masses. *Stern.*

CHEATERS

Liberty production and Hollywood release, featuring Bill Boyd, Dorothy Mackaill, and June Collyer. Directed by Phil Rosen. Story, continuity and dialog by Belle Buffington. Suggested by "The Peacock Screen," by Fanny Heaslip Lea. Harry Neumann, Tom Gallagher, camera. At the Mayfair, N. Y., commencing May 10. Running time, 65 mins.

Steve Morris	Bill Boyd
Kay Murray	June Collyer
Mabel	Dorothy Mackaill
K. C. Kelly	Wm. Collier, Sr.
Paul Southern	Alan Mowbray
Detective Sweeney	Guinn Williams

Another of those independent productions in which they pay more money for players and production, but forget to buy a proper script to start with. Might have been a story in this production if smartly written. There is excellent camera work, sets built and lighted like the majors, and good sound, but even in the middle classification it rates as an emergency film.

Story, derived from a good source, is not planned for quick movement nor to engage the sympathies. Difficult to accept the idea of a girl, out on parole after a stretch for a crime she shouldered for her brother, holding interest after planning to gyp a rich man into marriage, and still gaining sympathy because she loves the man who put her up to it. She's allbied by her extreme need and all that, but she just doesn't click, and June Collyer is not able to make her click.

In the same angle there is objection to Bill Boyd, who's going straight when he comes out this time. That's what they all say, but few believe it. Nothing in the story worked to gain real interest in the characters, so it's just some moving around, and rather sluggish movement, at that.

William Collier, Sr., never gets a chance, though he can build on half a chance, and Dorothy Mackaill is in for her name and a walk through part. Smart writing might have saved something of the play; certainly it would have helped the players. As is, it's a filler-inner that will not do better than plug a gap on the screen. It will do little at the b.o. *Chic.*

WEST OF THE DIVIDE

Lone Star production, Monogram release. Produced by Paul Malvern. Directed by R. N. Bradbury. Starring John Wayne. Story by R. N. Bradbury. Photographer, Archie Stout. At Stanley, N. Y., on double bill, May 10-11. Running time, 53 mins.

Ted Hayden	John Wayne
Fay Winter	Virginia Brown Faire
Gentry	Lloyd Whitlock
Dusty Rhodes	George Hayes
Hank	Yakima Canut
Spud	Billy O'Brien

Handsome cowboy stranger disguises himself to solve the long-time murder of his ma and pappy; recovers a long lost brother and intercedes as the hero for a self-possessed ranch girl who wears silk pajamas to bed, in a period when cowhands pistoled each other out of habit. Generic but amusing, getting unsuspected laughs in its most serious moments, thus befitting itself to ornament minor twin bills safely. Only two deaths.

Lots of saddle stuff against repeating scenery and for an unwittingly jolly moment allows a flash of a radio tower to be seen background against supposedly sparsely inhabited mountain region. Frank, simple and unboastful in its mechanical progress.

John Wayne is the hero and Virginia Brown Faire the heroine. Otherwise usually shoddy looking cowhand types presented. The chief villain wears his accustomed riding breeches. *Shan.*

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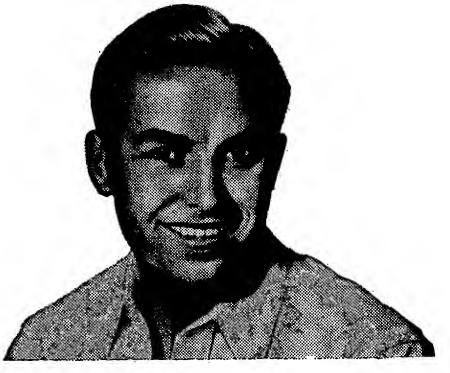

LANNY ROSS

PARAMOUNT PICTURES
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NATIONAL BROADCASTING CORP.

Held Over For 2nd Week at
CAPITOL THEATRE, New York

Leaves for Hollywood May 18 to Start Work in Paramount's

"HER MASTER'S VOICE"

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OLIVE A. WHITE

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Thanks to HARRY PINCUS and PHIL BLOOM
And It Was Nice to Be with Jack Benny for Two Weeks

Picture Possibilities

'Jig Saw'—Favorable

'JIG SAW' (Comedy, Theatre Guild, Barrymore). Crisp lines give this play a chance for screen usage, but relation of some characters would probably have to be changed if reaching Hollywood. *Ibee.*

'Love Kills'—Unfavorable

'LOVE KILLS' (Drama, Ida L. Ehrlich, Forrest). No chance on stage; itto for films. *Ibee.*

'Picnic'—Unfavorable

'PICNIC' (Comedy-drama, Arthur J. Beckhard, National). Mixture of conversational ideas. No comedy nor dramatic highlights. *Ibee.*

'The Milky Way'—Favorable

'THE MILKY WAY' (Comedy, Harmon and Ullman, Cort).—Farcical story of unknown who becomes middleweight boxing champion. Comic situations make it likely screen material.

'I yself'—Unfavorable

'I MYSELF' (Drama, Pearson and Baruch, Mansfield).—Too funereal. Idea somewhat similar to 'Peter Grimm' and 'Outward Bound'. *Ibee.*

'These Two'—Unfavorable

'THESE TWO' (Drama, Casey and Liddle, Miller).—Unbelievable story of rather sad romance, and that switches from one extreme to the other, ending in tragedy. *Ibee.*

'Every Thursday'—Unfavorable

'EVERY THURSDAY' (Comedy, Wee and Leventhal, Royale). Rather mild play with Cinderella-type story. *Ibee.*

TITLE CHANGES

Hollywood, May 14.

'Great American Harem' to 'Bachelor Bait,' RKO.

'Funny Thing Called Love,' to 'Let's Talk It Over,' U.

'Fire Patrol' to 'A Man's Game,' Col

CARDINI

"THE SUAVE DECEIVER"

Held Over Second Week

CAPITOL, NEW YORK

19th Week CASINO DE PAREE

Thanks to Billy Rose

World-Telegram

"Cardini the magician, whose blase manipulations of playing cards and cigarettes is as mystifying as any of the late Houdini's sulkier feats."

ARREST 3 IN PTSBG. THEATRE SABOTAGE

Pittsburgh, May 14.

Three men were arrested here last week in connection with epidemic of bombings in independent houses. Raymond Lohr, Norman Beckley and Charles Hough, all of Wilkinsburg, were nabbed by county detectives upon information provided by Chief of Police James Harris.

Suspects were released on their own recognizance after being questioned by authorities who declared the arrests presage an early solution of bombing outrages.

Dynamiting of dozen theatres here recently reached a climax couple of weeks ago when four houses were bombed, causing about $25,000 damage to film spots and adjoining business establishments.

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IN EFFECTING SUCH AN ASSOCIATION EVERY EFFORT WILL BE MADE TO CREATE AND ATTAIN IMPORTANT RECOGNITION IN WHATEVER BRANCH OF SHOW BUSINESS THIS PERSON IS BEST SUITED FOR. WRITE, GIVING PHONE NUMBER.

ADDRESS BOX 10
CARE OF VARIETY.

Only Newsreels Okay for Chicago Fair's Theatre

Chicago, May 14.

Plans of the World's Fair for a big free open air picture spot look haywire from all angles. Picture companies have unanimously declared they won't sell product to a free al fresco spot at the Fair in competition with regular year-round theatres.

Many exchanges have also stated that they don't believe they'll sell pictures to a World's Fair spot even with admission prices. Figure that it's unfair to the Chicago theatres with heavy year-round investments.

Only angle in World's Fair picture exhibition the exchanges are willing to consider is for a newsreel theatre, whether free or otherwise. Several schemes are now hot for the erection of a small newsreel spot on the Fair grounds with the attraction to be a place to park in cool comfort for 60 minutes or so at 25c a crack.

LIQUIDATION OF D.L.S. SHOWS $1,665,000 LOSS

, May 2.

Liquidation the Deutsche Lichtspiel-Syndikat A.—G. which went into receivership in October, 1932, is reflected by the company's balance July 31, 1933. Only $28,200 assets are carried, the rest of the $1,060,000 having been written off. With a loss of $615,000 carried forward, the total loss thus amounts to $1,665,000.

Six hundred and seventy thousand dollars had to be written off on films which now figure at $32,000 only on the asset side. This sum is merely regarded as an estimate, since future receipts from distribution cannot be judged because of the difficulties confronting utilization of old stock under the anti-double bill ruling.

Stock to the amount of $235,000 has been written off altogether.

Neue Deutsche Lichtspiel Syndikat G.m.b.H., founded on the ruins of the old company in the summer of 1933, handled the utilization of the old company's assets and managed to pay off all small creditors. Negotiations are being carried on with a view of disposing the old film stock for a lump sum. In that case it seems possible that a quota of 3 or 4% may be distributed among the chief creditors hitherto unpaid.

N. D. L. S. is 96% in the hands of Tobis and a group of exhibs, the other 4% being owned by a bank.

Par's Criterion Vamping Till Dietrich Is Ready

Paramount's distributing branch, having a lease of six months on the N. Y. Criterion, is using it up in any way it can. Lease is with the receivers for the mortgagor, the Farmers Loan & Trust.

On Villa's' exit last week, Par turned the Crit into a grind, 25c at all times, marking another for an already cluttered-up Broadway, and will turn stuff product into the house until Dietrich's 'Scarlet Empress' goes in on a two-a-day basis.

Granowsky All-Star Pic

Paris, May 5.

Granowsky, Russian film director, undetered by the expense of 'King Pausole', is now announcing that in 'Moscow Nights', his next, he will make an all star pic for the first time in France.

Has already hired Annabella Spinelly, Harry Baur and Pierre Richard-Willm. Story was specially written for filming by Pierre Benoit of the French Academy.

SOUND SCHOOL

Urged by IBEW on Coast for Two Indie Antagonists

Hollywood, May 14.

With two independent groups of soundmen organized to resist all efforts to force them into any labor organization that is affiliated with the American Federation of Labor, the International Brotherhood of Electrical Workers, Local 40, which holds contracts with major studios covering jurisdiction of the craft for pictures, is combatting the union objectors by endorsing a commercial school for sound recording and motion picture projection.

Endorsement of the school by the IBEW is the first instance of its kind where the union has made such a move. Behind the tieup is seen the determination of the union to place IBEW members in all sound jobs in the studios with the exception of the top positions which require highly trained technicians. IBEW local is recommending to members who are interested in the school, idea being to replace all those sounders who object to joining the union.

Unusual angle to the school's backing by IBEW is seen in the fact that instruction is also offered students in film sound projection. This despite the fact that picture machine operators are under the jurisdiction of the International Alliance of Theatrical tage Employees.

Spot Contest Winner

Hollywood, May 14.

Gwenllian Gill, Paramount search-for-beauty winner, is the lone femme in the cast for Monogram's 'Shock' (Ralph Forbes). Male contingent includes Monroe Owsley, Reginald Sharland, Billy Bevan, Clyde Cook, Douglas Walton, Alex Courtney, Ola Hytten and Montague Shaw.

B&K RENEWS ON LOOP McVICKERS TO NOV. 1

Chicago, May 14.

Balaban & Katz retains the loop McVicker's theatre, having paid off until Nov. 1. Last week B. & K. made payment for the two forthcoming periods May-August and August to November.

Total payment was $80,000, vided into groups of $35,000 $45,000 for the two periods.

THE FAMOUS CANINE COMEDIAN

PETE

THE ORIGINAL "OUR GANG" DOG

Pete, the "Our Gang" Dog, is an actor in a class of his own, and a very high class at that. You'll love him. —Washington Herald.

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WARNER BROS. COMEDIES
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"THE CHICAGO EXAMINER"

LAUGHTER IN ABUNDANCE MARKS NEW PRE-EASTER CARNIVAL AT THE EMPIRE ROOM

By CHARLIE DAWN

The Palmer House is glorifying jugglers in the pre-Easter Carnival, presented last night in the Empire Room. . .glorifying all for laughs.

Building a new show for the Empire Room, in view of past productions, must have been fraught with nerve-wracking moments for the officials in charge. I've seen exceptionally good floor shows at the Palmer, and, unconsciously, I've worried more than little about how the new show would be built.

The idea of having jugglers in a big role might not appear important or even interesting on the surface. Yet the Three Swifts, better-than-ordinary jugglers, with a penchant for comedy, made the houseful of guests laugh last night—and laugh heartily—with their club throwing and comedy chatter plus thrills for those who happened to be sitting at the ringside. The Palmer House management could easily produce a show along stereotyped lines, but apparently the thought of the usual revue wasn't in order.

A SWIFT TRIO

Presenting the Three Swifts, who came to Chicago after a thirty-seven week engagement at the Savoy Hotel, London, would be considered a terrific gamble if the Palmer Housers thought along the lines of the average bright spot operators. But fortunately, they sought the "something different"—and found it in far greater measure than expected when the Swifts took the floor and the complete attention of last night's diners and dancers. Indian clubs—bright red—were the only "props" of the Swifts as they went through their comedy paces. They combined comedy with artistry in juggling and their goings-on made Palmer House patrons laugh loud and long.

THE THREE SWIFTS

20 Weeks at the Hotel Savoy London

5 Weeks at the Palmer House Chicago

NEXT 9 WEEKS PLAYING THE LOEW CIRCUIT

Open for Cafe and Hotel Engagements After July 13

REPRESENTATIVES

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JUST COMPLETED SIX WONDERFUL WEEKS IN CHICAGO—TWO YEARS IN COTTON CLUB, NEW YORK

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ORIENTAL—UPTOWN—SOUTHTOWN—MARBORO—REGAL—GRAND TERRACE CAFÉ

WEEK MAY 4, PARAMOUNT, NEW YORK, (Last Week)
Personal Manager, HERMAN STARK

WEEK MAY 11, PARAMOUNT, BROOKLYN
Representative, PHIL BLOOM

Irving Pl. Performers Win Dismissal, But Mgr. Held on Indecency Charge

Indecent show charges against 10 burlesque principals arrested last March in a police raid on the Irving Place, New York, were discharged in Special Sessions last week on the recommendation of the District Attorney's office. But Abe Potal, I.P. house manager, arrested in the same raid, was held on the same charge for trial May 24 in bail of $500.

District Attorney's office said it had advised Mayor LaGuardia of its opinion as to the guilt of the performers, and that the chief executive had voiced no objections. D. A.'s office stated it did not hold the actors responsible. It's a state law, anyway, that actors cannot be held responsible for objectionable performances.

10 Principals

The 10 performers, mostly strippers, were June St. Claire, Ruth Tieper, Ruth Rose, Nancy Bohn, Margie Hart, Mickey Markwood, Martin Bohn, John Cook, Floyd Halicy and Bert Marion. Their appearance in court was not required, although originally they had been held over for Special Sessions after appearing and waiving examination in magistrate's court.

Reported to have some bearing on the D. A.'s lenient attitude was an official commendation of the New York burlesque managers for the manner in which they have 'cleaned up' their shows lately.

The Irving Place raid, in which License Commissioner Paul Moss accompanied members of the police department and d.a.'s office, climaxed a drive by Moss against allegedly indecent burlesque shows. It resulted in a concerted whitewashing movement by the managers, led by I. H. Herk, who ordered the scrapping of runways among other reforms.

The Irving Place is owned by the family estate of the former New York District Attorney, Thomas C. T. Crain. It is operated in stock burlesque by Max Willner, with I. H. Herk having an interest.

25c Vaudfilm Goes Into Majestic, Chi

Chicago, May 14.

Aaron Jones opens the Majestic June 1 with vaudfilm. Despite original intentions for a band show policy, house goes five acts and pictures, with the band in the pit.

Top admission will likely be 25 cents.

Bert Levey Gets Two

Los Angeles, May 14.

Bert Levey office has added the Kino, Albuquerque, N. M., and the Empire, Victoria, B. C., to its books.

Both stands are for three days each.

HERK IS NOT ELIGIBLE FOR BURLEY AUTHORITY

Washington, May 14.

Election of Code Authority for burlesque industry was reported near today as NRA officials awaited affidavit from National Burlesque Association before setting wheels in motion.

Denying that I. H. Herk, president of N.B.A., is under consideration for appointment as government member, Deputy Administrator William P. Farnsworth said today steps to set up governing body will be taken as soon as figures are received showing number of members of national trade association. Representation will be on proportionate basis, with association probably having majority of the nine places. Herk is out of the question for government post since NRA regulations provide Federal member cannot be actively connected with or have financial interest in the industry.

In New York it has been understood all along by Herk and other members of the managers' association that the Empire wheel head would be a code authority executive secretary.

Likely membership will be six NBA members and three outsiders.

NORTHWEST HAMRICK SPOTS GO NAME VAUDE

Seattle, May 14.

Keighley & Roscoe have been appointed bookers of stage attractions in Seattle, Portland and Tacoma for the John Hamrick theatres. Locally this means the Music Hall; in Portland and Tacoma, the Music Boxes.

Opening major bookings, in conjunction with Fanchon & Marco, are: Duke Ellington band, Portland, currently; Seattle, May 19, and Tacoma, May 26. Ted Lewis ork, Portland, May 19; Seattle, May 26, and Tacoma, June 2. Hamrick houses up admish from 40c to 55c at Music Hall for the stage attractions.

Plan is to have name acts at intervals of two weeks. Kate Smith, Olsen and Johnson are due to follow the Ellington and Lewis bands.

Minor, Root's Flash

Minor and Root, dance team, will head a combination of two or three acts in a minnie unit scheduled to open Friday (18) at the Albee, Brooklyn, and follow into the Palace, N. Y.

Phil loom of Rockwell-O'Keefe office, arranging the act.

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General Executive Offices
LOEW BUILDING
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BOOKING MANAGER

That B'way Jinx

(Continued from page 1)

typical Broadway example. House, normally a $20,000-$22,000 grosser, grabbed $27,000 with Penner. Air comic's deal was $10,000 for himself and the show, plus a percentage split. But percentage was one of those arrangements, calling for a 50-50 division over $31,500. State's record is $40,000, established a few years ago by Jack Dempsey, but doubtful whether it has reached $31,500 since cutting its scale.

ing Arithmetic

But Penner's $10,000 straight, without percentage, increased the average stage show cost by around $5,000, and in addition $1,000 or so over normal was spent by the theatre on advertising. That $6,000 increase in operating overhead for the week resulted in the theatre losing in the neighborhood of $3,000 on the week. The picture that week was 'Catherine the Great.'

Among the radio names who have failed to knock 'em cold in the Broadway picture houses, at top salaries are: Ed Wynn, $10,000; Jack Pearl, $8,500; Roxy and Gang, $10,000. Rest of the list takes in all radio names who have played Broadway, and that means about all radio names.

When the Palace was the Palace a radio name usually meant business, but in these days there weren't half a dozen real names on the air, and these fared not so well on subsequent Broadway picture house appearances.

Some observers have sought to connect the other names' Broadway theatre weakness with the free radio broadcasts available to the metropolitan public. Between the NBC and CBS audience commerci ls, about 25,000 people are drawn to the radio studio shows in New York each week. But surveys have shown the bulk of this attendance to be the non-theatre going type, while even if that analyses were incorrect, it's doubtful whether 25,000 potential theatre-goers out of 7,000,000 could make much difference.

Reason has not been satisfactorily explained, but it remains a fact that New Yorkers won't take the trouble to ride downtown in large numbers to view a radio light in person. Further evidence of this is in the fact that when playing the New York neighborhood theatres the radio names draw as well as they do out of town.

Unlike Broadway, the main streets of the country are partial to air turns, especially local or nearby station fans, who invariably pack 'em in when playing theatres in their home territories.

Same In Chicago

Chicago, May 14.

No special draw for the downtown theatrical district of Chicago in the matter of radio headliners. They do much better, proportionately, in the neighborhood houses than when playing the variety stands on State or Randolph streets. B&K Chicago theatre archives could produce a list of radio personalities who played that big house at fancy figures without upping the grosses enough, if any.

Amos 'n' Andy enjoyed a good week at the Chicago. However this was during the World's Fair last summer and it was noted at the time that the blackface pair while drawing heavily seemed to be getting the tourists rather than native Chicagoans. Thus tending to confirm the validity of the theory that radio personalities do not duplicate their provincial magnetism when appearing at the sophisticated downtown crossroads.

Oddly enough while the radio headliners have, in general, done only fair at the north end of the loop where the big variety houses are located at the opposite end of the loop, 12 blocks away, is that number one sock of broadcasting, the perennial WLS Barn Dance show which fills the Eighth Street theatre twice every Saturday night at 75 cents top and without a motion picture.

Local Faves Okay

Minneapolis, May 14.

Local radio artists are proving ace box-office draws on personal appearances in film houses. 'Tim and Teena,' a local fav on WCCO-CBS for the past two years, has been touring Publix and other houses in the territory, playing two-day stands and clicking.

Publix theatre in St. Cloud, Minn., grossed $1,800 with the attraction on Saturday and Sunday, nearly double usual takings.

City Will Issue Summons in Agents' N. Y. License Test Case, Says Moss

Darrow Report

(Continued from page 5)

enblatt for preparation of answers to criticism about film pact. Gen. Hugh S. Johnson said as soon as all division bosses had rendered their reports he would send his report to the White House and predicted full publicity will result.

Ask Rosy's Ouster

Other developments in this important sector were:

1. Disclosure that report demands immediate ousting of Divisional Administrator Sol Rosenblatt.

2. Disclosure that Darrow group calls for sweeping changes in administrative provisions of film code.

3. Congressional condemnation of President's handling of Darrow findings.

4. Admission that NRA will abandon efforts to codify small intra-state industries and is losing momentum.

Reopening of all codes assaulted by Darrow, particularly the film pact, was under consideration as the least humiliating and most effective means of satisfying complaints investigated and substantiated by Darrow board. eventual overhauling of these pacts is foregone conclusion, but Administration's objective is to delay such action until after Congress has gone home.

A concerted drive to force the Darrow findings into daylight was loosed in Congress immediately after President's refusal to make complete report public. Senators Nye and Borah, whose attacks on Gen. Hugh Johnson's establishment led to creation of the Review Board, openly attacked the Chief Executive and derided his excuse that the report is too voluminous. Nye pointed out that document comprises only 6,000 words and threatened to reveal its contents on the Senate floor if White House does not back up in censorship effort.

Rosy Unruffled

Revelation that the Darrow crowd called for prompt removal of Rosenblatt as unfit, prejudiced, and inefficient brought no expressions of alarm from film code author. 'I'm not worrying about that, Rosy asserted, with air of complete confidence that he can override objections to his conduct and attitude.

Snarl over future of the board was matter of major significance as Darrow revealed intentions of running for several more weeks despite White House statement that board would fold at the end of this month. Another sore spot was the status of John F. Sinclair, sole friend of codes on the board, whose resignation as submitted along with a minority report but has not been accepted. Maintaining that President had accepted Sinclair's withdrawal, Darrow crowd proceeded to elect W. W. Neal of North Carolina vice-chairman in Sinclair's place.

Additional light thrown on manner in which report was prepared last week included revelation that reviewers have called for entirely new method of administering codes and particularly attacked the setup of the film C.A. Alternative plan submitted by Darrow group involves creation of Code Authorities with equal representation for large, small and Government groups. A 5-5-5 Code Authority is recommended for film industry.

Theory behind this suggestion is that capitalistic system has failed to bring stability and orderly conduct; that self-regulation under Government watching has failed; and that only solution to economic problems is equal division of control of industrial affairs. Darrow group tacitly admits that outcome would be virtual Government dictatorship, with little industry reps and Government members of code authorities joining forces to keep big competitors in hand.

Early end of entire NRA organization grew more probable in light of Gen. Johnson's retreat from field of intra-state business where thousands of code violations have gone unpunished and major obstacles have been encountered. This fact, combined with Darrow attack, is expected to result in virtual abolition of the Johnson machine as soon as the Congressional session has ended.

Scrapping of all codes is admittedly a possible consequence of the changed situation, although Johnson expressed the opinion that good features of compacts will continue to live.

Summonses to one or a group of unlicensed agents will be issued this week by License Commissioner Paul Moss of New York for a test case on the Employment Agency Law. Conferences were Saturday (12) by the commissioner with Paul Windels, Corporation Counsel, to go over the law and make sure of the city's case.

While Moss could not say on what day the summonses would be issued, he did state that he is anxious to get it over with as soon as possible, due to the fact that it is getting past the date when the licensing should have taken effect, May 1. He added, however, that around 100 applicants for licenses have come in from the B'way district in the past 12 days, or since he started to issue subpoenas to the agents to appear at his office for private questioning as to their business relations with acts.

50 Subpoenas

About 50 subpoenas issued in the past week to RKO, Loew and indie agents represented by Maurice Goodman and Harold Goldblatt were disregarded, the agents turning them over to their lawyers. Goodman, as he told Moss on May 4, called the License Commissioner as each subpoena came in to inform the city official that the agent it was aimed at would not report downtown.

It is not the intention of the agents' lawyers to abide by Commissioner Moss' test case, when it comes, if the court's decision is in favor of the licensing move and the first legal experiment subject is convicted of evasion of the Employment Agency law. Agents' lawyers contend that each rep's case is different and that Commissioner Moss' first summons may hit outside their clients and reach an agent who is really an agent and should be licensed. Their clients, the lawyers contend, are personal managers.

In the 100 license applications Moss claims to have received, none of the RKO, Loew and indie agents represented by Goodman and Goldblatt is included.

Loew Resumes Vaude In Syr.; House Mgr. To Sub for Penner

Syracuse, May 14.

Loew's State will swing over to a vaude policy on Friday (18), offering Joe Penner and four other acts.

State will do five and six shows daily during the Penner engagement, except on Sunday, when the radio star will be off the bill to fulfill broadcast obligations in New York City. Harry F. Shaw, house manager, will step in to replace Penner on Sunday. He is an old-time trouper.

INTERSTATE TO CLOSE UNTIL COOL WEATHER

Interstate's unit time folds after this week for the duration of the summer. Final unit, Janette Hackett's 'Cheer Up,' opened Dallas Saturday (12).

Sudden heat wave decided Karl Hobiltzelle and Bob O'Donnell, operators, to revert to straight pict until the fall, when units will return to the four weeks of time.

Charlie Freeman, booker, will place attractions in Dallas and Houston for occasional weeks during the hot months when available. Is dickering at present with Sally Rand for a week in each of the two towns on percentage.

Indie Houses Will Continue NVA Drive on Strength of 'Name' Short

Favorable reaction to the NVA talker short, used as a trailer during the NVA Fund drive last week has resulted in an indefinite extension of the drive. In addition to the 2,487 theatres that participated in the regular drive, which ended Friday (12), between 1,000 and 2,000 indie theatres throughout the country will play the short and take up collections during the next three weeks.

Cast in the trailer consists of Walter Huston, Jimmie Durante, Robert Montgomery, Block and Sully and Lanny Ross. Many theatres last week gave it special billing on the strength of the names.

Estimated gross on last week's collections is $200,000, which would exceed the 1933 take by $80,000. But no precise figures are available, since the only reports in thus far are from a few independents and some individual cities. The circuits haven't yet filed their returns.

Budget Obtained

At any rate, the reorganized NVA Fund feels confident that the coming fiscal year's overhead will have been obtained on the drive, with possibly something to spare. Last year's $200,000 operating cost for the Saranac Lake Sanatorium and the New York social end will be considerably reduced this year through economies already effected and more to follow. Harold Rodner, handling the NVA reorganizing for the circuits, expects to have the New York clubroom problem solved this week, with removal from the costly West 46th street clubhouse to be arranged before June 1.

Los Angeles, May 14.

NVA Relief Fund week here wound up with around $3,500 in the till. Three Warner houses collected about $2,000. All spots made four collections daily.

Paramount had a box in the lobby and the take was 30 cents.

What They Thought

Los Angeles, May 14.

Orpheum, one of several local theatres participating in the NVA drive, collected $460.71 for the fund.

Management says many of the customers thought they were dishing out for the NRA.

PERMANENT ORG FOR INDIE REPS.

Independent Vaudeville Artists Representatives' Association, new organization embracing the principal New York indie agents, has commenced to function on a permanent basis. Phil Coscia is president.

Other officers elected last week: Sid Hall, vice-president; Buddy Lee, treasurer, and Don Sherwood, secretary.

On the board of governors are Sam Shepard, Sammy Burke, Bill Schilling, Al Rickard, Lew Sharp and the four officers.

Duals and 7 Acts Is One Way a Theatre Tries to Lick Slump

San Francisco, May 14.

Fox-West Coast with its Fox Orpheum, Oakland, is instituting first-run double bills and seven acts of vaude at 40 cents top.

Oakland situation plenty tough these days. F-WC figures duals the only way to keep even, despite the Orph being the only vaude house in town. It's booked by Bert Levey.

Two pix and vaude go into the RKO Golden Gate here next week (23) at 40 cents, with Levey also booking this spot.

Publix Minnesota Goes In for Occasional Vode

Minneapolis, May 14.

The Minnesota theatre, 4,200-seat ace Publix deluxe in this territory, will offer occasional stage attractions along with pictures. This will make three local theatres with such a policy, the others being the State (Publix) and the Orpheum (Singer). Minnesota this week has Roxy and His Gang, with Mary Pickford scheduled for her first local personal appearance at the same house the week of June 15.

Since reopening, Minnesota, after being closed nearly three years, has operated straight pictures up to this week.

Scollay Out

Boston, May 14.

Scollay set to drop vaude May 19, and go double films for summer.

This will leave stage shows at only Met and Orpheum.

FISHER'S SUMMER TRIO

Arthur Fisher landed three summer spots this past week, all to open with vaude Thursday (17).

Mayfair Gardens, Baltimore, a converted theatre with a Casino de Paree policy, will play four acts on a full-week basis. Theaters in Patchogue and Bayshore, L. I., bearing the names of the towns will play five acts each on a split-week policy.

Grace Moy's Divorce

Hollywood, May 14.

Grace Moy, vaude and screen actress, has filed divorce proceedings in Superior court against Lloyd (Hib) Boston, non-pro.

Miss Moy, who has just been tested by Metro, charged extreme cruelty in her action.

RKO-WB GET $1,700 IN CHICAGO FOR NVA

Chicago, May 14.

NVA collections in Chicago last week amounted to $1,700. Collections were made only by RKO and Warners, the former getting some $750 at its sole Palace theatre, while Warners collected the remainder through its group of southside neighborhood spots.

Balaban & Katz turned down the NVA collections, claiming that it was just an annoyance to the public. Aaron Jones was not even informed about the NVA drive, he claims, and therefore the State-Lake was not included in the drive.

Murphy to Set English Unit on American Base

Bob Murphy will return to England next fall, taking some American talent over with him with a view of producing a variety unit there. He'll import the rhythm section of a stage band, a dance stager, producer and a couple of specialty acts, and build a show of native artists around the U. S. nucleus.

Murphy just got back from London, where he played 11 weeks. He played four weeks out of nine at the Palladium, three of them on repeat bookings. Last week he opened for Loew's for eight weeks, after which he'll do the usual summer lazy bones on the Murphy farm.

Sybil Vane's Cut

Sybil Vane returned to New York from Europe last week after a three-years' absence and immediately went into the Mt. Sinai hospital, where Dr. Goldstien performed an eye operation.

Actress reported doing okay. Operation was long postponed and traceable to a scarlet fever attack when she was a child.

FAY COURTNEY TO ORIENT

Portland, Ore., May 14.

Fay Courtney leaves after her engagement at the Capitol for Shanghai, to appear at the Cani Drome for three months.

CASINO MAKES FULL SWING INTO DUALS

Casino, New York, which went from straight vaude to vaudfilms three weeks ago, completes the cycle May 18, when it drops the stage shows to take on double features.

Indie combine of Haring & Blumenthal and Jack Shapiro continues to operate.

Russell Markert Music Hall's Pro Tem Stager; Leonidoff Vacationing

Markert becomes the stage producer at the Radio City Music Hall for a month, batting for Leon Leonidoff who goes to Europe on vacation this week. Up to yesterday (Monday) afternoon Leonidoff hadn't decided which boat he's going to take, but was sure of going some time during the week.

Markert stages the dances for the Hall's Rockettes (formerly Roxyettes). Like Leonidoff, he came over to Radio City from the old Roxy.

While abroad Leonidoff will combine biz with pleash, combing the Continent for production ideas.

TOM KELLY NAMED AFA REP. IN PHILLY

Philadelphia, May 14.

At a meeting Friday night (11) in Musicians' hall here, the United Entertainers' Association of Philadelphia was formed, with Tom Kelly elected president. Kelly was also appointed local representative of the American Federation of Actors.

Speakers at the meeting included Ralph Whitehead, executive secretary of American Federation of Actors; Harry Calkins, who represented the Musicans' union; J. H. Carson, and Frank Lynch.

State-Lake Returns To Sunday Openings

Chicago, May 14.

State-Lake theatre reverts to Sunday openings this week (20).

Aaron Jones originally opened this house on Sunday, but switched to Friday openings about four months ago. Figures the Sunday debut a better header for the World's Fair mobs.

Seeing No Future for Himself In Vaude, M. Schenck Quitting To Learn Loew-Metro Film End

Marvin Schenck, Loew's vaudeville booking head, is withdrawing from the vaudeville end by gradual stages, preparatory to transferring altogether to the picture and theatre fields. But he'll remain with his own organization, Loew-Metro.

For the time being, Schenck continues officially as the circuit's head booker under the exchange's general manager, J. H. Lubin, but will devote part of his time to duties in the Loew theatre and Metro picture offices. By fall it is expected Schenck will step out altogether, with Sidney Piermont in line to succeed him in the booking office.

Schenck is Lubin's son-in-law and a nephew of Nick and Joe Schenck. A short time ago he had an opportunity to join the latter through a United Artists connection, but declined. He also turned down a recent chance to go to the Coast for Metro in an undefined capacity, preferring to remain in New York and learn the business from the home-office end.

Concurring with other present-day vaudeville bookers, Schenck sees no future for himself in the variety field and feels it is time to step into a more progressive branch of the industry. Another vaudeville booking head, with the same opinion of his future in vaudeville, and who gave up a high salaried job for a change of scenery, was Harold Kemp, who left Warners to go with NBC.

Schenck has been the Loew head booker for 11 years.

One Way Out

Clifford Wayne, who heads a troupe of Sioux Indians, and Ray Shannon were standing on the Palace beach talking last halves and such.

'Well,' said Wayne, 'guess I'll go home and feed my Indians.'

'Why bother?' asked Shannon. 'Let 'em go out and hunt!'

WASH. INVASION TOUGH ON ACTORS

Washington, May 14.

Rush of 500,000 visitors to the capital during the past three weeks hasn't harmed the theatres, but the vaude acts playing it are paying for it in hardships. Crowded condition has been forcing the actors to take their choice of stopping at boarding houses on the city's outskirts, or commute from Alexandria or Baltimore, nearest towns where hotel facilities are available.

Local stage-show houses use about 15 acts a week, and the majority have been living out of town. When a Washington hotel does have an open room, the rates are so high the average act can't afford it. An illustration is the $20-a-day rap at the Willard.

The big show in the upper and lower houses of Congress is drawing most of the visitors. Last week's cherry blossom festival was another tourist attraction.

B&K Holds Cherniavsky

Chicago, May 14.

Josef Cherniavsky remains with the B & K Chicago theatre as orchestra conductor, going into his second year as baton-waver.

Cherniavsky had been set to move over to the nite club Cascades, in the remodeled Auditorium theatre, when B & K prevailed upon him to renew his contract.

Bramson Supervising B.&K. Vaude Bookings For 3 Ace Houses

Chicago, May 14.

Realignment in the booking set-up of B. & K. practically brings Sam Bramson into the main booking office of the circuit to supervise the Oriental, Marbro and Uptown.

Bramson will handle these spots in conjunction with Laurence Golde, who will submit vaude material from the William Morris office in New York. Golde was in for a day last week conferring on general policies.

GOOD ENOUGH REASON WHY PITT'S OFF VODE

Pittsburgh, May 14.

Flurry of stage shows in two downtown deluxers, Penn and Stanley, seems to have petered out as quickly as it started. Only thing in sight is Guy Lombardo's booking at Stanley May 25 with possibility that Penn may get Lupe Velez same date, although not definite.

Penn, with eight weeks of stage shows recently, made money on only two, Joe Penner and Buddy Rogers. Stanley made a little with Eddie Cantor and broke even with Sally Rand.

Aside from these, however, has been plenty costly.

Skater Reynolds as Ind. Democrat Conv. Delegate

Rensseiaer, Ind., May 14.

Earl Reynolds, of the vaude skating team of Reynolds and Donegan, has been nominated as delegate-at-large to the Democratic convention from northwest Indiana.

Reynolds will be a delegate not only to the State Democratic convention, but also to the national convention.

Delmar, Agent

Harry Delmar, actor-producer, leaves for the Coast this week to turn picture agent.

John Bonney, lawyer-backer of 'Delmar's Revels,' bought out Delmar's share in the unit and intends to revive it next season on his own.

Inside Stuff-Vaude

First known time that a white performer replaced a colored actor in an all-colored show occurred at Proctor's, Newark, for the 'Hariem On Parade' unit. He who went out was Danny Small, m.c., because his pay envelope was blank due to i.o.u.'s. His replacement was Hal Fimberg, who wrote a couple of songs for the unit and staged the dances.

Small waited until the overture had started for the last performance before he delivered his ultimatum to Jack Klotz, producer. Bill Robinson, who headlined the revue for the one week, tried to arbitrate the matter without success. So after the pit ork had gone into its third rendition of the overture, Klotz ordered Fimberg to black up.

Tab version of the opera adaptation of 'Emperor Jones' by Eugene O'Neill-Louis Gruenberg is off for the picture houses.

Idea was to get Jules Bledsoe for the titular lead, but apart from the great vocal difficulty to sing the operatic tab three and four times daily in a presentation theatre, the circuits also admitted that their average pit orchestras would be unable to cope with the Gruenberg score.

When Lanny Ross played the Palace, N. Y., some months ago, at $750, a Loew booker looked at the act as a possibility for his house. Report on Ross then was a definite n.g.

Last week Ross completed his second successive seven day stanza at the Capitol, Loew booked, at $2,500.

Minneapolis musicians union decreed that even though the stage entertainment consisted entirely of George Olsen and his orchestra, the State, Publix house, would have to employ a pit orchestra of a minimum of 10 pieces. The theatre didn't use the pit orchestra, but turned over $600, the amount that it would have cost, to the musicians' union.

While Maurice Goodman and Harold Goldblatt are working as a team in legally representing the combined Loew-RKO-indie agents' groups in their battle against the proposed New York City licensing, Goodman is getting a retainer, but Goldblatt is serving gratis.

The library at the NVA Sanatorium, Saranac Lake, N. Y., needs replenishing. Present library has been neglected and most of the books are extremely old. NVA would like actors and others to send books to the San when they are done with them.

Loew agents' association, newly reorganized, is seeking to make a deal for group life and disability insurance for its members, including both franchise holders and associates.

NEW ACTS

AL BERNIE
Impressions
10 Mi
Paramount, N. Y.

Al Bernie is a youngster who has acquired something of a rep around Broadway through (1) being Rudy Vallee's protegee and under his direct personal management; and (2) through working with Vallee at the Hollywood cabaret-restaurant, Broadway nitery. That Vallee's judgment is more than adequately sustained becomes apparent from the gong, for Bernie is an unusually clever mimic. He's a youth in his early 'teens whose stage presence is that of a veteran and whose talents are quite extensive.

He was an individual click in this presentation, although permitted to run too long. Like every youngster, he did everything in the catalog. He runs a gamut of radio numbers, with a dash of screen impressions, starting with 'The Shadow' and through 'The Goldbergs,' Vallee, a hoke soprano, Arliss, Hepburn, Durante, 'Little Caesar,' Joe Penner and a dash of Ed Wynn. It's all good, but some much better than the rest, and in toto too long.

He could forget Arliss, Hepburn, Wynn, the soprano, possibly Vallee (excepting as a salute to his sponsor), and still have plenty on the ball, for the others are the real highlights. His opening 'Shadow,' with the effects of sirens, rat-tat-tat of machine gun, plus the supplementary byplay later on of barnyard calls, etc., afford him ample opportunities for demonstration of his versatility.

Bernie (no relation to Ben) is one of the comparatively new faces around the Broadway deluxers, although enjoying something a newspaper columnist rep because of his long Hollywood nitery engagement, plus the intermittent broadcasts with Vallee. He's corking stage timber having the combined assets of youth and ability to project himself into visible acclaim. *Abel.*

PHIL HARRIS and LEAH RAY
Orchestra, Songs
Paramount, N. Y.

Phil Harris and his orchestra with Leah Ray as featured songstress, supplementing Harris' own vocal abilities, does not figure strictly as a New Act. As a presentation it's a vet on the air and in the smart nite spots on both coasts and in between. But as a stage act there's no record of coverage thereof.

As an indoor rostrum presentation, Harris' bandology is as adaptable to stage as it is to air, hotel or cabaret dance floor; or even to screen, for Harris has made one notable short and a not so notable feature for Radio Pictures.

Here at the Paramount he's billed as with his Palais Royal orchestra. They just closed at the Palais for the summer and have an ether rep to further bolster the booking.

As distinguished as Harris' is Leah Ray's individual performance. She's a looker with charm and a voice, who registers markedly from the front and has likewise evidenced screen ability in a short. Both are unusually effective in the vocal doubles, while Harris' own deep-voiced delivery has previously attracted ether attention and comment. His voice lends itself also to the Bert Williams school of dialectic talk-songs, but he's wise to eschew it because his rangy, romantic personality goes best with the more contemporaneous pops.

Harris-Ray belong in the new ether alumni cycle of those radio attractions who, having built up something of a mike vogue, can go into the picture houses and cash in on it. It's good for once-around for almost any of 'em and good for institutional bookings for the outstanders. Harris orchestra and Miss Ray should attain a place in the latter classification. *Abel.*

GEORGIE TAPPS
Dancers
5 Mins.
Paramount, N. Y.

Georgie Tapps has been around, previously with a quartet of girls and latterly on his own in presentations, but not individually recorded. He's one of the most advanced contemporaneous tapsters with a basic terp ability that compels attention and a youthful personality and style that cements the favorable impression. Tapps is one of those talented hoofing prodigies who will become an overnight sensation in some Broadway show. When the anticipated Broadway musical comedy resurrection materializes next season he may find his ultimate setting, although he's pliable and highly adaptable to any rostrum presentation.

Seemingly the Paramount customers know their taps for their hand-to-hand music interrupted him on occasion. After the first rhythmic number Tapps essayed an announced tap session to 'La Cumparsita,' current tango fav, and registered as handily. *Abel.*

CALIFORNIA REVELS (7)
Dance Flash
11 Mins.; Full (Special)
Academy, N. Y.

Contains nothing by way of specialties that are not generic to acts of its kind. Opens with 6 good looking girls in abbreviated sequins of black and white doing an intro verse. The 'full' drape setting is used all the way even for solo specialties that lose effect against such a broad stage setting. Trick panel above a 6-step stairway centered back ups to reveal a boy and girl who do a swinging tap duet. The one punchful moment is when a trio made up from the line does some military precision stuff. Lighting hardly commendable and the white drapes with black borders used for the setting regardless of what it backgrounds can't be termed apt staging. Finaled here on a 5-act layout and that's all. Act has a good blonde back bender. *Shan.*

MOORE and REVEL
Comedy Dancers
Paramount, N. Y.

This mixed hoke comedy dance combo has been around, but not previously noticed individually, according to the records. And, for the records, working into a picture house presentation, their actual clocking is difficult and must be approximated at around five mins.

The idea's not new, starting legit ballroomology and into the clowning, but Jane Moore's exceedingly funny gondolas and the way she holds those dogs is something new. Their own style, too, is impressive.

After the bright hoke start, Phil Harris' m.c. announcement of the Carioca only brings on another version of the Spanish comedy hoofing in 1934 dress. Withal they're more than averagely satisfactory as a sight laff act, ideal for the big capacities. *Abel.*

HELENE DANI
Singing
11 Mins.; One
Academy, N. Y.

From radio Miss Daniels comes to vaudeville as a soloist of merit and almost a certainty to please everywhere she plays. What retards her from being a definite sock is a routine of songs lacking a standout arrangement and, especially, a lilting rhythm number.

Working behind a mike and with differently tinted pin-spots for each of her six songs, Miss Daniels easily held the audience here through sheer quality of voice. Mellow, smooth timbre of the latter is perfectly adaptable to the ballads she sings. Her general delivery is far above the average of the usual run of ether performers, although she can still strive for greater ease in her arm movements.

In the middle frame here and off to good applause after a set encore.

Glucksman Producing Another Variety Short

E. M. Glucksman's Mentone company is producing another variety short this week at its New York studio.

Bob Hope and Armida top the cast. Title is 'Soup to Nuts.'

Pat West Okay

Pat West, comedian, who was injured while driving to Hollywood, was reported discharged from a Denver hospital last week. Accident happened near Denver, the car being demolished, according to word received by John J. Kemp, who handled the insurance.

Machine was a Ford owned by Bobby Connolly. West was accompanied by the director's Jap valet, who was more seriously hurt.

STOOGERY PERSONALS

Hollywood, May 14.

Howard, Fine and Howard will do two weeks of personals between comedies at Columbia.

Trio opens at the Palace, Chicago, Friday (18), and follows this with a week at the Michigan, Detroit.

DONN ON THE HUNT

Lee Donn, London vaude agent, is in New York. After two weeks will go on to Chicago and Hollywood.

Scouting for talent.

UNIT REVIEWS

MET, BOSTON
('UP POPS THE KING')

Boston, May 12.

'Up Pops the King,' announced as breaking in here has its best asset in John Murray Anderson's monicker as producer. As a show it's n. s. h., needs plenty attention, and smacks as too hastily out of the workshop. Even sets look too new-painty, like garish gewgaws in a toy store.

Before it's gone far, idea pops up it's a cross between human pygmies and grown-ups, and nil happens to change the notion; just a hybrid crossing of Singer's Midgets and man-sized talent with gaudy backgrounds, and both the Lilliputians and the big folk losing caste in the misfit on balance.

Opens with 'Pop Up Hook' number, Ernest McChesney tenoring introduction, Alton girls alding, and midgets filing out of the 'book.' Cleverest bit of business of show. As adults look on, up goes cover of book, scenic castle showing, and parade of pygmies enters from castle door, special hit being the 'beef eaters.' King is the last, the teeny-weeniest of all.

Next, Doc Rockwell comes on with his lecture on human anatomy, and he got plenty laughs with his zany patter, torso model, etc. Promising was the setting for next, a 'cage number,' stage revealed animal arena style, with boxes ranged round such as lions and tigers pose upon. McChesney is the trainer, and the snap of his whip puts the Alton girls through their routines. Meta Carlye, dancer; Delmar Twins and Nita Krebs, comely midget lass, go through a nice adagio routine.

Then a march of the midgets and the grown-ups, colorful but not much else. Rockwell next sits, with king in tiny chair at his side, and patters as Madelyn Meredith and Wes Adams do their ballroom dance stuff. Japanese Garden number is merely cute, then a yellow number, chorines (10) in that color costumes. Kay Picture danced to nice applause.

Hilarity episode was Rockwell's scissoring of titan Barbara Stoll's red gown as she tried to sing.

Flashy mirror set with two small bars for finale, brought suggestion of 'Wonder Bar' inspiration; if so, weak. More song and dance, and best was when center turn-tabled, bringing into view the midget band, which was about the only thing left of the Singer Midget original variety act. Then the ensemble to close. *Libbey.*

MARIE PURL UNIT
(ORPHEUM, LINCOLN)

Lincoln, May 11.

This show has two legs to stand on, but no body, so to speak. During its whole 45 minutes the Julian Stanley Collegians, eight-piece band, featuring Frankie Davis, nut drummer and a burlesquing spring dance trio composed of Billy and Jimmy Harvey and Reggie Vestal, are the only standouts. Other stuff is just fair filler. It suffers from the usual unit trouble of too much dancing and that in jaded routine.

Opus opens full up on the stage band which hots into a medley of college tunes closing with one that's closest home for a good mitting start. Bobby Dyer, m.c., and uke man, introduces the eight James dancers, line of femmes, who do some fairish leg-and-arming to clear the stage for some following funny biz with the m.c., Reggie Vestal, Mickie McGlynn and Marie Purl participating.

Harvey Brothers with four of the line do a fast tap and step aside, allowing Miss McGlynn to sing two numbers. Cute and a looker, she puts her stuff across by personality alone.

Harvey and Dally, mixed team, offer an offtime broken rhythm dance which is pushed off by a trio aping the 'By a Waterfall' pic number. Band whips up the lagging tempo of show at this period and socks over for an encore. Group has an empty bottle-steam calliope bit combined with contortions by Davis that's the gem of the show. Almost immediately afterward comes the spring dance which rated a laugh here and is about as ludicrous as three nut comics could manage.

Dance of the line after this is an Egyptian number is its best, both in lights and novelty. Then finale. Probably would have been better to get the spring dance just ahead of the final flourish, which would send the audience out still shaking.

Show bills a shadow dancer (plume waver in disguise), but she was yanked after the first performance because the powers thought the edge had gone off with five previous acts of that type considered. Haxton Sisters give enough bare flesh to the offering anyhow.

Troupe is owned and was staged by Marie Purl. *Barney.*

PAULINE COOKE
1674 Broadway
STADLER and ROSE
Sixth Month
LONDON—PARIS—GERMANY

Last Week, Tower, Kansas City
This Week
ORIENTAL, CHICAGO
'WHITEY' ROBERTS
Next Week, Lyric, Indianapolis
Dir. FRED ROSENTHAL

RETURN ENGAGEMENT
RKO PALACE, NEW YORK
(This Week, May 11)
CHAS STUART and HARRY LASH

RETURN ENGAGEMENT WITHIN SIX MONTHS
After a Successful Western Tour
JACK ALLEN and BETTY KENT
With Capable Co-operation of JIM and MAUD CARR
RKO PALACE, NEW YORK (This Week, May 11)
Personal Direction MARK LEDDY
RKO ILES INGALS

STILL THE GREATEST CHINESE ACT
OF ITS KIND IN THE WORLD
LONG TACK SAM
Featuring His Daughters
MI-NA and NEE-SA
RKO PALACE, NEW YORK (This Week, May 11)
Direction SIMON AGENCY

FOUR FRANKS
Casino Theatre, New York (This Week, May 11)
NOTE:—We have set our European bookings back to January, 1935, due to our Fair dates, which start August 15.
Personal Direction—SIMON AGENCY

FREDDY SANBORN

VIOLET CARLSON
RKO PALACE, NEW YORK (THIS WEEK, MAY 11)
Personal Representative
WM. S. MACK, Palace Theatre Bldg., New York

Variety Bills

NEXT WEEK (May 18)
THIS WEEK (May 11)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (18)
Vic Oliver
Four to fill)
(11)
Allen & Kent
Paul Gerrits
Violet Carlson
Stuart & Lash
Long Tack Sam
Academy
1st half (18-21)

DES MOINES
Keith's
2d half (22-24)
Sally Rand Co
DETROIT
Fox (18)
Hal LeRoy
Ken Murray
Adler & Bradfor
(Two to fill)
(11)
Gracie Barrie

MILES INGALLS
Presents
PAUL GERRITS
ALLEN and KENT
PALACE, NEW YORK
Now
VIA
LEDDY & SMITH

3 Gay Boys
Millard & Marlin
Frank Richardson
Garner Wolf & H
Mazzone & Keene R
2d half (15-17)
Bickle & Gray Rev
Chaz Chase
Keller Sis & L
Tommy Mack Co
Howard Woods Orc
BROOKLYN
Albee (18)
Jerome Mann
Harris
Leah Ray Orc
(Three to fill)
(11)
Mattison's Rhythms
Ames & Arno
Sims & Bailey
George Beatty
Eddie South Orc
Madison
1st half (18-20)
3 Daveys
Jack Randall Co
(Three to fill)
1st half (12-13)
Arthur Petley
Ruth Ford
Leavitt & Lockwood
Sons & Lynton
Tilyou
1st half (12-13)
Lou Duthers
Hal Chamberlain
Pappy Ezra & Zeke
Joe Phillips
Bickles & Gray Rev
Cedar Rapids
Keith's
2d half (15-17)
Sally Rand Co
CHICAGO
Palace (18)
Show Rev
(11)
Sweet & Low
Ramona
Jack Fulton
Hal LeRoy
CLEVELAND
Palace (18)
Mr & Mrs Crawford
(11)
Mr Jesse Crawford
DAVENPORT
Keith's
1st half (11-14)
Sally Rand Co

Buster West Co
Eddie Garr
Walter Winchell
KANSAS CITY
Mainstreet (18)
George Olsen Orc
Ethel Shutta
NEWARK
Proctor's (18)
Capt Willie Mauss
Frank Conville
Eddie South Orc
Charlie Foy
Ruiz & Bonita
(11)
6 Whirlwinds
I & N Stevens
Vic Oliver
D & E Barstow
Weist & Stanton
NEW BRUNSWICK
Keith's
1st half (19-20)
Lou Duthers
(Three to fill)
1st half (12-13)
Frank Reckless
Bob Nelson
Al Verdi & Thelma
Virginia Watson Co
ROCHESTER
Keith's (18)
Arthur Petley Co
Gracie Barrie
Buster West Co
Radio Rubes
(One to fill)
(11)
Benny Davis Co
SIOUX CITY
Keith's
1st half (18-21)
Sally Rand Co
SYRACUSE
Keith's (18)
Benny Davis Co
(11)
Parker Sandino Co
Milo
Bomby Co
Arren & Broderick
Great Gretanoes
TRENTON
Capitol
1st half (18-21)
Hilton Sis Rev
1st half (11-14)
Bernard Bros & Sis
Bernard & Gray
Neil Kelly
Toto
2d half (15-17)
A Night in Harlem

Loew

NEW YORK CITY
Capitol (18)
Warings Pennsylv's
Boulevard
1st half (18-21)
3 White Flashes
Kirk & Laurence
Wm Hall Co
Doyle & Donnelly
Lynn Burno Co
2d half (22-24)
Laing Bros & M
Rita White

State (18)
Casting Campbells
Gypsy Nina
Carl Shaw Co
Buster Shaver Co
George Givot
L Gay & Reiss Bros
Valencia (18)
Ed Sullivan
Harry Rose
Saxon Sis
Edna Sedgewick
Cackles O'Neill

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
PARAMOUNT BUILDING
This Week: Jane Williams; Chappelle & Carlton

Johnny Lee & 3 L
Sid Marion Co
4 Casting Stars
Orpheum
1st half (18-21)
Arthur LeFeur Co
Foley & LeTure
Samuels Bros Rev
Joe Morris Co
Bomby Gang
2d half (22-24)
Diaz & Powers
Stratf'rd & Mayb'ry
Irene Taylor
Radcliffe & Rogers
Beauvell & Tora R
Paradise (18)
Lewis & Moore
Bob Murphy
Phil Spitalny
(One to fill)
BROOKLYN
Gates Ave.
1st half (18-21)
Laing Bros & M
Robbins Sis
Johnny Lee & 3 L
Sid Marian Co
4 Casting Stars
2d half (22-21)
3 White Flashes
Kirk & Lawrence
Jerome & Ryan
Bobby Pinkus
Lynn Burno Co
Metropolitan (18)
Johnny Perkins U

Cardini
3 Scamps
Lucille Page
Sheila Barrett
BALTIMORE
Century (18)
Seller & Wills
Al Trahan
(Two to fill)
BOSTON
Orpheum (18)
4 Cards
Parker Wynne Co
Roy Smeck
Harry Burns Co
Clifford Wayne Co
JERSEY CITY
Loew's (18)
Greenwich Vil Fol's
NEWARK
State (18)
Spices of 1934
PROVIDENCE
Loew's (18)
4 Gyralls
Gene Marvey
Stone & Lee
3 Swifts
Mann Robinson & M
SYRACUSE
State (18)
Joe Penner Show
WASHINGTON
Fox (18)
DeMay Moore & M
George Prentice
Lupe Velez
Larry Rich Co

Paramount

NEW YORK CITY
Paramount (18)
Dave Apollon Rev
BOSTON
Metropolitan (18)
Bayes & Speck
Long Tack Sam Co
BUFFALO
Buffalo (18)
Hal Sherman Co
Pichianna Tr
Eunice Healy
Poet Prince
CHICAGO
Chicago (18)
Simms & Bailey
Hal Menken
Park & Clifford
(11)
Gloria Swanson
Thurston Hall
Walter Greaza
Ray & Sunshine
Manrine & Norva
Marbro (11)
Solly Ward

Stan Kavanaugh
Harris 2 & L
4 Mullen Sis
Burns Moriarty & B
Oriental (18)
Melson & Irmanette
Rome & Gaut
Dale Rhodes
Gine DeQuincy & L
(11)
Duncan Sis
Will Mahoney
Whitey Roberts
Vernon Craig
Earl LaVere
Rose Twins
Ted Cook
Alton Dancers
Tivoli (18)
Earl LaVere
Stan Kavanaugh
Hudson Wonders
DETROIT
Michigan (18)
Cliff Edwards
Paul Draper

Warner

ELIZABETH
Ritz
1st half (12-15)
H'llyw'd M Box Rev
PHILADELPHIA
Earle (18)
Hollywood Rev
Stuart & Lash
Geo Raft
(11)
Honey Fam
Reynolds & White
Kay Hamilton

Geo Jessel
Seller & Wills
WASHINGTON
Earle (18)
Roye & Maye Rev
Paul Gerritts
F & J Hubert
Pappy Zeke & E
(11)
Jarl Renee & V
Oscar Lorraine
Van Horne Dancers
Cross & Dunn

Independent

CHICAGO
State Lake (11)
Wells & 4 Fays
Harry Savoy
Joe Termini
'Chic' Kennedy
'Pete'
Redford & Wallace
3 Beverly Sis
Vern Buck
HOLLYWOOD
Chinese (indef run)
Gambarelli
Jack Powell

Cookie Bowers
Jackie Hughes
Billy Severin
100 Voice Ens
Grauman Ballet
LOS ANGELES
Orpheum (10)
Larrick & Knapp
Eddie Willis
Gresham & Blake
Mack Jack & Al
Al Herman
3 Little Pigs

Fanchon & Marco

NEW YORK CITY
Roxy (18)
Teddy Bergman
Donnati Tr
Don Ford
Wesley Eddy
Foster Girls
(Others to fill)
PHILADELPHIA
Fox (18)
Bob Hall
Billy Costello
Tom Dick & Harry
Chuck & Chuckles
Gladys Beck
Lane & Buddy
DENVER, COLO.
Orpheum (17)
Street Singer
Mack Jack & Al

Hadj Ali
(10)
F'rt'nello & Cirillini
Ada Duval
Heller & Ripley
LOS ANGELES
Paramount (17)
Kate Smith
Sunkist Ens
(10)
Street Singer
Jay Whidden Bd
Gary Neon & Gigi
Sunkist Ens
SAN FRANCISCO
Orpheum (18)
Ben Bernie Orch
(11)
Ted Lewis
Sunkist Ens

London

Week of May 14

Astoria D. H.
Elliotts
Canterbury M. H.
1st half (14-16)
Jean Florian
Strand & Wells
2d half (17-19)
Knealy Sis
Co as booked
Kit-Kat Rest
3 Wiere Bros
Co as booked
New Victoria
Marie Burke
Palladium
Mills Bros
Sophie Tucker
Dolorez Anee & D
Geo Lacy
Ted Ray
Billy Bennett
Max & Gang
Payne & Hilliard
Will Morris
Hill & Hoffman
Trocadero
Guglielmetti
CLAPTON
Rink
Val Rosing
EALING
B'y Palladium
Fay Dawn
EAST HAM
Kinema
1st half (14-16)
Flack & Lucas
Great Gerard
Harum & Scarum
2d half (17-19)
Eddie Windsor
Co as booked
Premier
3 Matas
Conor & Drake
Effie & Sylvia
EDGEWARE ROAD
Grand
Reid Wayne & Dix
Shaw & Weston
Harry Wulson

FINSBURY PARK
Empire
Harry Roy Bd
Hutch
Ted Ray
Hatton & Manners
Dan Lipton 3
Low & Webster
Blondie Hartley
Red Fred
HAMMERSMITH
Palace
3 Wiere Bros
Fay Dawn
HANLEY
Regent
Al Berlin Bd
HOLLOWAY
Marlborough
Hillcrest 4
ILFORD
Super
3 Matas
Connor & Drake
Effie & Sylvia
ISLINGTON
BLUE HALL
1st half (14-16)
Knealy Sis
Co as booked
2d half (17-19)
Jean Florian
Strand & Wells
KILBURN
Grange
Reid Wayne & Dix
Shaw & Weston
Harry Wulson
LEWISHAM
Palace
3 Carlton Sis
Duncan's Collies
LEYTON
Savoy
Beams Babes
NEW CROSS
Empire
Danny Malone
Florence & Clifton
Lloyd & Betty
24 Crona Babes
Donald Stuart
5 Sherry Bros

Kiraku Bros
Bennett & Williams
Kinema
Murray & Mooney
Turner Twins
Palmers Green
Palmadium
8 Australian Boys
PECKHAM
Palace
Murray & Mooney
Turner Twins
Tower
4 Brownie Boys
PENGE
Empire
Carlisle & Brown
3 Van Strattons
Claude Lester
Edward Victor
Alice & J Day
Lucan & McShane
SHEPHR'D'S BUSH
Pavilion
Margie Clifton & P
3 Virginians

STAMFORD HALL
Regent
Powell & Brett
Hillcrest 4
Moran & Elof
STRATFORD
Broadway
Breams 24 Babes
TOTTENHAM
Palace
Val Rosing
WEST HAM
Kinema
1st half (14-16)
Eddie Windsor
Co as booked
2d half (17-19)
Great Gerard
Flack & Lucas
Harum & Scarum
WIMBLETON
Palais de Dance
Les Elliotts
WOOD GREEN
Palmadium
3 Australian Boys

Provincial

Week of May 14

BRIGHTON
Hippodrome
Layton & Johnstone
F & B Boston
Tracy & Vinette
Tex McLeod
Harvard M & K
Victor Moreton
EDINBURG
Empire
Gene Dennis
Tracey & Hay
Russ Carr
Claude Williams
Cable & Carr
Denver & Davis
Bobby May
Regent
1st half (14-16)
Donelli & Sutton
2d half (17-19)
Du Cross & Babette
4 Draytons
LEITH
Capitol
1st half (14-16)
Du Cross & Babette

4 Draytons
2d half (17-19)
Donelli & Sutton
NEWCASTLE
Empire
E & D Waters
Max Miller
Tom Handley Co
Lil Burgiss
Clapham & Dwyer
Fayre 4
Alec Halls
R & E Myles
NOTTINGHAM
Empire
Geo Formby
Co as booked
WOLVERHAMPT'N
Hippodrome
Louis Armstrong
Huntings
Jack Wynn Co
Addison & Sylvia
David Poole
Lucille Benstead
Ben Said
Mr. Thomas

Cabarets

NEW YORK CITY

Algonquin Hotel
Cookie F'rchild Orc
Jack King
Airane Rest
Ernie Hulst
Bal Musette
Millard & Anita
George Marshal
Pierrots
Madam Georgette
Mme Yvette
Leon Bedore
Apache Orc
Bal Tabarin
Betty Calton
Paco & Estelle
Can-Can Orc
Beaux Arts
Lucien La Riviere
Thomara Doriva
Clara Larinova
Ines La Vall
Clothiel Berryessa
Norman Astwood
Siltan & Mari
Maurice Shaw Orch
Lopez's Hawaiians
Casino de Paree
Frances Williams
Hal LeRoy
Jimmy Savo
Saxon Sis
Holland & June
Gomez & Winona
Cardini
Hinda Wassau
Leon Friedman Orc
Ben Pollock Orch
Casino Town Club
Breez Fletcher
Allan Cales Orc
Central P'k Casino
Eddy Duchin Orc
Florence & Alvarez
Chapeau Rouge
Peppy de Albrew
Frances Maddux
Marian Davis
Galli-Galli
Godoy's Tango Bd
Dick Gasparre's Or
Chateau Cresta
Sedane & Swar
Evelyne Darville
Dave Bernie Orch
Club Kentucky
Yvonne De Brier
Renee Bernardi
Doris Sax
Gene O'Reilly
Bobby Douglas
Kitty Kelly
Edith O'Hallissey
Peggy O'Day
Joe Lewis
Wilma-Novak
Honey Burns
Dorothy Maxine
Helen Lorraine
Hal Thornton
Kentucky Club Orc
Club New Yorker
Jack Rees Orc
Club Richman
Jack Mason Rev
Lido Girls Orc
Commodore Hotel
Isham Jones Orc
Isabel Brown
Cotton Club
C C Rev
Alda Ward
Jimmy Lunceford O
Croydon Hotel
Charles Eckels Orc
Delmonico's
Blanche & Elliott
N Morton & Boys
Sid Tomack
Selma King
Dorothy Van Alst
Satch & Satchel
Joe Venuti & Orch
Dubonnet
Joe Fejer Orc
El Chico
Tanco & Lorca
Las Ajedas
Adelina Duran
Orlando Ricardo

A B C 3
Pilar Arcas
El Morocco
Arthur Brown
Jos C Smith Orch
Menendez Orc
Essex House
Glenn Gray Orc
Gov. Clinton Hotel
Enoch Light Orc
Ha-Ha Club
Danny Healy
Jack White
Jerry Bergan
Lillian Fitzgerald
Roth-Andrews Orch
H'lyw'd Restaurant
Rudy Vallee Orch
Eddie Peabody
Moore & Revel
Beauval & Va
Mickey Brantz
Iris Adrian
Mathea Merryfield
Marion Martin
Druollia Strain
Gene Marvey
Jerry Lester
Holland Tavern
Florence Bender
Elmer Dade
3 Blue Chips
Hotel Dixie
Art Kahn Orc
Hotel Edison
Raginsky Ens
Hotel Gotham
P Van Steeden Orc
Hotel Lexington
Jack Little Orc
Hotel Lincoln
Pancho's Orc
Hotel St. Moritz
Ferdenando Orch
Hotel McAlpin
Sam Robbins Orc
Hotel Montclair
Harold Stern Orc
Mario & Floria
Hotel New Yorker
Charlie Davis Orc
Hausten & Harden
Leeta Lane
Ruby Wright
Hotel Pennsylvania
Don Bestor Orc
Baron & Blair
Hotel Pierre
Jack Denny Orc
Hotel Roosevelt
Rubinoff Orc
Kelly's
Chiquita Venezia
Peggy La Plante
Jeanne McCauley
Evelyn Thawl
Claire Osgood
Danny Higgens
Ira Yarnell
Carlos Lopez
Billy Plaza
Elaine McCoy
Carlos & Marchan
Joe Capella & Orch
Kings Terrace
Sid Tomack
Rich'dson Orc
Leon & Eddie's
Chas Drew Bd
Ron Perry Orch
Maison Royale
Antobal Cubans
Marlborough House
Vivian Vance
Michael Zarin Orc
Mayfair Yacht Club
Walker O'Neill Orc
Dwight Fiske
Mori's Rest
Eddie Davis Orc
Moulin Rouge, B'kn
Larry McMahon
Connie Lang
Eleanore Gardner
Frank Morey

Martin Trini Orch
New Wonder Bar
(Union City)
Ann Pennington
Bernard & Rich
Gale Tracy & L
Lily Lido
Noel Sherman
Billy Arnold
Joe Pape
Edith Lowe
Ernie Golden Orc
Old Roumanian
B Thomashofsky
Regina Zuchenberg
Ethel Bennet
Anna Fiordorovna
Viola Cody Co
Sammy Calton
Dorothy Lee
Helen Dean
Sylvia Strauss
Frances Loring
Hy Lemberg
Ted Edwards
Grabowsky Orch
Palais Royal
Georgie Tapps
3 Ambassadors
Edna Sedgwick
Peggy Strickland
Loomis Sis
Leah Ray
Nitza Vernille
Ina Ray
Jerry Cooper
Machil & LaValle
Phil Harris Orc
Val Olman Orc
Paradise
NTG Rev
Morton Downey
J Johnson Orc
Felicia Sorel
Ann Lee Patterson
Needa Kinkaid
Bruno & Manon
Earl, Jack & B
Johnny Hale
Iva Stewart
Buck & Bubbles
Tess Gardell
Park Central Hotel
Chas Barnett Orc
Petit Palais
Dimitri & Virgil
Biltmore 3
Nan Blackstone
Jolly Coburn Orc
Place Pigaile
Dario & Diane
Marion Chase
H Rosenthal Orc
Don Alphonse Orc
Plaza Hotel
E & J Vernon
Orlando's Orc
Emil Coleman Orc
Restaurant La Rue
Arthur Warren's O
Ritz Tower
Nat Harris Orc
Russian Kretchma
Kuznetzoff & N
Samovar
Mme Nicolina
Radneff
Simon Philipoff
Mon'negro & Dorita
P Zam's Gypsy Bd
Savoy-Plaza
Freddie Martin Orc
Sexnet's Pub
Gertrude Moody
Zora Gray
Pat Whalen
Billy Calligan

Ann Ross
Chris Mechan
Simplon Club
Owen & White
Estelle Taylor
King's Jesters
Wm Farmer Orc
Sherry's
Harry Bush Orc
Mario & Flario
St. Moritz Hotel
Leon Belasco Orch
Wilkins & Meyers
Sheila Barrett
Vercell Sis
St. Regis Hotel
Vincent Lopez Orc
Minor & Root
Surf Club
Jack Myers Orc
Charlotte Murrie
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Jack Murray Orc
Terrace Cafe
Chas Strickland Orc
Henry Fink
Tic Toc Club
Cross & Dunn
R & E Reyes
Sugar Marcel
Mimi Rollins
Pomeroy Girls
Buddy Fishers Orc
Tuscany Hotel
Bela Loblov Orc
Ubangi Club
Dave Martin Orc
Vanderbilt Hotel
Joe Moss Orch
Ward & Hopkins
Village Barn
Anthoni Trini Orc
Beth Challis
Eddie Ray
Geo McGuire
Frances McCoy
Josh Medders
Sir Jack Joyce
3 Octaves
Ruth Delmar
Rose McLean
Village Nut Club
Cliff Clifton Rev
Nutsy Fagan
Bebe Moffee
Louise Mitchell
Allyn Reese
Walsh Bros
Eddie Clifford
Milt Spielman Orc
Waldorf-Astoria
Maurice Cordoba
Margo
Carmen
X Cugat Orc
E Madriguera Orc
Wash Sq. Club
Frank Farrell Orch
Wing Club
Weylin Hotel
Michael Covert Orc
Harriett Lee
3 Jays
Wivel Cafe
Amy Atinsan
Jack Wick
Lillian Lorraine
Ami Pavo
Maldie Du Fresne
La Salle Orch

CHICAGO

Blackhawk
Seymour Simons
Earl Rickard
Chez Paree
Gus Van
The Tick Tocks
Countess V'n Lossen
Maurice & Cordoba
Henry Busse Orc
Club Leisure
Lucio Garcia
Billy Meagher
Joe Manni's Orch
Betty Chase
Jack Sexton Jr
'Sugar' Harolds Or
Club Royale
Lee Morse
3 Racket Cheers
Nellie Nelson
Saita & Annis
Dorothy Wahl
Fritz Miller Orc
College Inn
3 Evans Co-eds
Jackie Heller
Beuvell & Tova
Frankie Masters Or
Congress Hotel
(Joe Urban Room)
Art Kassel
Robert Royce
Cherie & Tomasita
Colosimo's
Julia Lyons
Dorothy Henry
Deronda & Barry
Enrico D'Alba
Eddie Deering
Countess Boriska
Signor Barsoni
Art Buckley
Bob Tinsley Orc
Club Alabam
Trudy Davidson
Eddie Roth Orc
Drake Hotel
Slavic Ballet
Stanley Hickman
Biltmore 3
Frances Willer
Harriet Lindgren
Ruth Lee
The Crusaders
Earl Burtnett Orc
Edgewater Beach
Esther Todd
DeRonda & Barry
Art Carroll
Harry Sosnik Orch
Harry's N. Y. Bar
Joe Buckley
Don Penfield
Germaine LaPierre
Harry Harris
Al Wagner
Billy Meyers
Elmer Schobel
Joe Buckley Orch
Hi-Hat Club
Sunny Gaer
Jimmy Cassidy
Effie Burton
Rick & Snyder
Ruth Barton
Dot Meyers
K-9 Club
Billy Brannon

Half-Pint Jaxon
Ed Casey Orc
Leon La Verde
Earl Partello
George Oliver
Marcel's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Marge & Marie
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Club Minuet
Sylvia Lee
Yvonne Nova
Henry Mack
Adelina Dossena
Frank Sherman
Mural Room
(Brevort Hotel)
Earl Estes
Edgar Rice
Stan Rittoff Orch
Jaros Sis
Nut House
Moe Lee
Jo-Jo
Geo DeCosta
Larry Sherman
Jimmy Lane
"Opera Club"
Edwina Mershon
Lawrence Salerno
Tom Gentry Orch
Jose Rivas Orch
Pierce & Harris
Palmer House
Ted Weems Orch
Lydia & Joresco
Stone & Vernon
4 Calif's
Larry Adler
Abbott Girls
Paramount
Dora Vaughn
Phil White
Julia Gerity
Edna Rush
Miss Harriett
Pearl Trio
Rainbo Gardens
Samovar
Leon Lavarde
Dawn Sis
Lyle Smith Orch
Alice Rydner
Terrace Gardens
Roma Vincent
Ainsley Lambert R
Clyde Lucas Orc
Tin Pan Alley
Al Sanders
Eadie Hayes
Crane Sis
Vernon Craig
Gwen Lorry
Barney Gugle
Stuart Woodbridge
Floyd Townes Orc
Via Lago
Bobby Graham
Crane Russell Orch
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler Bd
225 Club
Al Garbell
Edna Leonard
Billy Richard
Art West
Jean LaMarr

LOS ANGELES

LOS ANGELES
Biltmore Bowl
Hal Roberts Orch
Cafe de Paree
Hacker & Gray
Marguerita Lucille
Sims Sis
Wanda & Dona
Ken Willmarth
Cocoanut Grove
Veloz & Yolanda
Ted Flo-Rito Orch
Club Ballyhoo
Donald Kerr
Anita Faye
Dorothy Ates
Lee McNally
2 Peaches

Donald Faverot Orc
Cotton Club
Ellington Orch
Hollywood Stables
Buchanan Co
Ted & Laurel
Ted Florito
Monia Hol
Joe Lewis rch
Paris Inn
Little Morocco
Pep Pontrelli Orch
Monte Carlo
Jan Wilde
Carla Montel
Rose Valyda
Morello Bros
Shapelle & R 2

Par. Reorg.

(Continued from page 5)

tion. Since common stock is of no legal value in bankruptcy, no one downtown or uptown will venture an opinion on possible outcome.

Kuhn-Loeb's own attorneys and the auditing firm of Price, Waterhouse will work on reorganization, with the bondholder and other committees co-operating.

Plan, when ready, will go to the trustees in Paramount, who as guardians of the bankrupt estate must decide whether it should be sent to the courts for approval or rejection. While the trustees have been co-operating in the assembling of data thus far gathered, they take no other direct part in the reorganization measures to be worked out by K-L and the banking house's associates.

Kuhn-Loeb's Interest

This gives K-L and its creditor allies, including the 12 big banks on the $13,000,000 film-hocking deal, a bigger power than might have been anticipated. Sir William Wiseman may or may not resign from the Paramount boards of which he's a member, though at the K-L offices it was unofficially hinted there was no apparent necessity for resigning since under bankruptcy, boards do not function.

In addition to the Kuhn-Loeb house, the financial weight behind a reorganization includes many big money institutions, plus other big business. There are 12 New York, Chicago, Philadelphia, and Los Angeles banks, into Par for over $13,000,000 on the film-pawning deal. Plus these there is Frank A. Vanderlip as chairman of the bondholders committee. Others in that group include Robert K. Cassatt, heading a large private banking house; Lawrence Stern of Stern & Co., Chicago, which formerly financed B. & K. and has had an important hand in Par matters; Duncan G. Harris, N. Y. realtor; Dr. Julius Klein and Morris L. Ernst, lawyer.

Trading in Par's common stock has not been heavy nor was there any market reaction to the letter made public by the bondholders' protective committee. This was not unexpected.

Bankers on Comm.

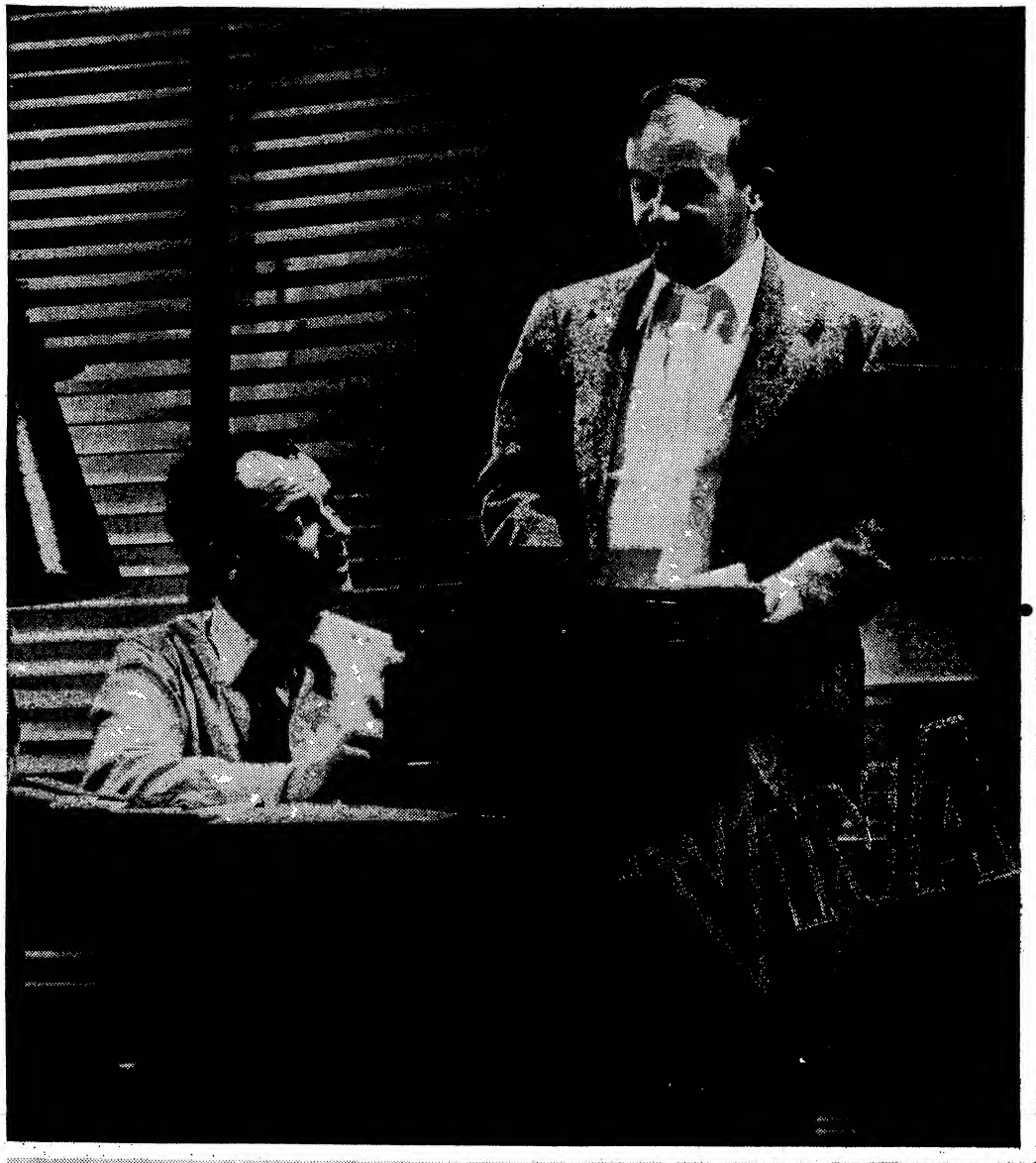
Two bankers are also on the stockholders protective committee, tee, Ruloff E. Cutten and Maurice Newton. Latter is president of Hallgarten & Co., which with Kuhn-Loeb has taken an active part in private financing of Par for many years. Barney Balaban of Chicago is also on that committee.

Bondholder committee letter to bond owners stated that 'the need for early reorganization of Paramount has become increasingly apparent in recent weeks,' adding that 'the problem involves a wide range of difficulties which, in fact, have made an immediate start on the task of special importance.'

Revealing that there are more than 350 subsidiaries, at least one-third of which are in varying degrees of financial difficulty, the letter states that after elimination of duplication, the claims filed against Par exceeded $282,000,000.

Of this amount, to date, a total of around $16,000,000 has been expunged or withdrawn.

In view of the intricacy of the accounting questions involved under a plan of reorganization and various problems in trying to arrive at a fair estimate of values and earnings, the committee has brought in Frederick H. Hardman, former president of the American Institute of Accountants, with sole responsibility to the committee, to observe the data used by Kuhn, Loeb in preparing any plan and to analyze plans or drafts of plans which may be submitted. Also, Dr. Klein will continue to devote substantially all of his time solely on reorganization in behalf of the committee, keeping in close touch at all times with the affairs of Par and with its trustees.



"UNDERWORLD"

BEN HECHT and CHARLES MacARTHUR

writers and producers

Hecht and MacArthur are two of the day's most gifted and successful writers of stage and screen plays. Ben Hecht has authored such hits as "Viva Villa", "Underworld", "Scarface", "Topaze", "Design for Living". Charles MacArthur has written such film successes as "Get Rich Quick Wallingford", "Paid", "Sin of Madelon Claudet", "Rasputin". Together they have written such stage and screen smashes as "Front Page" and "Twentieth Century".

PARAMOUNT

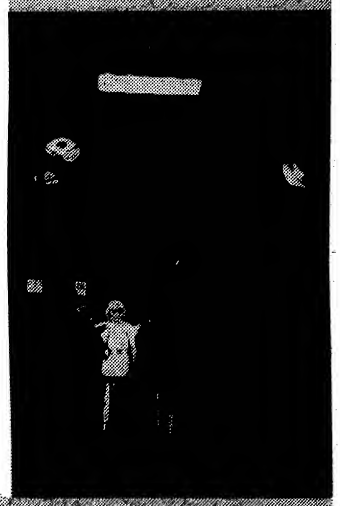
announces four pictures to be produced by BEN HECHT and CHARLES MacARTHUR

• The first of these pictures will be.

"CRIME WITHOUT PASSION"

with Claude Rains and a skilled cast of players. The thrilling and melodramatic story of an intellectual "Scarface" who called himself "Champion of the Damned"

Messrs. HECHT and MacARTHUR will be assisted by a quartette of technical specialists including Lee Garmes, ace cameraman, whose beautiful photography in "Zoo in Budapest", "Shanghai Express" and "Smilin' Thru" made these productions outstanding; Slavko Vorkapich, Hollywood's cutting genius; Arthur Rosson and Albert Johnson, famed scenic designer.



Paramount Pictures

Those Who Think You're Lousey Help Your Publicity, Sez George Burns

By CECELIA AGER

George Burns, all-around champion dipper-inner to pictures, vaude, radio and picture houses, and the boy sage of show biz, has a theory anent the frequency of a performer's appearances before his public. It goes like this, and it's as true for one branch of show biz as another; for the fundamental principles of show biz apply in all its fields: 'It doesn't matter how many pictures you make a year—if they're good. Just as it doesn't matter how long a consecutive time you're on the air—if you're good.

'The fellow who makes one picture a year—he's scared to death to make more. It's like vaude; if you can get off the stage, you've got an act. Anybody can get on—it's getting off that's the trick. Well, this fellow who's frightened to make more than one picture a year—his last picture was his forte exit. That one he knows was okay, but if he goes on again—can he get off? That's what worries him, keeps him from going on again more often. But the fellow who's got something that always gets him off the stage big, he doesn't have to worry, he can go on whenever he likes. Zasu Pitts makes a million pictures a year—and they keep right on loving her. She gets off forte.'

Gracie Allen, sitting listening all curled up in a big chair, nodded her head, said, 'That's right, George.'

So Mr. Burns, who's deeply fond of show biz and doesn't mind talking about it, went on.

'They're awfully nice to you in Hollywood,' Mr. Burns said. 'They came to me after 'Many Happy Returns' was finished and they said to me, 'Mr. Burns, do you mind if we bill Guy Lombardo above you?' So I answered, 'Look in our contract. Is there anything in it about billing?' 'No, why no, there isn't,' they said. 'That's our answer,' I said. I've always held, don't worry about your billing. It doesn't matter how big it is, how little. It's the people in the theatre that bill you; they award you the right size. It's hard to eat billing when you're hungry.'

'Yes, isn't it,' said Miss Gracie Allen politely.

'It's a funny thing,' Mr. Burns reflected. 'You feel a good picture while you're making it. You feel a good broadcast, too.'

Helpful Raps

'Radio,' he said. 'It's a good thing in radio if everybody doesn't like you. If everybody does like you, then there's no comment. They listen; when the program's over they say, 'I like so-and-so.' The other fellow says, 'I like him too.' So that's all, they're finished talking about so-and-so, they go on to something else. So-and-so's dismissed in a minute. But if everybody doesn't like you, someone says he does, someone else shouts you're louzen, there's a fight, and the argument goes on for hours. For hours they're talking about you. The audience adopts you, in radio. You're invited in to dinner, you eat with the family. They're proud of you, when you're good, and they apologize for you if you're bad.'

'Yes, I think it's terribly sweet of them to write to you when you've been bad, just as interestedly as they do when you're good,' said Miss Gracie Allen.

'Ever since we started, at the Hill Street in Newark,' Mr. Burns explained, in response to some remark about sponsor interference, 'we've never had any trouble, we've never made any complaints—we didn't know the people well enough to have trouble. We didn't know the theatre managers, we minded our own business, we got along. It's a nice thing not to know anybody, in the business end of your business. You can't argue with a man you don't know.'

'A man you don't know can't telephone you and say, 'George, I want you to do me a favor, George. George, will you please take it out,' id Miss Gracie Allen helpfully.

'We know actors—that's all,' said Mr. Burns, content.

The Jefferson Is Closed

The Burns and Allen apartment had been, meanwhile, slowly filling with interviewers. 'Publicity,' said Mr. Burns, while hospitably setting out glasses. 'The natural way is the best way. I always remember something Eddie Cantor said to us in our dressing room at the Palace. 'George,' he said, 'get that important that you're news.' When we had the Gracie Allen's brother gag, people used to ask us who was working on it for us. Nobody did. It was natural, and it grew. Let your work publicize you. We try to be a little better next week than this. My friends see me coming, dodge quick. 'Here's that Burns guy,' they whisper. 'He wants to tell a joke.' I drive them nuts, telling jokes, but I'm really breaking in gags. The Jefferson theatre's closed.'

Soon Burns and Allen are going to Europe for a vacation. Miss Allen wants to see Italy, and then they're going to London. Miss Allen's shopping for a beautiful stage dress. A stage dress? 'Well,' Mr. Burns confessed, 'we're going to play a week at the Palladium. We'd feel guilty if we went into London and didn't play a week.'

'TAXI' SCRIPT DISPUTE

WCAU Thi Story imilar

Philadelphia, May 14.

WCAU is burning at alleged similarity between the new Max Baer net work series for Goodrich Rubber and the local Philly show, 'Taxi Meter Listens,' is too pronounced to be just coincidental.

WCAU program, scripted by Arthur Bryan who also handles the CBS 'Bill and Ginger' show, has been running here for months. Show is based on what the cab driver hears in his rounds about the city. Station adds that even the opening sound effect of a taxi meter was thefted.

METRO'S COAST ETHER PLUGS; STUDIO CHORE

Hollywood, May 14.

Metro has inaugurated a regular weekly 15-minute program over KMPC, Beverly Hills, with the idea of plugging its pictures and personalities locally with an air chatter column plus occasional appearance before the mike of contract celebs.

Ernest Van Pelt, in charge of Metro's radio department, is spieling the news stuff. Also planned to use are records from sound tracks of Metro pictures.

TRADEWAYS REPORT DELAYS 711 MOVE

Transfer of the NBC Artists Service back to 711 Fifth Avenue from Radio City has been deferred until Tradeways, Inc., has submitted its report on the bureau. Tradeways spent a couple months giving the network's talent booking office an efficiency going over, observing the duties of each member of the bureau's staff and how the operations of the service interlocked with other departments in the organization.

Moving of RCA Victor into the Fifth Avenue quarters abandoned by NBC has been held up because of complications developed by the film recording phase of the Victor enterprises. Found to be in the way was the city ordinance pertaining to the storage of raw film stock.

CBS Sends Announcer Along for Naval Revue

Washington, May 14.

Fact that the U. S. fleet won't stop between Cuba and N. Y. will give Ted Church, CBS special events boss in Capital, a 10-day trip on high seas. Net is sending him aboard the U. S. S. Lexington in Cuba to sail up the coast and be on hand for a description of the review May 31.

Church will leave here May 20 accompanied by Earle Merryman, engineer. P. D Trout, CBS presidential announcer, will accompany Roosevelt up to the day of review.

NBC Survey Complete

Results of the nationwide survey taken for NBC to determine when the various members of a radio family are home and what they do while around the house are in process of tabulation. Covered by the inquiry were 38 cities.

Bill for the job will come to $20,000.

REDISTRIBUTION URGED BY WLWL

Washington, May 14.

Dispute over allocation of broadcast frequencies to educational and welfare groups, an issue which has precipitated major strife in the Senate, was laid directly before the House Interstate Commerce Committee last week as efforts to perfect the Dill-Rayburn communications control legislation were speeded up.

Proposal to revoke all licenses and redistribute facilities so that non-profit stations would receive 25% of all assignments was presented by Rev. John B. Harney of New York, Superior General of the Paulist Fathers, operators of station WLWL. Father Harney complained that under the present system church, educational, labor and welfare groups receive no opportunity to conduct their work by means of broadcasts.

Although assailed by the American Telephone and Telegraph Co. as too far-reaching and dictatorial, the Rayburn bill—minus most of the objectionable features of the Dill measure—received the qualified endorsement of the National Association of Broadcasters when Henry A. Bellows, CBS vice-president and chairman of the NAB legislative committee, urged passage in virtually the present form and opposed the Paulist Fathers' proposal as confiscatory and impractical.

NBC'S SALES BUILDUP PAMPHLET IN WASH.

Washington, May 14.

Inaugurating a campaign to build up local sponsored programs to replace coin lost by gradual sluffing off of night spot stuff, the NBC commercial office is getting results out of a new four-page weekly pamphlet sent to 600 advertisers, prospects and agencies.

Sheet carries week's programs, with open time or programs available set off by asterisks. Front page lead carries a banner yarn ballyhooing two local NBC stations, WRC and WMAL. Left-hand column uses pic of a current advertiser and a signed article which tells why John Zilch is on air and what success he has gotten out of it. Latter is the kind of testimonial the boys have been trying to get for years and clients fall for getting into print in a big way.

Policy of carrying a story on every new account signed has so intrigued advertisers that most of them follow a decision to go on station with 'Do I get a piece in the bulletin?'

NAB Meets Sept. 10

Executive board of the National Association of Broadcasters on Monday (14) named Cincinnati as the spot for this year's meeting of the membership.

Convention will open Sept. 10 and continue through the 12th.

Bengstons to Europe

Denver, May 14.

Mr. and Mrs. Elmer L. Bengston, of KLZ, have left for a six weeks' trip abroad. They are currently in New York in conferences at Columbia.

Mrs. Bengston's son, George 'Sonny' Reynolds, is accompanying them on the trip. They will land at Naples, and visit Italy, Switzerland, France and England. They will inspect every radio station possible, gathering ideas for KLZ.

Art Wooth, announcer, will sub for Mrs. Bengston as program director.

Air Line News

By Nellie Revell

WGY is a school for announcers. The Schenectady station has given Clyde Kittell, James Wallington and Frank Singiser to NBC; it gave Louis Dean, now with an advertising agency, to Columbia; Warren Munson to WDRC, Hartford; Roland Bradley to WEVD, New York; and L. J. Barnes to WLW, Cincinnati; William Fay to WHAM, Rochester; Lewis Avery to the Buffalo Broadcasting Company.

Scrambled Notes

WOR has applied to Washington for a facsimile transmitting license ....Dick Leibert and Mary Cortland start a commercial for Luden's coughdrops in the fall....'Your Lover', now a sustaining on WOR, will be brought to the air three times weekly over the NBC-WEAF network by Hines Ambrosia....Lillian Carmen, another Al Seigel protege, auditioned for NBC....Ethel Osterhout, member of the program department of WGY since 1924, is leaving to become the bride of Karl Hoffman, chief engineer of the Buffalo Broadcasting Company. Mr. Hoffman was formerly a member of the technical staff of WGY....The Dramatic Guild goes off the air for one performance May 24.

Short Shots

Irene Taylor returns to New York on the 20th, opening at Loew's Orpheum on the 22nd....George Hall will take his Hotel Taft orchestra on a three weeks' vaudeville tour of one-night stands in the South, beginning June 4....Camel cigarettes are due to leave the air June 5....Teddy Bergman is rehearsing for a humorous Chinese character who speaks pidgin English for a forthcoming broadcast....WGY, Schenectady, is originating 45 programs monthly for the NGC-WEAF network ....Ben Alley, who started on the Dill Tobacco show last Friday, is in line for a CBS evening commercial. Alley is still heard over CBS three mornings each week....Kay Seymour of NBC continuity department is in Flower Hospital....Lester Edwards is now with the Jay Faggen publicity corps....Earl Ferris will be married in July....Jerry Cooper has been signed as a CBS tenor and will be heard on his own programs.... Grace Hayes has made her 18-year-old son part of her vaudeville act and will shortly present him on her NBC sustaining programs....James Blakeley, who just went to Hollywood for Columbia pictures, formerly was with CBS in the publicity department....Vic Irwin and his Movieland orchestra will premiere at Longue Vue, Hastings-on-Hudson, with a CBS wire, May 25....Zeke and Ezra have a new 'Pappy' in their act, the former 'Pappy' got homesick and left for California, where he was formerly an an extra on a movie lot and before that a stock actor but never was a hill billy.

Jack Arthur's sponsor for his Wednesday commercial over WEAF had taken another period on Thursdays over WJZ to cover both networks. Arthur is signed to WOR, but all of his commercials are over NBC.... The fact that the Ipana Troubadours have been measured for uniforms is a sure sign of renewal of contract that was up May 12....Play Boys, three-piano team, are to be the nucleus of an orchestra under the direction of Felix Bernard that is to replace Vallee at the Hollywood restaurant....Palmolive show totals well over 100 artists....Harry Salter soon to leave the Hudson Vocalion show....Al Bernard, the NBC minstrel man, is in his 92nd week on an NBC network....Jerome Kern leaves for a six-week vacation of fishing, after which he will come back to make his air debut.

Stand By

James Montgomery Flagg spent several days in the NBC studios recently preparing sketches of artists for the coming issue of Cosmopolitan Magazine. The pictures are now on display in the concourse of the RCA Building....Bud Fisher and his orchestra, playing nightly from the Tic Toc Club of the Park Central Hotel with a WOR wire, have had their contract renewed at the club until September....Herman Timberg is under the management of Rockwell-O'Keefe....Olive White, manager for Lanny Ross, has formed a partnership with Mark Hanna and opened offices....Stuart Eggleston is leaving his present position to become affiliated with Rockwell-O'Keefe....Four Eton Boys just signed for a new steamship summer commercial via CBS....The Yacht Club Boys are playing in Galveston, Texas, and go to the Coast from there.... Announcers David Ross, Paul Douglas, Kenneth Roberts, Andre Baruch, and Harry von Zell, all of CBS, will be seen as well as heard in a short to be filmed at the Paramount Long Island studios....Doris Fisher, daughter of the songwriter, Fred Fisher, signed to sing and play the piano for Harold Stern....Leon Belasco's homecoming was delayed, but he gets in on the Paris today (Tuesday).....Starting June 1, Big Freddy Miller goes commercial for a shaving cream firm with three afternoon spots a week over the NBC red network.

Just Gossip

Charley Born, radio pianist, is to be Irene Taylor's accompanist when she goes on the road....Paul Whiteman's new 'Mystery Singer', Norman Lawlor, is a nephew of Governor Ibra C. Blackwood of South Carolina ....Morton Downey is slated for the Chez Paree in Chicago....Martha Mears is making a film test this week for RKO Pictures....East and Dumke, the Sisters of the Skillet, will stay on the air for Tastyeast all summer....Jeannie Lang may land a mistress of ceremonies-songstress job at a large Chicago hotel spot for the duration of the World's Fair.... Bennett Larson, the Katz agency man, is to handle the Ex-Lax account at CBS....Gene Marvey, WMCA tenor, goes into the Valencia theatre next week....NBC and CBS are both angling for the wire in the new Billy Rose music hall....Joe Haymes plays an engagement in Montreal May 15 as Buddy Rogers orchestra.

Short Notes

Walter Samuels, one of the Play Boys, is writing all of the music for Bobby Sanford's summer revue....Norma Talmadge retired from the screen when sound came in. Yet, according to advices from Columbia, she and Georgie Jessel begin a new CBS sustaining on June 3....Thelma Salzberg, in charge of WOR copyright department, has just returned from a minor operation....Alka Seltzer has renewed its contract with WOR for ten more weeks.

Cantor's New Scribbler

Hollywood, May 14.

Walter Schmidt, on the New Yorker staff, is writing material for Eddie Cantor's radio broadcasts to be resumed in the fall.

Schmidt came here as a junior writer with Hal Roach.

MRS. LINN EXPO P.A.

Chicago, May 14.

Martha Linn has been appointed chief p.a. for two World's Fair attractions, the 'Streets of Shanghai,' and the 'Dutch Village.'

Mrs. Lynn was previously associated with the Lord and Thomas agency.

CBS REVIVING BAND OFFICE IN CHICAGO

CBS Artists Bureau has added two men to its staff of band bookers in the New York office as the latest step taken by the network to expand its orchestra seling operations. Ralph Wonders, the bureau's manager, is slated to visit Chicago soon with a view of re-establishing a band booking office.

Two newcomers to the CBS band department here are Tom Martin and Bruce Powell. Former operated his own band booking business, while Powell once worked for RKO.

LINING UP AGAINST WLW

Engineers Strike, Picket WGAR; Patt Gets Injunction Vs. Union

Cleveland, May 14.

Strike of studio engineers at WGAR, Cleveland subsidiary of NBC, for wage increase ran into a dead-lock when Manager John F. Patt went to court and got an injunction stopping local reps of Electrical Workers Union from picketing obstructively the station's transmitting plant.

Situation became acute, according to Patt, when more than 20 pickets bottled up two engineers in the plant and refused to allow anybody to get in or leave it. At the same time six other engineers did a walk-out unexpectedly, forcing the station off the air for nearly two noon hours. Judge ruled that orderly picketing would be permitted, so union men are still on duty surrounding place.

Union engineers' fight against WGAR began five months ago and no settlement is in sight yet. According to H. J. Bufe, business agent for organization, they are asking for a wage scale of $45 a week for engineers of one year's experience, $50 for men of two year's experince, and $55 for workers of three year's experience. Three other stations in Cleveland have conceded to similar terms. Bufe claims he has been negotiating with Patt since last November, when a strike was first voted upon, and only issued orders for a walk-out when manager refused to come to any definite settlement.

Station has willingly offered engineers a scale of $160 per month for first year, declared Patt in answering union's complaint. Under his compromise they would get $180 a month for second; $200 for third, $220 for fourth year, $240 for fifth, $250 for sixth. Claims under this set-up their wages would average 85% better than the $130 per month figure set by the Federal Radio commission and NRA code.

When six of his 20 technicians engineers walked out, manager called in half-dozen from staff of WJR in Detroit to pinch-hit for the strikers.

Walter Preston Gets Chi CBS Talent Post; Engle Program Chief

Chicago, May 14.

Local CBS has rearranged its talent and program department by shifting Walter Preston to a newly formed section labelled Chicago Artists Bureau. Preston, who has been program director for several years, will busy himself assisting advertising agencies in building new programs, in finding new talent and in the possible booking of CBS talent in theatres.

Replacing Preston at the main program desk will be Holland Engle, while Ben Paley goes in as assistant. Paley, a cousin of president Bill Paley, has been daytime program supervisor. Franklin McCormick takes a step upwards from the announcing staff to become the daytime supe.

Wash.-Oregon Station Managers Talk Network

Seattle, May 14.

Western Broadcasters Association, composed of small independent stations of Washington and Oregon, held its annual convention here last week, discussing suggestions of advertising agencies for a third Pacific Northwest network.

Representatives of 12 stations elected the following association officers: R. T. Evans, KPCB, Seattle, president; Rogan Jones, KVOS, Bellingham, vice-president for Washington; Harry Reid, KXL, Portland, vice-president for Oregon; Bob Priebe, KRSC, Seattle, secretary-treasurer.

NO CBS LETOUTS

Employees Get Happy Message From the Boss

Personnel at CBS will stay intact through the summer. Network not only intends to maintain its present staff through the warm season, when business as a rule drops off substantially, but refrain from making retrenchments along other li

Assurances to this effect were conveyed to department heads last week.

ASK NRA HANDS OFF CODE FOR YEAR

Washington, May 14.

Suggestions that hours of employment be reduced further and wages boosted another notch met a blunt refusal from Radio Broadcasting Code Authority last week when counter-request was made to Gen. Hugh Johnson that the NRA take no action for at least one year to change code provisions.

Backing up James W. Baldwin, its executive officer who several weeks ago termed Johnson idea impracticable and injurious to industry, codists based their nixing of the proposal on these grounds:

(1) Employment of technicians has increased 11.9%; (2) hours of labor have been cut 9.8%; (3) Payrolls have bounded 21.1%; (4) true effects of code have not been sufficiently demonstrated; (5) commercial programs, only basis of revenue, continue to fluctuate materially; (6) employment is at record peak; (7) suggested changes would oppress and eliminate small stations and promote monopolies.

Meanwhile Code Authority was whipping into final form the second part of the report on employment of technicians fearful that document would serve as basis for reopening of code. Facts about conditions of employment do not look so good, it was admitted, and additional provisions may have to be inserted to perfect compact.

CROONER ARRESTED AS TEXAS MURDERER

Dallas, May 14.

J. McAnally, radio crooner and nite club entertainer, has been formally charged with the murder of a patron at the Golden Label cafe last week, after police broke down a fellow employee's ruse to blame an imaginary Negro hijacker.

According to testimony, McAnally, who had been drinking, arose from his seat after finishing a number and flashed a gun with the demand to 'stick 'em up.' All but one man complied. McAnally fired two shots at him when he dashed through a door.

Whether McAnally's 'holdup' was a spree of drunkenness or genuine has not been determined.

Schlitz to N. Y.

Schlitz beer program, spotted on CBS Friday nights, will likely have its point of origin moved from Chicago to New York.

Figured that by having its producing done here the stanza will have a wider range of talent to choose from for the guest spots.

WHAS-WSM-WCKY AND WSB PREPARE

Four Stations Will Sell Time Under Whatever Price WLW Sets for Its 500,000-Watt Service—Expect Cincinnati Super-Power Station to Claim Full Coverage of South

DEFENSIVE

20% Hop

incinnati, May 14.

A temporary boost of 10% in commercial rates for the 500,000-watt WLW will become effective July 1, and late in the fall there will be another boost of around 10%, announces John L. Clark, general manager of the Crosley Radio Corp. broadcasting department. The station jumped May 2 from a 50,000-watter to the world's most powerful radio churner. Its present charge of $990 per hour, after 6 p.m., is tops for air blasting.

Brewing among broadcasters in the south is a rate war that is without precedent in American radiodom. The clash is due to break as soon as WLW, Cincinnati, which two weeks ago went to 500,000 watts, announces its upped scale of rates.

In the jockeying for advantage now going on the Center of Population Group looms as the hub around which the opposition to the Powel Crosley, Jr., operation will rally. Membered in this regional network to date are WHAS, Louisville, 25,000 watts; WSM, Nashville, 50,000 watts, and WCKY, Covington-Cincinnati, 5,000 watts. Another 50,000-watter, WSB, Atlanta, has already indicated its intention to join this trio as part of a selling combination against WLW. Other high-powered outlets are expected to ally themselves with this combine.

WLW's Argument

Spread of the Center of Population combine has been prompted by the anticipation of a potent sales argument that WLW will set up after it has completed a signal survey of its 500,000-watt transmitter. WLW, the opposition figures, will assert that through its super-powered radiation it has achieved 100% coverage of the south. Armed with a survey to back up this claim, WLW is expected to eventually establish an hourly rate somewhere between $1,200 and $1,300, although first rate tilt may be below that.

To meet the competition of WLW for national and sectional business the Center of Population alliance will offer its collective station membership at a rate appreciably under that asked by Ci '' super-powered transmitter.

WLW's Bombing Threat

Cincinnati, May 14.

WLW's 500,000-watt transmitter plant, world's most powerful broadcasting station, has been guarded by deputy sheriffs of two counties and armed employees of the Crosley Radio Corp., owners, since Thursday (10), when authorities received a tip that an attempt to bomb it might be made. Report developed from a threatened strike by workers of Crosley's radio and refrigerator factories not allied with the A. F. of L.

WLW transmitter is at Mason, O., 22 miles north of Cincy. Location is in Warren county, whose officials are being helped by those of Hamilton county, which includes Cincinnati, in the protective step.

Jump of WLW from 50,000 to 500,000 watts was dedicated May 2.

Group-Bowen-World in Merger Of Spot Broadcasting Leaders Likely; ERPI Backing Possible

Merger leadi the field of spot broadcasting, Howe Bowen, Inc., the World Broadcasting System, now looks imminent. Proposition to bring these two elements together as part of the operation Group Broadcasting, Inc., served as a major point of discussion at a four-day meeting here last week of the directors of the GB organizations. Through the consolidation of the Bowen, World and GB enterprises the spot broadcasting phase of the industry, believe the advocates of the move, will be able to present a front as stable and solidified as that of the national networks.

Into the deal Group Broadcasters, a co-operative organization devoted to selling spot broadcasting on the group station plan, would toss its contractual alignment with 27 stations in the basic area. In addition to its sales and time booking setup World would contribute its sound studios, regarded as among the finest in the transcription recording business. Western Electric and its subsidiary, Electrical Research Products, Inc., looms in the picture because of the possibility of WE undertaking to finance the merged project.

In Percy L. Deutsch, head of World, and Scott Howe Bowen himself the GB directors realize that they have the two men chiefly responsible for the development of the use of electrical transcriptions in spot broadcasting as well as the creation of a selling technic for the spot phase of the industry. These two would function in the consolidated project as the idc L.en while a third figure of reputation in the advertising field would be brought in to head up the details and general management of the organization.

Nothing Definite

John Shepard, 3rd, president of Group Broadcasters, declared Saturday (12) that the merger idea had not been worked out in detail, but there was a possibility of its coming to a head within the next month. In the meantime, Shepard said, the GB organization would go along operating as it has the past two months, or since its inception. Under the present GB setup Bowen acts as the project's sales director.

Through the inclusion of the World Broadcasting interests the indie station operators as membered in Group Broadcasters feel that they would be in a position of making a more effective stand in competing with NBC's spread into the field of spot broadcasting.

For three years previous to the advent of the Group Broadcasters plan frequent gestures were made toward a merger of Scott Howe Bowen, Inc., and World Broadcasting, but at no time did these get beyond the stage of preliminary discussions.

SELLINGER JOINS NBC

Will Handle Advertising Agency Contacts for Web

Chicago, May 14.

Henry Sellinger joins the NBC program department on June 15 as talent and production contact with the agencies. In so doing he becomes assistant to Sidney Strotz, head of the program department, and takes some of the load off the Strotz shoulders.

Sellinger was previously radio exec with the Lord and Thomas agency here.

MAY CLOSE CHI DEPT., MOVE WEBER EAST

NBC may close down its stations relations department in Chicago and do all the goodwill contacting of associated outlets out of the New York office. Network's highers-up have this move under discussion.

Principally affected by the concentration of the gladhanding thing in the home office would be Fred Weber, station relations manager of NBC's midwestern division. With his department eliminated in Chicago he would be transferred back to New York and assigned to assist C. L. McCarthy, recently appointed headman of the associated station contacteer.

Underpaid Engineers, Over-Powered Signal, Jams KROW Two Ways

San Francisco, May 14.

Federal Radio Commission has hopped on the indie KROW, Oakland, for allegedly boosting the station's power over the allotted limit of 500 watts at night. Along with the commission's birch rod for the station is that of the NRA code authorities, too, since broadcaster has assertedly been paying its technicians about $60 per month, which is 'way under scale.

Bernard H. Linden, commissioner for this district, refused to deny or confirm the story that KROW's manager had ordered technicians to up the station's power from 500 to 1,000 watts at night, while continuing to log the power at 500. Station has 1,000 watts in daytime.

However, it's understood that the entire story will come up in Washington on May 23, when an oral meeting is slated before the commission on wavelength changes and power increases sought by KROW, KJBS and KQW.

Coast Fav Goes NBC

Hollywoo , May 14.

'Fran Watanabe and Honorable Archie,' a Japanese schoolboy type of daily script show which has been on KNX for three and a half years, also becomes an NBC sustainer today (Monday), being used on stations east of Chicago.

Serial has Eddie Holden, former vaude actor, in the 'Watanabe' part and Reginald Sharland, stage and film player, is 'Archie.'

Broadcast emanates from the NBC studio here Mondays to Fridays at 1:15 to 1:30 p. m. (EST).

L&F TACKING 'FAME' TO CANTOR PROGRAM

Lehn & Fink will shift its 'Hall of Fame' NBC half hour to Columbia the end of this year and tack this program on to the 30-minute show the same firm will build around Eddie Cantor.

Program with Cantor is to run from 8 to 8:30 p.m. Sundays. Then, with the addition of 'Hall of Fame,' Lehn & Fink will make it a full hour of opposition to the Chase & Sanborn presentation on NBC.

Chrysler has the Dorsey Bros. band tagged to do a series of 39 quarter-hour transcriptions. Placement will be on a three a week basis.

Journal's WTMJ-Hearst's WISN in Opp. Battle Stimulate 'Waukee's Music Biz

Milwaukee, Wis., May 14.

The battle is on between Milwaukee's two big radio stations—WTMJ, operated by the Journal and WISN, Hearst-owned.

Since the arrival a couple weeks ago of Ed Harvey from WCAE, Pittsburgh, as station program chief, replacing Harold Burke, Hearst has been pouring cash into WISN and has ordered the local sales staff to step on it.

For the past year or more the WISN forces have sought no remote control spots, because the station sported no band of its own. Now a station orchestra has been installed.

Anticipating this, WTMJ on April 1 started a round-up of spots not before on its schedule. Journal station has always had the Hotel Schroeder dining room, the Futuristic ballroom and Old Heidelberg cafe. Now WTMJ has lined up in addition Toy's chop house, Modernistic ballroom, Eagles' ballroom, Wisconsin roof and Vanities cafe.

WISN has tentatively signed the Riverview ballroom, and will soon have Pick's Club Madrid, former WTMJ; the Chateau Country club and Elks ballroom.

Break for Tooters

Since early in April the Milwaukee musicians' union has added 15 spots to its lists. So big has the demand for orchestras been since spring the union has found it difficult to supply bands for week-end jobs at the smaller cafes. As a result, for the first time in years, the books of the union are open to musicians, and 40 applications for cards have been received in three weeks.

Interest in music has been stimulated through four half-hour programs each week over WTMJ through the co-operation between the radio station and the union. The programs vary from the use of an accordion-bass viol duo to a 60-piece symphony. WTMJ supports an 18-piece orchestra.

WISN is involved in a move to get a longer wave length. If this is accomplished, WHAD, Marquette University station, will no longer cut in for two and three-quarter hours of time over the WISN wave length. At present WISN must leave the air three times daily to permit the university station to operate.

WTMJ is the NBC outlet and WISN is with CBS.

$8 DAILY WIRE TOLL TOO MUCH FOR WSGN

Birmingham, May 14.

Finding that bulletins from the Press-Radio Bureau of the National Publishers Committee would cost the station $8 per day for telegraph charges alone, WSGN has decided to tie up for its newscasts with independent news collecting sources. Through the Radio News Service of America the station will within a few days start receiving short wave bulletins three times daily. WMAZ is already on the air with a local news service. E. M. Henderson, formerly m.e. of the Birmingham News, is in charge of the item garnering and broadcasting on a three time daily basis.

Outlet has no network affiliation, which made it necessary to have the matter contributed by the major press association wired in from New York. For his station, Steve Cisler, WSGN manager, averred, the telegraph charge of around $8 a day was prohibitive.

PURE OIL RENEWS

Minneapolis, May 14.

Pure Oil Co. of this city has renewed its six months' contract for a 15 minutes' ether program six nights a week over WCCO, local Columbia chain station.

Program includes Jack Malerich and his band, a local act, and Cedric Adams, Minneapolis columnist.

NEW KMOX SPIELERS

St. Louis, May 14.

KMOX has added a couple of announcers, Charles Gussman who comes from KFRU of Kansas City, and Maurice Cliffer of Chicago.

Brings the announcing staff to an even 10.

SPOOF SAYLE TAYLOR

WSOC, Charlotte, Ki 'The Voice of Experience'

Charlotte, N. C., May 14.

As a take-off on the 'Voice of Experience,' CBS program, WSOC, local NBC outlet, has originated a local show billed as the 'Voice of Exposure.'

A. C. ('Slufoot') Lochman, blackface minstrel star, does the satire, using a pool eight-ball for the crystal gazing. The dialog is in negro dialect, answering purported letters seeking advice.

Program is sponsored by Arrow beer. A novelty ensemble of piano, marimba and violin furnish music.

2-Hour, 2-Web Show as Plug For Chi Fair

Chicago, May 14.

Radio is going to get about $35,000 of the $465,000 the Chicago State Street Association has raised to plug the World's Fair under the name of 'Keep Chicago Ahead.' Arrangements are being made for a two-hour broadcast over Columbia and National networks on the night of May 25, the night before the Fair gets underway.

Show will run 60 minutes on NBC and follow immediately on CBS. Show will be produced in the local NBC studios for both networks. Figured show will run from 10:30 to 12:30 eastern time.

Networks and the committee are working on angles whereby most of the talent will be donated by local and national sponsors with locally produced shows.

World's Fair itself is keeping hands-off on the advertising expenditure matter. Is fearful of getting involved in a position where newspapers and other media not getting any advertising schedules might kick back by cutting down on Fair publicity. As presently set up the World's Fair itself has no direct connection with the placing of any of the advertising.

SESAC Brings Infringement Suit Against Loew (WHN)

Loew Booking Agency, Inc., as operator of WHN, was instructed by Judge Patterson in the New York Federal Court last week to furnish the Society of European Stage Authors and Composers with the answers to a series of questions. SESAC wants the info in connection with an infringement of copyright suit it has brought against the Loew station.

Performing rights outfit claims that WHN used some musical numbers controlled by SESAC without obtaining a license.

Phil Spitalny Vocal Find Set for Cheramy Acct.

Maxine, a Phil Spitalny warbling discovery, starts a weekly quarter hour series for Cheramy cosmetics on CBS this Friday (18). Towns scheduled to get the program are New York, Boston, Chicago, Cleveland, Philadelphia, Pittsburgh, Detroit, Washington, Baltimore and Hartford.

Lawrence C. Gumbinner is the agency and 10.30 p.m. EDST the time of release.

Mohawk's Vacation

Mohawk Carpet Mills will call it a run June 14 for the Tuesday and Thursday a.m. frame it has been supporting on NBC's red (WEAF) link since the middle of March.

Floor covering maker plans to come back on the same network when the clocks return to standard time telling.

Bernie O.K. for Sound

Hollywood, May 14.

Ben Bernie had little trouble with his tonsil divorcement last week in Good Samaritan hospital and is expected to return to the air Tuesday (15).

NBC MAY TAKE OVER VICTOR WAXWORKS

NBC's sales heads are still debating the advisability of taking over the physical setup of RCA-Victor's transcription department. As the relationship of the two RCA subsids now stand NBC has on its payroll the sales and production heads of Victor's transcription division, Frank Walker, and D. L. Egner, respectively. This pair came over when the network extended its operation to the spot broadcasting field a couple months ago.

With the radio phase of Victor's disc cutting business in the hands of NBC clients taking the transcription service would by network policy be limited to placing the Victor stencillings on outlets operated by or affiliated with NBC.

Here and There

KFRC, San Francisco, reorganization of the sales department just completed by Arthur J. Kemp, northern California sales manager for the Don Lee network, who has named Hassel W. Smith national ad chief in charge of national sales for the territory and Amory Eckley retail ad chief.

Harold Peary, reader, character player and singer, who was last in Wheatenaville's sketch and free lancing on other stations, is back with NBC, San Francisco.

Radio Bacon, WAAW, Omaha, novelty piano player, goes to the Pacific coast for part in a Fanchon and Marco unit.

KTSA, San Francisco, used by Guy Lombardo and his aggregation playing the regular Robert Burns program.

P. Duff and Sons, packer of a gingerbread dough, has had added four more stations to the list carrying its five-minute transcription, 'Mrs. Reilly.' Outlets are WBZ, Boston; WBZA, Springfield; WOR, Newark, and WTAM, Cleveland. Contracts are for 13 weeks and at the rate of three releases a week.

Lawrence King is back singing at KNX, Los Angeles, after a session at the Mark Hopkins hotel in San Francisco.

Freeman Lang is moving his discing studios from Los Angeles to enlarged quarters in Hollywood.

Ted White, formerly at KHJ, is a new staff tenor at KMTR, Hollywood.

Henry and Percy will return to the air again after being off for several months. They will be heard over WSGN, Burmingham.

Lasses White All-Star Minstrels, WSM, Nashville, started a new series May 9 for the Standard Oil of Louisiana.

Raymond C. Hammett is seeking permission to move WAMC, located at Anniston, to Selma, Alabama. It was formerly located at Talladega.

Troy Broadcasting Company has been granted a temporary permit to operate WHET at Dothan, Alabama, from 7:30 to 10:30 p.m.

Memphis Cotton Carnival will be broadcast over the blue and red network of NBC May 16 through WMC, Memphis. Confirmation has been received by Henry Slazick, WMC manager.

Inside Stuff—Radio

Latest to throw rocks at advertising's precocious child, broadcasting, is John Rorty. In a 32-page pamphlet this writer on political and economic subjects declares: 'In its essence the charge leveled against the American system of advertising-subsidized radio broadcasting is that it is drunk and disorderly'.

Rorty does not bring out anything particularly new. His summation against broadcasting follows the general trend of all previous anti-radio pamphleteering. Even some of the quotations and cases have been cited before. Americans in general will probably not be disturbed by the inequality of political opportunity for broadcasting complained of.

There are plenty of individuals and groups attacking radio. That these various elements may temporarily unite, each for a different reason, to jam through changes is possible. In attacking the general nature and quality of radio programs practically all the anti-radio groups brush aside, or ignore completely, the fact that radio, for all its admitted faults, does employ the best talent from the rest of show business.

It seems hard to believe that broadcasting is so dull or unworthy of public appreciation as the belittlers would indicate. Certainly there is a vast amount of merit seeded in the clay. If radio entertainment frequently is moronic in tone there is strong reason to believe that the bulk of the radio audience is also a bit on the under-side of intellectualism.

Hearst newspaper policy is torn between two elements as regards radio, with the ether apparently winning out through more and more space being devoted by those papers to broadcasting activities. This is predicated on local situations where managing editors ordain—and that's a common opinion—that radio news draws wider reader interest in ether programs, mike personalities, et al., than the sports pages.

On the other hand, W. R. Hearst is known to have expressed himself adversely to the idea of any Hearst employee going on the air, commercially or otherwise, on the theory that Hearst journalistic reputations are lent to the microphone and capitalized by outside interests. Opposing that, some editors of the Hearst papers present the proposition that the mike rep might well react in favor of the Hearst newspapermen and their papers.

Goodrich Tire is using both NBC's red (WEAF) and blue (WJZ) links for the round by round broadcast of the Baer-Carnera bout June 14. To make this possible Kraft-Phenix has agreed to cede all or part of its regular 10 to 11 P. M. Thursday night period on the red loop. If the fight runs over a half hour Goodrich will reimburse Kraft all talent expenses. If the ring event lasts less than half an hour the cost of time and talent will be prorated. Kraft, meanwhile, will stand by in the studio with its Paul Whiteman show.

Understanding also is that should Goodrich take up the full hour or more three minutes will be accorded Kraft at the end for a plug on its mayonnaise brand. Kraft offered $13,000 for the air rights to the fight. Goodrich is paying $25,000.

Business that NBC has already taken in this year easily exceeds the network's gross from time sales for the entire 1933 stretch. NBC's statisticians last week arrived at this estimate by adding what has been grossed since Jan. 1 to what they figure will be garnered the rest of the year from contracts now in the web's files.

Up to May 1 NBC on actual billings was only 30% better than it had been the same date in 1933. For the first four months of that year it tallied $7,300,000, while the parallel period of 1934 is responsible for a gross of $9,412,000. Comparison of the same yearly segments shows CBS with a 54% edge over 1933.

If Governor Lehman signs the bill recently passed by the New York State Legislature providing for an appropriation of $500,000 to finance an advertising campaign to stimulate the consumption of milk, bulk of the money will be spent in newspaper space but some of it will be alloted to radio. State Department of Agriculture and Markets, sponsor of the milk advertising plan, had a small appropriation used for a series of electrical transcriptions last year.

Expenditure of the $500,000 would be made through an ad agency working with the Research Council and the Dairymen's League.

Some listeners and one or two radio columnists have complained recently that WGY, Schenectady, is consuming too much air time in plugging the appearances of its acts at theatres, town halls, etc.

Station has built up a steady source of revenue through its Artists' Service Bureau, which was established about two and a half years ago. Originally, a large share of the p.a. dates were obtained through air spiels but more recently one or two act salesmen have been placed on the road to supplement the ether and letter solicitations.

Premier Doumergue of France, making his second national radio appeal April 21, got over bigger than the first time, showing the French nation is getting more used to this sort of stuff.

Took the occasion to declare war on Communists, who had been beaten out of an incipient riot the day before and who threatened trouble May 1. Figures radio will be a big weapon in fighting them.

KFAB, Lincoln, after years of being held silent through the best evening hours from 6 to 10 p. m., due to splitting time with WBBM, Chi, took to the air on a synchronized basis for the entire evening beginning May 1 with exception of the half hour between 8:30 and 9. This gives CBS competition to the NBC chains in this neighborhood. KFAB has 5,000 watts.

Professional people are generally tough enough in criticizing each other on stage and screen performances, but that goes double as concerns radio.

Which makes unusual the comment going around on Helen Menken. It sums up, amongst the show bunch, that hers is the finest volce on the air.

Protest by a WMCA, New York, artist over the use of the 'Barnacle Bill' title by sea yarn spinners working on other stations apparently had its effect. On last week's broadcast, over WGY, Schenectady, Frank Oliver called himself 'Limey Bill', while the billing of the Chicago 'Barnacle Bill' was changed to 'Salty Sam'.

Yankee network, Boston, takes the complete service of the Havas news agency, foreign equivalent to the A.P., and nominally an A.P. ally but on a non-exclusive basis.

Paulette Carlay on WJZ

Paulette Carlay, now singing at the Surf nite club, started on a 15-minute sustaining program over WJZ last Wednesday afternoon (9). Set by Larry Daniels.

Miss Carlay was brought here a year ago from Paris, where she appeared in the 'Folies Bergere,' by Earl Carroll for a 'Vanities' job that never materialized.

Chester Thomas to WINS

Cincinnati, May 14.

Chester Thomas has resigned as traffic manager of WLW to become traffic and program manager of WINS, New York. He moves into his new job May 21.

Thomas, who started in 1928 with Crosley as secretary to John L. Clark, gen. mgr., has been traffic manager for the past three years.

RUDY VALLEE—AN AMERICAN INSTITUTION

Rudy Vallée An American Institution

A TRIBUTE TO A MAN

We, who make up the personnel of the Rudy Vallee organization, deem it both a pleasure and privilege to pay tribute to him

Here's to you, Rudy . man and boss . . for your sincerity your honesty and your ability we, who follow your direction day after day, are appreciative of your kindness and your paternalism and above all your good cheer which has made our organization as happy as it is famous.

LESTER LADEN
Personal Representative
o

EVELYN LANGFELDT
Personal Secretary
o

MARJORIE DIVEN
Secretary
o

ELLIOTT JACOBY
Arranger
o

WILLIAM VALLEE
Publicity Director

BUD WEBBER
Librarian

GEO. ERICKSSON
Asst. Librarian

MURRAY PITTLUCK
Sound Technician

Rudy Vallee's Connecticut Yankees

AL EVANS
Asst. Director

CLIFF BURWELL
Piano
o

JOE MILLER
Saxophone
o

SAL TERINI
Violin
o

MICKEY BLOOM
Trumpet
o

PHIL BUATTA
Violin

SAM DIEHL
Saxophone

WALTER SCHARF
Piano
o

BOB BOWMAN
Saxophone

HARRY PATENT
Bass

HENRY CINCIONE
Trumpet

HAL MATTHEWS
Trombone

FRANK STAFFA
Guitar
o

FRANK FRISELLE
Drums
o

CHAS. BUTTERFIELD
Trombone
o

WALTER GROSS
Piano
o

BUDDY SHEPPARD
Violin

BUD WEBBER
Saxophone

BERNIE DALEY
Flute

DON MOORE
Trumpet

ZELLY SMIRNOFF
Violin

RUDY VALLEE—AN AMERICAN INSTITUTION

RUDY VALLEE

ONCE IN A BLUE MOON some one like you comes along
MAY I thank you for your swell rendition of
LOVE THY NEIGHBOR and remember whenever I see a swell fellow
HE REMINDS ME OF YOU, really we think you're a swell guy and believe us
WE'RE NOT YESSING

Rocco Vocco

P. S.—Tried my best, but I can't fit in *"GOOD NIGHT LOVELY LITTLE LADY"*

DeSYLVA, BROWN and HENDERSON, Inc.
ROBERT CRAWFORD, President

IN SPADES!
JACK BREGMAN

RUDY
YOU'RE GREAT
AND
WE'RE GLAD

• • •

JIMMY
McHUGH
AND
DOROTHY
FIELDS

RUDY VALLEE

It has been more than a pleasure to work with you on your programs.

Sincerely

SMITH and DALE

RUDY VALLEE
An "American Institution"?

Positively!

WILLIE and EUGENE
HOWARD

My Sincere Wishes

ISHAM JONES

GUS
VAN

Now Appearing Nightly at

CHEZ PAREE
Chicago

Continued Success

To Rudy Vallee

George Givot

FRANCES LANGFORD

Extends Her Best Wishes to

RUDY VALLEE

Her Discoverer

As in the old days at Yale—

RUDY VALLEE Uses
SELMER Alto Sax and
Clarinet

And we're right proud of it

Selmer
113 West 48th Street, N.Y.C.

It is a pleasure to publicly proclaim the ability of a great artist

RUDY VALLEE

DAVE OPPENHEIM

Gus Kahn

RUDY VALLEE—AN AMERICAN INSTITUTION

RUDY VALLEE

AN AMERICAN INSTITUTION

You're telling me?

Jack Robbins

ROBBINS MUSIC CORPORATION

RUDY VALLEE—AN AMERICAN INSTITUTION

"Orchids to DICK POWELL and PAT O'BRIEN for a grand job in the WARNER BROS. picture, 'TWENTY MILLION SWEETHEARTS,' and to the song writing team of DUBIN and WARREN for the grand tunes in the picture. This is the second best, 'FAIR AND WARMER'."

What **RUDY VALLEE** said about songs in **"TWENTY MILLION SWEETHEARTS"** to twenty million nd more listeners his Fleischmann program, Thursday evening, May 3rd.

"I envy DICK POWELL for the perfect set if tunes he had at his disposal in his new WARNER BROS. picture, 'TWENTY MILLION SWEETHEARTS.' I only hope if I ever make another movie I have as fine tune as the feature song of the picture 'I'LL STRING ALONG WITH YOU'."

THANK YOU, RUDY—Words like these coming from a real artist, a sincere personality and a true connoisseur, are indeed a glowing tribute to our efforts—We hope that some day we may have the opportunity to write a motion picture score for you.

HARRY WARREN and AL DUBIN

IRVING BERLIN'S LATEST "SO HELP ME"

To RUDY

Our Best Wishes for Your Continued Success!

PLAY TO ME, GYPSY (The Song I Love)
(Europe's Biggest Hit in Twenty Years)

THE BEAT O' MY HEART—By Spina and Burke.

WHY DON'T YOU PRACTICE WHAT YOU PREACH.

UNLESS YOUR HEART IS MINE (England's Biggest Waltz Hit Since "Sunshine of Your Smile")

TONIGHT IS MINE
(From RKO Picture, "Stingaree."

THE WORLD OWES ME A LIVING
(From Walt Disney's Silly Symphony, "Grasshopper and the Ants")

I'VE GOT A WARM SPOT IN MY HEART FOR YOU. By Spina and Burke.

OH ME! OH MY! OH YOU!
(From RKO's Picture "Strictly Dynamite")

IRVING BERLIN Inc.
799 Seventh Avenue
NEW YORK, N. Y.

IRVING BERLIN'S LATEST "SO HELP ME"

To RUDY

SAM COSLOW

AND

ARTHUR JOHNSTON

SAY, "THANKS"

"SISTERS OF THE SKILLET"

EDDIE EAST and RALPH DUMPKE

NBC NETWORK

Extend Best Wishes to

RUDY VALLEE

GREETINGS TO RUDY FROM RUBINOFF

RUDY VALLEE—AN AMERICAN INSTITUTION

In Appreciation
of a
Credit To Our Profession

RUDY VALLEE

●

Sincerely
OTTO HARBACH

MILTON AGER
BEN BORNSTEIN
IRVING TANZ

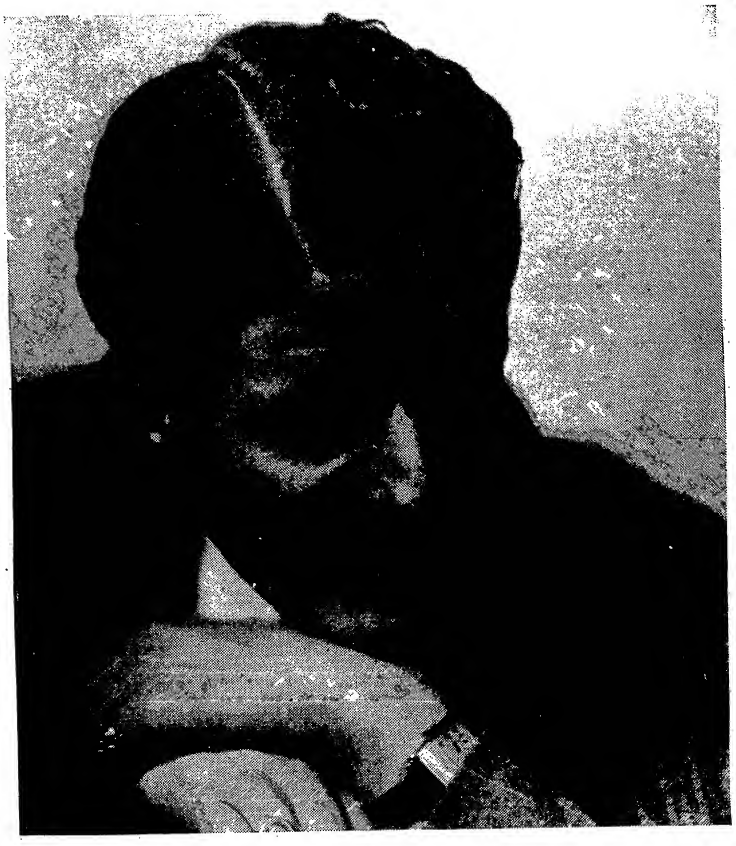
Extend Greetings and Appreciation to

RUDY VALLEE

●

AGER, YELLEN and BORNSTEIN
INC.

★ ★ ★



RUDY VALLEE: *A TRIBUTE TO THE MAN AND THE ARTIST*

★ ★ ★

NBC ARTISTS SERVICE

welcomes this opportunity to pay its tribute to one whose talent and showmanship have contributed so much to the whole art of broadcasting.

Rudy Vallee is one of radio's pioneers. His personality, imagination, and vision have made a lasting impression upon the industry, an impression which forms a pattern for the future just as it has been a guide in the past.

NBC ARTISTS SERVICE

GEORGE ENGLES MANAGING DIRECTOR

RCA BUILDING, 30 ROCKEFELLER PLAZA, NEW YORK • CHICAGO • SAN FRANCISCO

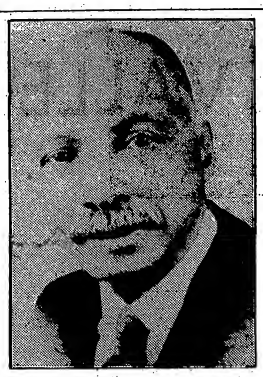
★ ★ ★

RUDY VALLEE—AN AMERICAN INSTITUTION

GREETINGS TO RUDY

A Great Artist and My Good Friend

Direction—JACK LAVIN
Park Central Hotel, New York



W. C. HANDY
"Father of the Blues"
Author of
"SAINT LOUIS BLUES"
Publisher of These Numbers
"LOVELESS LOVE"
"AINTHA GOT MUSIC?"
"HARLEM IS HEAVEN TO ME"
"GOT A NEED FOR YOU"

Extends His Best Wishes to

RUDY VALLEE
and his
Connecticut YanKees
Commemorating His Recording of
"SAINT LOUIS BLUES"
On Victor Record 22321-B

Handy Brothers Music Co., Inc.
1587 Broadway, New York, N. Y.

1894 GILMORE
1900 SOUSA
1934 RUDY
VALLEE
and His Connecticut Yankees
MANHATTAN BEACH
and
IENTAL BEACH BATHS
Manhattan Beach, Brooklyn, New York City

HI THERE RUDY!

I'm proud of my various and sundry associations with you in the past. You're a good guy, and among your most sincere friends is

RAY PERKINS

PALMER HOUSE
Network—Tuesday Evenings
Thanks to Hal Kemp and Bill McCaffrey, N.B.C.

CUSHMAN SONS' BAKERIES
WOR—Monday and Friday Evenings
Thanks to Louis Witten.

Personal Management—SEDLEY BROWN

POPS and LOUIE
Doff Their Hats to
RUDY VALLEE
"AN AMERICAN INSTITUTION"
Playing Cotton Club
NEW YORK

To Rudy Vallee

In recognition of his many appearances at charitable benefits without regard to race or creed.

Wm. Morris Agency

The name of

Rudy Vallee

will survive thru many a generation because he is an American Institution.

Belle Baker

To RUDY VALLEE

The eight months of my association with you at the Hollywood Restaurant have been the happiest of my career.

Jerry Lester

Thanks to the Messrs. MOSS and AMRON
Personal Manager
DANNY DARE

RUDY VALLEE—AN AMERICAN INSTITUTION

Hi-de-ho to Heigh-ho!

Cab Calloway expresses to Rudy Vallee his appreciation of the opportunity of being identified with the Fleischmann Radio Program twice within six months!

CAB CALLOWAY

And His

COTTON CLUB ORCHESTRA

"The most amazing personality in the world of music!"

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AN AMERICAN INSTITUTION

WE have been catering to the public for thirty years. We have known many stars and box-office attractions. Yet in all that extended period of time and throughout our varied experience with "stars" we are happy to say that at present we have the greatest box-office attraction of them all, RUDY VALLEE.
He is great because week after week at the Hollywood Restaurant his power to bring patronage is undimished, and because week after week the fertility of his showmanship remains always fresh.
Our business association has been very happy one and we are most gratified.

(Signed) JOE MOSS.
JACOB AMRON.

Currently

The most sensational grosses ever reached i
At during seven months' engagement at
THE

HOLLYWOOD

Cabaret Restaurant
Broadway at 48th Street, New York City
RUDY VALLEE

Opening June 29 at
PAVILLON ROYAL
America's Most Beautiful Suburban Restaurant
Valley Stream, Long Island
for Summer Season

Returning Sept. 30, 1934, to
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Cabaret Restaurant
New York's Most Popular Rendezvous
B'way at 48th St., N. Y.
for Winter Season

For Reservations Phone
Valley Stream 1308 CHickering 4-2572
Mack Miller, Publicity Representative
Hy Blane, Stage Manager

Greetings to

Rudy Vallée

VICTOR RECORD STAR

from

RCA VICTOR COMPANY, *Inc.*
Camden, N. J.

RUDY VALLEE—AN AMERICAN INSTITUTION

WE are happy to express our appreciation and good wishes to Rudy Vallee, the Radio Executives of the J. Walter Thompson Company, and to the following Stars and Featured Players of stage and screen—a partial list of those whom we have placed on outstanding commercial radio programs during the last twenty months:

VERA ALLEN
ADRIENNE AMES
ROSEMARY AMES*
GLENN ANDERS*
JUDITH ANDERSON*
LIONEL ATWILL*
FAY BAINTER*
TALLULAH BANKHEAD*
EDITH BARRETT*
ETHEL BARRYMORE
JANET BEECHER
RALPH BELLAMY
SIDNEY BLACKMER*
JOAN BLONDELL*
ALICE BRADY*
WILLIAM A. BRADY*
HORACE BRAHAM*
CLIVE BROOK
BRUCE CABOT
JAMES CAGNEY*
ILKA CHASE
PATRICIA COLLINGE*
FRANK CONROY
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JANE COWL*
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JEAN DIXON*
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CONWAY TEARLE*
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LENORE ULRIC*
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JUNE WALKER*
RUTH WESTON*
PEGGY WOOD
ROLAND YOUNG*
BLANCHE YURKA

* Radio Debut

To the Personal Representatives through whose courtesy several of the above-named actors and actresses were booked by us on various radio programs we offer our thanks for their cordial co-operation.

BRISCOE AND GOLDSMITH, Inc.
522 Fifth Avenue, NEW YORK
in Association with
H. E. EDINGTON-F. W. VINCENT, Inc.
HOLLYWOOD

Many Great
Artists Prefer *Capehart*

RUDY VALLEE

has chosen a Capehart, for, as he says: "The Capehart most faithfully reproduces both recordings and radio." This true reproduction, this exacting fidelity is demanded by the artists who know music and who are competent judges of tone quality. No finer tribute has ever been given the Capehart than its selection by Mr. Vallee and other prominent artists, among whom the following are but a few—*Norma Shearer... Elissa Landi... Paul Whiteman... Sylvia Sidney... Constance Bennett... Ruth Etting... Billy Burke, Ziegfeld... Robert Montgomery ...Claudette Colbert... Adolphe Menjou ...Bette Davis.* Other owners prominent in the entertainment world include *William S. Paley, President Columbia Broadcasting System... Mrs. Louis B. Mayer... G. B. Warner... Warner Brothers First National Studios.*

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The Finest in Music
PLUS
Radio Entertainment

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LOUIS BERNSTEIN, PRESIDENT
NO CONTRACT VALID UNLESS SIGNED BY AN OFFICER OF THE CORPORATION

Shapiro, Bernstein & Co.

MUSIC PUBLISHERS

CAPITOL THEATRE BUILDING
COR. BROADWAY AND 51ST ST.
NEW YORK

May 11, 1934.

Dear Rudy:

My Best Wishes
In Friendship.

Frank Kelton

P. S.-Do you remember this NIGHT ON THE DESERT?

TO RUDY VALLEE
PROUD OF OUR PAST ASSOCIATION

MORTON A. MILMAN
RADIO ADVERTISING COUNSEL
HOTEL WARWICK
New York City

TO RUDY VALLEE
AN AMERICAN INSTITUTION
FOR HIS PAST FAVORS
SPONSOR OF OUR DEBUT ON THE AIR
THANK YOU FOR BRINGING US BACK ON THE FLEISCHMANN PROGRAM
CROSS and DUNN

BEST WISHES TO RUDY VALLEE

ROY SMECK
RADIO'S WIZARD OF THE STRINGS

Extra Added Attraction This Week (May 11) LOEW'S STATE, NEWARK

Cordially
TED KOEHLER

My Respects
HAROLD ARLEN

RUDY VALLEE—AN AMERICAN INSTITUTION

To JOE COOK

A Lake Hopatcong Institution
An Evansville, Indiana, boy
Who Made Good in New Jersey

RUDY VALLEE

Greetings to

RUDY VALLEE

JIMMY CAMPBELL

and

REG CONNELLY

Stand Up and Cheer!

for

RUDY VALLEE

An American Institution

We Acknowledge Our Pleasant Association with You and Appreciate Your Splendid Support of Our Great Popular Catalog . . .

"HOLD MY HAND"
"NASTY MAN"
"WAITIN' AT THE GATE FOR KATY"
"BABY TAKE A BOW"
"BROADWAY'S GONE HILL-BILLY"
"STAND UP AND CHEER"
"MY DOG LOVES YOUR DOG"
"CAROLINA"
"SHE'S WAY UP THAR"
"THIS IS OUR LAST NIGHT TOGETHER"
"SIX WOMEN (Me and Henry the Eighth)"
"SWEET AND SIMPLE"
"SO NICE"
"WE'RE OUT OF THE RED"
"I'M LAUGHIN'"

NOTE:

All songs are from the Fox Film Productions—"GEORGE WHITE'S SCANDALS," "CAROLINA," "BOTTOMS UP" and "STAND UP AND CHEER!"

MOVIETONE MUSIC CORPORATION
SAM FOX PUBLISHING CO., Sole Agents
NEW YORK (1560 B'WAY AT 45 ST.) CLEVELAND (THE ARCADE) CHICAGO (... S. WABASH AVE.) LOS ANGELES (... S. BROADWAY)

RUDY VALLEE—AN AMERICAN INSTITUTION

SALUTATIONS
TO
RUDY VALLEE

EASY COME
EASY GO . .

YOU OUGHTA
BE IN PICTURES

GRANDFATHER'S
CLOCK . . . .

YES SIR, I LOVE
YOUR DAUGHTER

HARMS, Inc.

Continued Success to

RUDY VALLEE

AN
"AMERICAN INSTITUTION"

• • •

LEE
SIMS
AND
ILOMAY
BAILEY

This Week (May 11)
ALBEE, BROOKLYN

RUDY VALLEE
H-M-M-M-M!

BOB HOPE
H-M-M-M-M!

"ROBERTA"

New Amsterdam Theatre
NEW YORK

MAY USHER
Greets Rudy Vallee—"An American Institution"

Johnny Green
and
Eddie Heyman
COMPOSERS OF
"Body and Soul"
"I Cover the Waterfront"
"Easy Come Easy Go"

EXTEND THEIR THANKS TO
RUDY VALLEE
For His Help and Friendship

RABSONS
Music and Camera Co., Inc.
1373 Sixth Avenue at 56th Street
NEW YORK

Extend best wishes to
RUDY VALLEE
Whose Records Have Been
Topnotch Sellers

To RUDY VALLEE

E. B. Marks gave his estimate of you when he chose you as his idea of THE modern big-timer in the subtitle of his best-selling book.

"THEY ALL SANG"*
(From Tony Pastor to Rudy Vallee)

Now he wants to call your and other showmen's attention to these new hit songs by such writers as Coots, Lewis, Cugat, Tobias, Klages, Berle, Greer, Adams, Sigler and others—

"MY SHAWL"
"WHAT'S GONNA BE?"
"I'VE GOT A WATCH"
"LET'S HONEYMOON AGAIN"
"WALTER, WALTER WILDFLOWER"
"TWELVE O'CLOCK AND ALL IS WELL"
"EXTRA! (ALL ABOUT THAT GAL OF MINE)"

* Copies of "THEY ALL SANG," regularly priced at $3.50, are now offered to the profession at the special theatrical rate of $3.00 postpaid and autographed.

EDWARD B. MARKS MUSIC CORP.
223 W. 46th Street New York City

If it's good enough for Rudy Vallee——

EVERYTHING BROILED OVER HICKORY LOGS
The Rendezvous of Notables
Circle 7-9524-9808
144 West 52nd Street
NEW YORK CITY

I want to say
"With Many Thanks"
EDWARD HEYMAN

Alice Faye

Jay Gorney

TO R. V.—A SWELL GUY
Proud to Be Your Exclusive Arranger
ELLIOT JACOBY
MANY THANKS FOR THE BOOST

RUDY VALLEE
"An American Institution"
He's instituted a lot of hits for me and I am exceedingly grateful
ARCHIE FLETCHER
JOE MORRIS MUSIC CO.

RUDY VALLEE—AN AMERICAN INSTITUTION

CORDIAL GREETINGS

TO

RUDY VALLEE

from

KEITH PROWSE
AND COMPANY, LIMITED
LONDON

Publishers of His

GEORGE WHITE'S SCANDALS

SONG SUCCESSES

for the British Empire
and Continental Europe

P. S. Do *You* Remember 'THE STEIN SONG'?

RUDY

A Sweeter Guy I've Never Known

Always Helping Others

Unselfish and Unspoiled (Hasn't Gone Broadway)

Just Some of the Engagements Rudy Arranged for Me:

HOLLYWOOD RESTAURANT
NEW YORK
16 Weeks and Still Going

WEAF–PURE OIL PEP SHOW–N.B.C.
Every Saturday, 7:30-8 P. M.
8 Weeks and Renewed for 10 More Weeks

FLEISCHMANN YEAST PROGRAM
5 Times

And

EDDIE PEABODY

His Hollywood Playmate Is Genuinely Grateful

We Agree With Millions—That

RUDY VALLEE

Is an American Institution

M. WITMARK & SONS
NEW YORK CITY

We Deem It a Privilege
To Join In Tribute To

RUDY VALLEE

REMICK MUSIC CORP.
NEW YORK CITY

RUDY VALLEE—AN AMERICAN INSTITUTION

To Rudy Vallee

A Gentleman in the Music Profession

PHIL SPITALNY

To Rudy Vallee

The Best in the World
to the World's Best

LARRY SPIER
T. B. HARMS Co.

Victor Young AND HIS ORCHESTRA New York

To RUDY VALLEE

The Impresario of the Microphone

VICTOR YOUNG
Musical Director

CHEVROLET (General Motors) RADIO PROGRAM
Sunday Evenings—WEAF Network—10:00 to 10:30 P. M. (E.D.S.T.)

Scorer and Musical Arranger for the American Movie Epic
"FRANKIE and JOHNNIE"
for which he also composed "Give Me a Heart to Sing To"

Exclusive Management
ROCKWELL-O'KEEFE, Inc.

Victor Young AND HIS ORCHESTRA New York

To Rudy Vallee

REALLY an American Institution

SHAPIRO, BERNSTEIN and Co., Inc.
MUSIC PUBLISHERS

Capitol Theatre Building, Broadway and 51st Street, New York

IF YOU WANT GREAT SONGS THIS IS THE PLACE TO GET THEM

To Rudy Vallee

In Appreciation

MACK GORDON HARRY REVEL

To Rudy Vallee

who *knows* that to have a friend you must be a friend.

HERMAN BERNIE

Toute Mon Admiration a
Rudy Vallee
Truly an American Institution

IRENE BORDONI

It's an Honor to Be Included

MURRAY BAKER

RUDY VALLEE—AN AMERICAN INSTITUTION.

mills music man

Agrees that Rudy Vallee is
An American Institution

AN IMPORTANT EVENT IN OUR SCHEDULE!

The Publication of the Long-Awaited Score of the New ***COTTON CLUB PARADE***
24th EDITION

These songs were written by HAROLD ARLEN and TED KOEHLER, who gave us "STORMY WEATHER" in their last revue

"ILL WIND" "AS LONG AS I LIVE" "HERE GOES"

Our Other Outstanding Songs

"NO MORE HEARTACHES, NO MORE TEARS" | "EMALINE" | "CARRY ME BACK TO THE LONE PRAIRIE"

"THERE'S SOMETHING ABOUT A SOLDIER" | "ONE MORNING IN MAY" | "CHRISTMAS NIGHT IN HARLEM"

MILLS MUSIC, Inc.

JACK MILLS, President
1619 Broadway, New York
Prof. Manager, CHAS. WARREN

CHICAGO
Murray Staub
75 W. Randolph Street

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4806 Gransback Street

CINCINNATI
Leonard Wilson
Im and Central Parkway

LOS ANGELES
Bobby Gross
4244 Degnan Boulevard

RUDY VALLEE

You Are an American Institution

Not because you are a major "plug" for any song—that would be too obvious!

Not because you are a performer who has remained on top —although you deserve it!

BUT BECAUSE your showmanship, your faculty of gauging public taste, your ability to pick talent as well as songs, has been one of the most important factors in the amazing development of radio as an entertai ing medium!

DONALDSON, DOUGLAS and GUMBLE, Inc.

HARRY LINK, Prof. Manager

SUGGEST

"THE HOUSE IS HAUNTED"
Outstanding Hit of Ziegfeld Folli

"I'M DANCING WITH THE GIRL OF MY DREAMS"

"I WISH I WERE TWINS
(So I Could Love You Twice As Much)"

"SWEETHEART OF MY CAMPFIRE DAYS"

You know how I feel Rudy—
always grateful to you
Sincerely
Joe Bonner

I SHOULD SAY

RUDY VALLEE

IS AN AMERICAN INSTITUTION

Best Wishes AL TRAHAN

RUDY VALLEE—AN AMERICAN INSTITUTION

EDDIE SOUTH

"THE DARK ANGEL OF THE VIOLIN" and his INTERNATIONAL ORCHESTRA

ITY OF PAYING THEIR RESPECTS TO

RUDY VALLEE

THIS WEEK (MAY 11)
ALBEE
B'KLYN

NEXT WEEK (MAY 18)
PROCTOR'S
NEWARK

WEEK MAY 25
PALACE
NEW YORK

Management, SAMUEL SKOLNICK, Salisbury Hotel, New York

Congratulations RUDY

NBC IS GIVING ME THE AIR TOO 8-9 P. M. EVERY SUNDAY NIGHT OVER WJZ NETWORK AND EVERY THURSDAY NIGHT FROM 7:15-7:30 P. M.

ED LOWRY

NBC ARTISTS BUREAU
HAROLD KEMP

To RUDY VALLEE

In Deep Appreciation—
From His Little Protege

AL BERNIE

PARAMOUNT, NEW YORK
This Week (May 11)

Extending my sincere best wishes to Rudy Vallee—a friend and master showman.

PHIL HARRIS

PARAMOUNT, NEW YORK
This Week (May 11)

ALBEE, BROOKLYN
Next Week (May 18)

TO RUDY VALLEE
THANKS FOR YOUR CO-OPERATION

SAXON SISTERS

Featured with THE TERRAPLANE TRAVALCADE
Saturday 10 P. M., WEAF—NBC
Coast to Coast Network

AN ORCHID TO "RUDY"

"EDDIE" DAVIS
ORCHESTRAS

1650 BROADWAY
NEW YORK CITY

THANKS TO RUDY VALLEE

MARGUERITA PADULA
"TRIPLING"
FLEISCHMANN YEAST WEEKLY
Opening Pavilion Royale, June 28—Opening Manhattan Beach, July 1st

TO RUDY THE BEST TO THE BEST

RICHARD HIMBER

GEORGE BEATTY

WISHES TO EXTEND HIS SINCERE BEST WISHES TO

RUDY VALLEE

A FRIEND AND MASTER SHOWMAN

THIS WEEK (May 11) MASTER OF CEREMONIES FOR THE RKO ALBEE, BROOKLYN

Direction, PHIL OFFIN

ROYAL COMMAND PERFORMANCE

From London
Sustaini
15 Mins.
WABC-WJZ, New York

Hitting in mid-afternoon last Tuesday (8) this long distance relay skipped over the water, with far better technical definition than most other international broadcasts, and was interesting as far as it went. Both NBC and CBS had it and each chain muffed in ignoring the theory that it was either worth at least a half hour or nothing. The networks gave it 15 minutes, meaning that the subject was just warming up when it was cut off.

London's annual Command Performance is a charity event distinguished by the presence of the King and Queen. This year it was held at the Palladium, and British Broadcasting only had time to open up its theatre mikes for the arrival of their Majesties and an orchestrated prolog. None of the acts on the bill reached an American wire.

Event was particularly clear and free of interference, so much so that if planned future international commercial programs enjoy the same break their success seems assured from the novelty angle alone. This particular affair started with the usual announcements and then a sojourn in the BBC studios with a house orchestra fiddling away precious minutes because the Palladium performance was not yet ready to start. An unannounced switch to the theatre followed, in turn trailed by the customary 'God Save the King.' After which the recitative prolog, having a musical background which recalled several famous British music hall names. BBC then changed source to the actors' home for which the benefit is held, explaining a 'sight' act was opening the show and a return to the stage would later be made.

Norman Long had charge at the home and introduced a couple of old timers, Amey Knox and Alice Leemar (if picked up correctly), each of whom sang a number they presumably had helped to make popular in the past. Schedule was about due to get back to the theatre when both U. S. networks called a halt.

Unquestionably marked by its technical excellence the broadcast also evidenced a certain laxness by BBC in allowing the mike to wander without informing listeners of its destination. Instrumentality the occasion was particularly partial to the percussion section at the theatre, kettle drums coming through even unto their tones.

CHEVROLET PRESENTS

Victor Young, Alexander Grey
Bands, Songs
30 Mins.
COMMERCIAL
WEAF, New York

Curious situation that has developed in this Chevrolet backed half hour over NBC's red (WEAF) link Sunday nights is that the imitator has done a decidedly crack bit of improvement over the original. The original is Wayne King, who fills a parallel segment of the clock for Lady Esther's cold cream on CBS.

C. E. Coyle, in taking over the presidency of Chevrolet, decided that soft romantic music of the King school would be more to his liking as radio fare than the diverting didoes of Jack Benny and the comic's stooge phalanx. Coyle had his ad reps, the Campbell-Ewald agency, do the bidding for King's services, with the negotiations going so far as to offer to buy out the bandman's contract from Lady Esther. But this proved no go, and the next move was to engage a leader who could simulate the King style of dansapation.

In picking Victor Young for the assignment Chevrolet did more than acquire an imitator. With Young the slow tempo and subdued, easily flowing mood is nothing new. Rated as one of the finest arrangers in the country, Young's penchant has always been for giving the major play to the string and wood instruments. But regardless of all this Young at the present time as far as his Chevrolet program is concerned is patently designing his repertoire along Wayne King motifs and lines. And as far as general musicianship and the contriving of fine, ear-soothing melody concerned Young has created something that tops the King level by a wide margin.

Young's stanza started off with nothing but band music. Recently the program took to guest warblers. Last Sunday night's (13) designee from this category was Alexander Grey. In keeping with the program's theme Grey did a couple romantic ditties of the syruppy sentimental genre. It is obvious that the sponsor likes to have one of his old favorites rung in. Young favored him with 'Meet Me Tonight in Dreamland' for the fadeout composition of the past weekend's repertoire.

Marking this 30-minute affair is the brevity of the plug. All the copy has to say is, 'This program is brought to you by the dealer in your community who represents Chevrolet, the car with the kneeaction wheels.' *Odec.*

IRVING BERLIN

Lyrical Reminiscences
COMMERCIAL
WJZ, New York

Irving Berlin is doing five Sunday nights (9 p.m. EDST) for Good Gulf. He follows Will Rogers and George M. Cohan and again demonstrates that the auspices behind this program have a canny sense of values. For Berlin draws upon the rich treasure of his former and multiple hits which, with the aid of an adroit and silken continuity weaves into a pleasant whole and creates a program of considerable unction.

Songwriters are of course old hands at personal appearances wherein they revive samples of their old numbers. In theatres the identifying strain of an erstwhile best-seller when rendered by its composer invariably provokes applause of recognition. It does not, however, appear that any program quite like the one proferred by Berlin has been heard on the kilocycles heretofore.

Berlin is reported to have approached the microphone with an apprehension amounting to terror. He signed months in advance of his debut and had all that time to worry about what he would do and how he would do it over the air. As a performer Berlin is not the greatest. But he gets by. His thinnish voice suffices. Meanwhile it is the Berlin legend, the Berlin resources musically, and the Berlin brand of showmanship, that makes this series of five programs memorable and worth listening to.

A typical instance of the sort of thing Berlin is offering is the dramatized explanation of how, during the war, his violent antipathy to cantonment discipline and early hours resulted in 'Oh, How I Hate To Get Up In The Morning.' That neatly musicalized the sentiments of 5,000,000 conscripts. This led naturally into the poetic justice of the demobilized private who, back in the business world with the military distinctions removed gleatingly sang, 'I've Got My Captain Working For Me Now.'

Land.

PEBECO ON PARADE

With Block and Sully, Ted Bergman, Will Osborne
Comedy, Band, Songs
30 Mins.
COMMERCIAL
WOR, Newark

Replacing Eddie Harris and her screen gab interviews on this Friday night hookup that includes WGN, Chicago, and WLW, Cincinnati, is the team of Block and Sully. Pair got the assignment, which is for a minimum of four weeks, on the strength of the showing they made as stooges for Eddie Cantor on a couple Chase and Sanborn shows.

Last Friday's (11) appearance was the second for the duo on the dentifrice's series. On this occasion Block and Sully were provided with their own stooge, Teddy Bergman, which perhaps might be taken as indicating progress. Block and Sully borrowed a leaf from Cantor's book on broadcast studio deportment and dressed their stooge up in girl's clothes. To the studio sideline bunch Bergman in femme toggery may have been funny, but to the rockingchair element the idea of a baritone voice being referred to as 'my sister' must have been more confusing than diverting.

Punch and bolstering that Cantor gave Eve Sully's Hebe dialecting was pointedly lacking on last Friday's shindig. Some of the material clicked nicely, while some of it was mildewed. One gag the pair pulled calls for a moratorium. It's the one about the dumb guy who couldn't even hold a sales job in a 5c and 10c store, because it was hard for him to remember the prices. At least four comics used it on the air last week. Night before (Thursday) it was in Georgie Jessel's monolog for Fleischmann.

With her style now leaning heavily on the Hebe manner of speech, the Eve Sully personality still has big possibilities on the air. It's mainly a matter of the right frame and the right material. The Hebe dialect obviates any tendency to compare her dumbbell role with that of Gracie Allen. The producers of the show could help by keeping the sideline laughter toned down.

Will Osborne's vocalizing and instrumentation are the only items remaining from the original Pebeco setup. Both still make it quite pleasant for the ear. *Odec.*

'BLACKBIRDS'

Kathryn Perry, Cecil Mack Choir
15 Mins.
Sustaining
WOWO, Fort Wayne

Shrill harmony significant of colored singing best describes this program which was current with stage date in city. A Georgia camp-meeting idea opened the quarter hour with fragments of 'Wintergreen for President,' and other political themes worked in. Next had Kathryn Perry in a symphonic jazz aria on 'St. James Infirmary,' with choir accompaniment.

Closing was the 'I Just Couldn't Take It, Baby,' which was stretched out into a regular musical saga by the leading songstress. Rich in music and choral work.

CLIVE BROOK, LOIS WILSON

'3-Cornered Moon'
30 Mins.
COMMERCIAL
WJZ, New York

Charles R. Warner Co. has picked a natural in this program idea for its Non-Spi brand of deodorant. With the femme element as the target of interest, there could hardly be a better combination than a brightly written love story or a drama and a picture name around which to center the romantic attention. If the series can maintain the standard set by the initial sample (9) it should have little trouble slicing off for itself a hefty Wednesday night (9:30 p.m. EDST) listening percentage.

For the opening stanza the producers tagged one that was right up Clive Brook's alley. It was Michael Arlen's 'Three-Cornered Moon.' As exchanged by Brooks and Lois Wilson the dialog shimmered with the sort of sparkle and wit that passes for smartness with the femme strata that once made of Arlen a topseller.

Tuesday the first of a series of 30-minute programs emanating from the Los Angeles NBC studios under the group title of 'Love Stories' to headline name film personalities on successive weeks.

So far lined up are 13 programs, all to editions of stories by well-known authors. The initialer was by Michael Arlen. Succeeding ones are to be based on yarns by Rex Beach, Ben Ames Williams, Royal Brown and other popular book and mag scribblers.

Outstanding feature of the program is that it is the first real attempt of a commercialler to utilize film talent on such a wholesale scale. Contracted by Non-Spi for future broadcasts, among others, are Leslie Howard, Edmund Lowe, James Dunn, and Roland Young.

It is evident that the account hopes to build an appeal to listeners from the film name angle, but type of material should also have a pull, especially to the women and that's where the bills are directed.

Initial contribution leaned a little toward sophistication; Lead called for an English lord and Brook seemed quite at home before the mike in this spot. Miss Wilson was cast as a girl from Birmingham, Ala., and was oke but for an apparent occasional straining to get a Southern accent across.

Jimmy Fidler, Coast chatter writer and p.a., contributes the introductory remarks to the enactment in a nice boyish trill. He himself is introduced as the 'Voice from Hollywood.'

For the plug there's an attempt made at the narratage method of dual thought expression. Girl opens with a greeting to a friend, raving over how well the latter looks. There's a second's pause and the same voice, dropped to a slightly lower register, tells what it really thinks about the person greeted. And it's all due to the latter's failure to use the right deodorant! Announcer takes up the cudgel at this point and urges the listener to keep immaculate and odorless with Non-Spi. As done here the narratage device misses fire by a long shot. *Odec.*

RADIO ORACLE

Clair Shadwell
15 Mins.
Sustaining
WBT, Charlotte, N. C.

Shadwell, one of the announcers at WBT, formerly had a question and answer period that he went on with once a week, as a clearing house for the normal dribble of letters in the station's mail, asking this, that and the other. It was crowded off by a commercial spot.

Mail asking what had happened to the question and answer man was sufficient to warrant relocating the same service in a new spot. Billed as the 'Radio Oracle,' Shadwell supplies information about programs, their history and their sponsors; stars, their private lives and their biographies.

OREGON ON PARADE

With Sampietro Concert Orchestra, Gene Baker, Ruth Messmer, Three Belles, Jimmy Riddell, Bob Haines, The Rogues
Vocal and Orchestral
30 Minutes
Sustaining
KOIN, Portland, re.

Joseph Sampietro and the KOIN staff of artists hit a fast-moving stride in the 30-minute sustaining program to the Columbia network Saturday, April 28, at 1 p. m. P.S.T. Orchestral selections moved smoothly with a bright verve. A highlight of the program was Gene Baker's solo 'Temptation' and Ruth Messmer wowed them with her interpretation of 'No More Love.'

Three Belles harmoniously wafted 'Smoke Gets in Your Eyes' and Jimmy Riddell's spot 'Love Me Tonight' brought in fan calls. Bob Haines' treatment of 'You Are Free' was most outstanding. Program copy was handled by Billy Sandiford who put across a smooth m.c. job from the sophisticated continuity. The Rogues added a virile western touch to the show.

There will be three more such broadcasts.

MME. ERNESTINE SCHUMANN-HEINK

Songs
15 Mins.
COMMERCIAL
WENE, Chicago

Once weekly for Gerber's baby food this grand old lady of the operatic stage hits the ether for 15 minutes on Sundays. There is so much background, so much color, so much sentiment concerning Mme. Schumann-Heink that the actual program itself must necessarily play second fiddle to the personality of the performer.

It is a program that cannot be viewed coldly or analytically. It is suffused with the warmth of the lady and the sentimental reverence which surrounds her.

For Gerber's baby food she is a great personality and one that must attract a host of listeners. Even the most giddy of the flapper listeners must become respectful to the name of Schumann-Heink.

And yet this program is hardly aimed at the flapper. It is for mothers and parents everywhere, and presumably the parents in the upper strata, socially and financially. Those are mothers who regularly consult medicos on the diet for their children and who can afford any legitimate expense for the proper rearing of their children. For these people Mme. Schumann-Heink is a natural. Known as a wonderful mother, acclaimed for years as an operatic singer, she has an accumulation of sentiments that makes this program dovetail perfectly into the purpose of the commercial.

In her 15 minutes Mme. Schumann-Heink takes the entire range of song, religious, classical, operatic and folk tunes. Her voice is remarkable for a woman of her years. It still retains its warmth and its softness.

Erwin-Wasey agency has an excellent bet here from all angles.

Gold.

REXALL'S MAGIC HOUR

With Ohman & Arden's Orchestra, Jane Froman, Don Ross and The Tunesmiths
15 Mins.
COMMERCIAL
WGY, Schenectady

A series of waxers pressed for the Rexall-Owl Drug Stores to advertise one-cent sales. Same talent lineup, with the exception of Rolfe, and the same arrangement, on program entertainment, announcing and advertising, were used on a group of platters heard over WGY some months ago. The mistress of ceremonies is a 'Little Penny,' who, in the person of a young woman with a rather babyish voice, represents the extra cent for which merchandise can be purchased.

Discs carry more than the usual quota of 'names' for a morning household shot, and the artists deliver in competent if not sensational fashion. The programs move along swiftly.

Following the theme, in which the performers do snatches of their musical specialties, Ohman and Arden push down the black and whites smartly with their orchestra. Then the quartet harmonizes. The boys work together smoothly, but on the present batch of discs they do not offer as many novelty bids as they did on the former series.

After Ross warbles pleasantly, Miss Froman, who receives a big build-up as a star of Ziegfeld 'Follies,' sings a number. On one or two waxers Ross and Miss Froman talked as playing vis-a-vis in 'The Follies,' duet briefly. Incidentally that show is given plenty of plugging, even to a mention of the Winter Garden. Idea may be to emphasize the discs' star outlay, but at the same time it is likely to bring customers to the ticket shop's window.

'Little Penny,' who talks in the Jeanne Lang style, m.c.'s well. An announcer works opposite her, building up to the final spiel and an explanation of the 'Magic Hour.' A second announcer reels off a list of merchandise and prices, the m. c. chiming in with 'and one cent' for purchase of duplicate article. Station man signs off the plug locally. Records are a pretty good job from all angles. *Jaco.*

PILLSBURY'S PARTY LADY

Talks
5 Mins.
COMMERCIAL
WGY, Schenectady

The Party Lady is heard thrice weekly, on five-minute shots sponsored by the Pillsbury Company in behalf of its Minute-Mix. Broadcasts are not announced as electrical transcriptions, but the musical selection which opens them apparently filters through the mike via the wax route. Too, the Party Lady is an unusually smooth talker, for a local householder.

She speaks in a cultured tone and manner of one who 'belongs,' making suggestions about parties, dinners, etc. It is probable that she presses women listeners for there is an air of the 'right background' about everything she says.

Station announcer spiels before and after the Party Lady's brief talk. Dialers are requested to address her, at Minneapolis, for further information about parties, etc. *Jaco.*

EIGHT O'CLOCK REVUE

With Leopold Spitalny, Ed Lowry, Grace Hayes, Ryan and Noblette, Anita LaPierre, Elaine Arden, Newell Chase and John Young.
One Hour
Sustaining
WJZ, New York

This sustaining period is WJZ's opposition to WEAF's Chase & Sanborn hour, and extremely effective opposition. There was a great deal of merit packed in the sustaining 60 minutes, even though there were, perhaps, moments toward the end when the pace was uneven and results uncertain.

Originally launched under the title 'Kaleidoscope' and changed to 'Talk of the Town,' the program billing is poor. It's an 8 p.m. revue for Sunday night and some sort of a distinctive title is imperative. Obviously 'Talk of the Town' or 'Around the Town' or 'Kaleidoscope' is a bromide lacking the suggestion of smartness that the program otherwise strives for.

Leopold Spitalny, the former Chicago theatre maestro, is doing a crackerjack job here. Palpably he's devoting a great deal of time and thought to the arrangements. They reveal finesse and imagination. Spitalny fills in the places that need filling (several) during the hour's unfoldment and the musical department at all times stands Spitalny is certain to attract favorable comment by the musicianship he is displaying.

Lots of comedy on the program. First is Eddie Lowry, picture theatre m.c., who has previously done a radio whirl on a sustaining basis in Chicago. Lowry is versatile. He sings well, especially a certain type of song. He is a story-teller and a gagster of vast experience. As a personality he is likable. His absorption on a commercial program would seem not too improbable. It's primarily a matter of the right program idea.

Power NBC hopes to sell this hour as is and complete. It would be, as is, a good buy. But advertisers seldom buy as is. There wouldn't be any fun just taking over a completed show.

Grace Hayes is as good on the air as in vaudeville. Which is a high compliment, because she's plenty slick on the boards. Her melodic voice and poise shimmered across the ether. Newell Chase accompanied her.

Jim Ryan and Irene Noblette, who have well-learned whatever there is to the alleged mystery of microphone technique are newly back in Manhattan, from whence they previously set out on vaude tours. Now they're a radio act that probably makes 'personal appearances.' They have developed a strong comedy flair nicely suited for the radio. Pair were on the air in San Francisco some time prior to their recent return east.

A gal that will be easy to sell, or should be, is Elaine Arden. She's also theatre-trained. Her specialty is a female Greek, and she cut-Givots Givot. Her stuff is good and her delivery and tempo excellent. She grabbed plenty of giggles. Novelty of a woman dialectian alone assures her welcome.

From Chicago is Anita LaPierre, who sings with individualism. John Young announces. *Land.*

TIVOLI BREWERY

Fred Schmitt's Orchestra
Instrumental and Vocal
30 Mins.
COMMERCIAL
KOA, Denver

Presaging the return of big programs to Denver stations, Fred Schmitt and his orchestra opened a series of half-hour broadcasts by Tivoli, one of the local breweries. And with Schmitt's popularity, being the best known orchestra leader in these parts, together with the quality of music he demands from his musicians, this program will have the biggest listening audience of any local and many a national program.

Tivoli Beer, sponsors, after listening to numerous tryouts of this and that program, chose this as their idea of what was needed to put a smack and flavor into the ether waves and help knock the tops off a few more thousand bottles of their products.

Always popular for his arrangements of medleys in Denver theatres, it was but natural that Schmitt should make his radio bow on a program of this kind with a medley of 'Stein Songs of the World.' Clarence Moore, announcer, acts the part of a 'Western Aristocrat,' which is the trade name of Tivoli beer. Moore has a deep, chesty voice, well suited and injects hearty humor and entertainment on a par with the rest of the broadcast.

A femme trio harmonizing and a duo who do some exceptional yodeling and warbling assist in creating the necessary atmosphere of a beer garden. Schmitt steps out of his spot as orchestra leader long enough to play 'Sweet Mystery of Life' on the violin. He knows his mike technique unusually well for a first radio performance and is a master at coaxing those delicate and dreamy tones from his fiddle. Fred has been cheating the public by not playing more solos.

Radio-Theatre Idea No Click

Fanchon and Marco Find It Hard to Buck Free N. Y. Broadcasts

Fanchon & Marco's radio-theatre idea didn't materialize in the east and so Bob Collier from the Los Angeles home office of F&M has gone back to the Coast. It was Collier's pet idea that visual broadcasting programs could be capitalized from both ends—the regular commercial radio show and at the box-office in the form of an admission for seeing how a program is actually broadcasting from a stage-studio.

Roxy theatre on Broadway, which F&M operates, was the setting for several such experimental air shows. A couple of 'em were commercially sponsored but somehow the idea never got far. The renewed life which the broadcast theatres assumed such as via CBS' own Hudson theatre studio, etc., further stymied the idea educating the public to pay for seeing a radio show being put on the air.

Collier returns to the F&M h.o. in L. A. for another radio assignment. He has had better success with the idea on the Coast.

McGrath Sticks to Fights

Washington, May 14.

Jim McGrath, NBC mikeman, will announce local wrestling matches despite the fact they are now on WJSV, Columbia outlet.

Matches have been kicked around between all local stations for three years, but McGrath has gone with them despite other affiliations.

Hudson-Essex Leaving

Hudson-Essex combination has handed out notices to the cast of its Saturday night show on NBC's red (WEAF) link, effective with the May 26 broadcast. Motor company's contract for time has several weeks to go beyond that date.

Auto brand has also a program Tuesday nights over the blue (WJZ) loop. This setup remains as is. Affected by the notice as regards Saturday are Eddie Bruce and a Lennie Hayton combo.

Dave Olsen Up at WCAE; MacGregor's KDKA Job

Pittsburgh, May 14.

New program directors have just been appointed by Pittsburgh's two leading stations. Dave Olsen, long a staff artist at WCAE and station's sound-effect man de luxe, succeeds Ed Harvey, recently transferred to WISN, Hearst station in Milwaukee, taking over his new duties at once.

At KDKA, Sherman MacGregor, who has been doing free lance radio work in the east, replaces Claude Morris, who resigned recently to go to New York for dramatic work.

Another departure from WCAE is Jean Shirk, private secretary to Jesse L. Kaufman, until recently general manager of station. She goes to New York to rejoin her old employer, who is now an executive of Hearst Radio Service.

Frisco Bay District Broadcasters Elect

San Francisco, May 14.

Northern California Broadcasters' Association, comprising station managers of the bay district area, this week elected Preston Allen, of KLX, Oakland, as chairman, and Art Westlund, of KRE, Oakland as secretary.

Term is for three months, and Allen succeeds Ralph Brunton, of KJBS, Frisco.

At the meeting a committee was appointed to mull over the feasibility of opening offices and naming a permanent secretary for the body. Action is expected at the next monthly pow-wow.

RADIO SHOWMANSHIP

(Merchandizing and Program Tieups)

OUTSTANDING STUNTS:
BOYS' BASEBALL SCHOOL KEX, PORTLAND, ORE.

Sandlot Champions

Portland, Ore.

A school to teach baseball!

As might be expected the idea when actually carried through, was irresistable to the lads around Portland. Fully 2,000 rushed to register and the stunt has all the earmarks of a big success.

It's a three-way tieup between Station KEX, the sports page of the Oregonian, and Thomas L. Turner, president of the Portland baseball team of the Pacific Coast league. Kids show up at 9 a. m. every Saturday morning at the ball park and receive instruction in the fine points of baseball from Carl Mays and other team members.

It's promotion, of course, but it's good promotion, designed to popularize the exclusive baseball broadcasts and to increase the circulation of The Oregonian. It costs the pupils nothing. Added inducements are: All boys registered in the classes receive free admission cards to all Portland home games played on Saturdays; at each Saturday morning class autographed baseballs will be given to the best 'baseball students'; and finally, at the end of the 12-week school, the prospect adjudged the best will be awarded a free two-week trip with the Portland baseball club.

Continued interest in the school will be maintained by special talks during the KEX baseball broadcasts and by publicity in the sport section of The Oregonian.

At the end of the training period, one team chosen from the school will meet Carl Mays' 'Oregonians', a private team of 15-year-olds, in a series of three games preceding coast league games played here.

Credit for organization work goes to Larry Allen, assistant manager of KGW-KEX. Rollie Truitt, KGW-KEX announcer assists Carl Mays each Saturday morning giving instructions over the field's loud speaker to the horde of 2,000 assembled on the grounds.

Two sand lot baseball experts—school boys—traveled 200 miles from Umatilla, Oregon, to attend the opening session. Others came from closer points in northwest Oregon.

Penrod, Pass the Opium!

New York.

Pop-eyed fantasy is poured into Cocomalt's 'Buck Rogers' serial (CBS) in such extravagant doses that adults must find themselves perplexed at the adolescent capacity for imaginative hokum. Right now the sinister Professor Smith, a confirmed misantrophist, is plotting to express his distaste for the world (as is 1,000 years hence) by destroying it.

Here, obviously, is something to strain the youthful imagination to the bursting point. Destroy the world, throw the universe off its track, bring the heavens tumbling down, press a button and make a hillbilly out of Jupiter. It's enough to plant strange seeds in impressionable minds.

Meanwhile the incredibly gifted youth, Buck Rogers, and his strictly scientific sweetie, Wilma, match the evil professor's disintegrating molecular propulsion ray with their own devastating physic restriction knotter-upper. It's a prize-winning display of empty syllables and a nightmare at twilight.

Olsen and Johnson Tie-Up

San Francisco.

Hearst's KYA made a slick tie-up with Olsen and Johnson's 'Take a Chance' musical comedy, and Tilton's, local clothing store, that was a natural all around for guaranteed satisfaction.

KYA sold three night periods to Tilton's, who sponsored a line right to the Columbia theatre. On opening night Olsen and Johnson broadcast the proceedings from the theatre lobby, and on following two nights did the air periods directly from the theatre green room.

WMAZ Sells Spelling Bee

Macon, Ga.

WMAZ has just completed for the fourth consecutive year its annual county-wide spelling bee with the Bankers Health and Life Insurance Company as sponsor of the event. Board of Education co-operates each year by having 13 grammar schools in the county each pick two best spellers. For half-hour periods on three succeeding nights the selectees take the mike and go through the process of eliminating one another. Those that remain at the end of the three half hours split up the prize money, furnished by the contest's backer.

After the coin was divided among 16 spellers last week the station put on an extra half hour to crown the champ but at the end of this period there were six youngsters still left standing. Superintendent of Schools designates two supervisors from his staff to do the judging, while a prof from the local high schools calls off the words to be spelled.

Theatre-Station Divvy

Lincoln.

Stuart showing 'Tarzan' made a pretty neat display tieup for KFOR, radio station here, since the latter is carrying the wax 'Tarzan of the Apes' and its sponsor has provided images of all the animals and the man thing, too.

KFOR placed a big display board in the lobby of the theatre with all the images thereon calling attention to the program, the sponsor and the radio station. In turn, the radio station each night before and after the program went on the air gave the picture a plug. A mutual aid idea with no dough involved and sold nicely.

New Business

NEWARK, N. J.

Empire Gold Co., adding Wednesday night quarter-hour to its present Monday night series, for nine weeks, dance music, partly recorded. WOR.

Noxon, Inc. (Noxon Cleanser), 13 weeks, Mondays, Wednesdays and Fridays, five minutes, 'Home Redecorating' with Christine Ray. WOR.

Poloris Co., Inc. (sunburn remedy), 13 weeks, beginning June 21, five minutes Thursday and Saturday a.m. WOR.

Dr. Miles Laboratories, Inc. (Alka-Seltzer), 10-week renewal, Sundays, Tuesdays and Thursdays, 15-minute recordings, 'Comedy Stars of Hollywood.' WOR.

BOSTON

Providence News-Tribune, three announcements on Merry-Go-Round started May 8. WEAN.

Henley-Kimball Co., renewed sponsorship of time signals, started May 7, through Scott Agency, Boston. WNAC.

Buick Motor Company, five announcements on Merry-Go-Round, started, May 7, through Campbell-Ewald. WNAC.

Jordan Marsh Co., 24 announcements, started May 5, through Harry F. Frost Co., Boston. WEEI.

Big Bear Market, 24 announcements in Evening Tatler, started May 7, through the Greenleaf Agency, Boston. WEEI.

Dodge Motor Car Co., six announcements in Evening Tatler, started May 7, through Campbell-Ewald Co., Inc., Detroit. WEEI.

Dr. Miles Laboratories (Alka Selzer) 39 15-minute programs, started May 7, through Wade Advertising Agency, Chicago. WEEI.

Buick Motors, five announcements, started May 11, through Campbell-Ewald Co., Inc., Detroit. WEEI.

Community Dentists, 52 15-minute programs, started May 10, through Salinger & Publicover, Boston. WAAB.

Thomas System, sponsoring baseball scores daily including Sunday for 151 times, started May 3. WAAB.

Reagan, Kipp Co., 78 temperature broadcasts, started May 7, through Broadcast Advertising. WAAB.

New England Steamship Co., 42 announcements on Merry-Go-Round, through Wendell P. Colton Co., New York, starting May 23. WICC.

Whittemore-Cleaner, 56 announcements, started May 6, through Ingalls Advertising. WNAC.

Great Atlantic & Pacific Tea Co., renewed 13 15-minute programs through Radio Broadcasting Co., Boston, started May 4. WNAC.

Big Bear Market, 36 temperature readings, started May 7, through Greenleaf Agency. WNAC.

Reo Motor Car Co., 13 announcements on Merry-Go-Round, started May 7, through Maxon, Detroit. WNAC.

Chamberlain & Co., six 5-minute programs, through Hoyt Agency, started May 10. WNAC.

LINCOLN

Gardner Nursery, Seattle. Series of five-minute electrical transcriptions. KFAB.

Wilke Baking Company, 13 25-word announcements on KFAB Spot announcements on KFOR for a year.

Capitol Beach, daily participation in Times and Tunes WFAB and nightly orchestra pickup from ballroom over KFOR.

Brandeis stores, 40 spot announcements. KFAB.

Buick Motor Company, 30 spot announcements. KFAB.

Watchtower, one 30-minute electrical transcription Sunday. KFAB.

Krug Brewery, baseball scores each evening through summer over KFAB.

Town Talk Baking Company, daily announcements for one year. KFOR.

Clowe & Schneider Haberdashers, series of one-minute announcements on opening of new shop. KFOR.

Fred Hays BarBQ, nite announcements for six months. KFOR.

Leader Beautie Shoppe, 13 spot announcements over KFOR.

PITTSBURGH

Claffey's Beauty Salon, three announcements daily, except Sunday, for 4 weeks. Placed direct. WWSW.

Gidas Floral Co., six announcements. Placed direct. WWSW.

Hudson Chevrolet, Inc., one announcement daily except Sunday for four weeks. Placed direct. WWSW.

Betty Gay Shop, six announcements. Placed direct. WWSW.

Independent Wallpaper Co., three announcements daily except Sunday for two weeks. Placed direct. WWSW.

Northwest Radio Advertising Co., three 5-minute discs in interests of Gardener Nursey Co. WWSW.

DENVER

Ivoli Beer, 30 mins. weekly, 6 months, KOA.

Harry Huffman Theatres, radio movie reporter, 5 mins. daily exc. Sun., indefinite, KOA.

Doran Coffee Co., 140 one-min. spot announcements, KOA.

Buick Motor Co., 10 one-min. spot announcements, KOA.

Chevrolet Motor Co., 40 one-min. spot announcements, KOA.

E. K. Sweeney Electrical Co., Thor Washers, three announcements daily exc. Sun., indefinite, KFEL.

Public Service Co. of Colorado, three announcements daily exc. Sun., indefinite, KFEL.

Model Furniture Co., 15 mins., daily exc. holidays and Sun., one year, KFEL.

Channings Restaurant, announcement daily, one week, KFEL.

Golden Eagle Paint Dept., five announcements daily, one week, KFEL.

Lincoln Liberty Life Ins. Co., five announcements Sunday, one day, KFEL.

Barnett Wrecking Co., three announcements daily exc. Sun., one year, KFEL.

Hopper, Furrier, 25 night spots and

(Continued on page 58)

ORIGINAL
CALIFORNIA COLLEGIANS
Late Features of
"Fifty Million Frenchmen"
"Three's a Crowd"
NOW
"ROBERTA"
NEW AMSTERDAM
NEW YORK

Jack and Loretta Clemens
WJZ
10:45-11 A.M.
Mon., Wed., Fri.
WILBERT'S FLOOR WAX
Direction
NBC Artists Bureau
and
Ben Bocke Productions

ROY FOX
AND HIS
BAND
CAFE de PARIS
LONDON
B.B.C. NETWORK

FRANK PARKER
Featured Soloist
A. & P. GYPSIES
GENERAL TIRES
First Tenor with
THE REVELLERS

LEO REISMAN
ENTERS HIS
FOURTH CONSECUTIVE
RENEWAL ON
PHILIP MORRIS
WEAF, Tuesday, 8 P. M.

THE
ARMOUR ★ JESTER
PHIL BAKER
EVERY FRIDAY EVENI
WJZ, NBC NETWORK
COAST-TO-COAST
NEW YORK
9:30-10 P. M.
D.S.T.
Thru Station WJZ
CHICAGO
8:30-9 P. M.
C.S.T.
Thru Station WENR

HARRY McNAUGHTON
ALIAS "BOTTLE"
THE ARMOUR HOUR
Coast-to-Coast
Every Friday Evening
NEW YORK
9:30-10 P.M.,
D.S.T., WJZ
CHICAGO
8:30-9 P.M. C.S.T.
Thru
Station WENR
Permanent Address, LAMBS' CLUB,
130 West 44th St., New York City

CHARLES CARLILE
TENOR
COAST-TO-COAST
CBS

fred allen's
HOUR OF SMILES
With
PORTLAND HOFFA
JACK SMART
IRWIN DELMORE
LIONEL STANDER
MINERVA PIOUS
EILEEN DOUGLAS
LENNIE HAYTON'S ifana
TROUBADOURS
Material by Fred Allen and Harry Tugend
Management Walter Batchelor
Wednesdays, 9-10 P. M., D. S. T.
WEAF

Always a Little
Ahead of the Rest
THE
SIZZ-LERS
For Further Information:
HAROLD KEMP, NBC Artist Bureau
Personal Direction, CHARLES A. BAYHA

Editors' Cantor Problem

Don't Know Whether to Sue or Not Over Comedian's Stories on Critics

To sue or not to sue has the New York radio editors in a stew these days against Eddie Cantor, the defendant-to-be or not to be. It's all because of Cantor's now well known peeve against the metropolitan radio columnists, editors and chatterers whom he has on occasion panned for sundry reasons. It came to a head in a published story wherein Cantor attacked 'the honesty of purpose' of all the N. Y. radio eds with the exception of one.

This caused Ben Gross, radio editor of the N. Y. Daily News, Mike Porter, radio columnist of the Journal, Tom Brooks (Porter's superior and radio editor of the Journal), et al., to decide to sue for libel. Gross, a Dixie drawler, consulted both his editor and the lawyer for the News. Porter's editor, Ed Curley, of the Journal, said he didn't care one way or the other—it was up to Porter and Brooks and if they felt they were hurt they can do whatever they wanted to and he'd back 'em up.

Porter's attitude is as it has been for some time, so far as Cantor is concerned—ignore the comedian and keep his name out of his column. Porter is with Gross and anybody else among the radio eds but he also feels this is a shrewd means whereby Cantor may keep himself alive in ether circles while he's in Hollywood making his Sam Goldwyn picture and up until his return to the air next fall.

Porter would rather the radio eds didn't play into what he deems Cantor's publicity plans but that they all continue slighting the comedian entirely, especially in view of the alleged insult on their profession.

Cantor's fair-haired radio editor was first thought to be Alton Cook, comparative newcomer as radio editor of the N. Y. World-Telegram. But it develops that Cantor expressed himself as meaning the American's ether writer, Louis Reid.

Another complication to the suit is that Cantor's interview with that 'honesty' crack appeared in Radio Guide, weekly fan mag, in which Moe Annenberg has become interested.

BURNS & ALLEN RENEW

Gen, igar Deal eans 3½ Yr. Stretch On Air

General Cigar has extended Burns and Allen until June 1, 1935. Original extension for next season ran until December, '34, but this was torn up and replaced last week by the lengthened stretch. New deal set with J. Walter Thompson by the William Morris office.

Extension will give the comedy team a solid stretch of three and a half years on the air, except for a one-week layoff and time out for summer vacations.

Jeff Gill Tours

San Francisco, May 14.

Changes in the staff of Don Lee's KFRC have Jeffrey Gill, tenor, bowing out of the station this week to go on a recital tour through the Southwest enroute to New York. He'll carry an accompanist and p.a. with him.

Station has taken on for spot programs the Bluettes, fem vocal trio—Marian Peck, Meredith Gregor, Theresa Aezer—who were formerly at NBC, and is using Midge Williams and a colored choir on the Blue Monday Jamboree.

Lasses White Sponsored

Nashville, May 14.

Lasses White Minstrel show on WSM, for the past two years, sold to the Standard Oil Company of Louisiana.

First sponsored broadcast was May 9 at 8:30 CST. Witnessed by several hundred officials and representatives of the Standard Oil Company following a banquet at the Hotel Hermitage in Nashville.

Ballou Quits KMTR

Hollywood, May 14.

Dave Ballou has resigned as program director of KMTR.

He leaves June 1, but a successor has not been appointed. Ballou has been at the station six months, going there from KNX.

Hot Numbers from Mexico Irk San Diego Moralists

San Diego, May 14.

Squawks have been received by local newspapers against hot discs played after midnight on Tom and Jerry program, XEBC, Agua Caliente.

Guardians of the community's morals point to two numbers as chief offenders—'Was I Drunk, Was He Handsome and Did My Ma Gimme Hell?' and 'Gimme Some!'

Baseball Clubs Permit Hourly Announcements

Chicago, May 14.

With stations finding it difficult to clear entire two and three hour runs for baseball play-by-play accounts and the clubs themselves generally opposing running stories of the game, radio is now working on a new baseball score policy. Stations are selling announcements two and three times during the afternoon to keep the fans posted on the score at the end of the third, seventh and ninth innings.

Wheaties which has been particularly hot for baseball spots this summer has contracted through the Blackett-Sample-Hummert agency here with WSB in Atlanta for a thrice daily baseball scores. Will get announcements at 3:00, 4:00 and 5:15 p.m. Besides simple scores the station will broadcast line-up, switches in line-up and general comment.

This announcement plan is regarded by the stations as the best method of getting around baseball clubs' animosity to straight play-by-play broadcasts, and thus far several leagues approached with this system have signified that they would eve.i admit broadcasts from the field itself if restricted to this three-time announcements.

Boxing Ok'd in Capital

Washington, May 14.

Professional boxing matches will break onto a local station for the first time when WJSV airs the ring series bowing in May 28. Considerable interest has been shown in two weekly cards run just outside the D. of C. line but stations have steered clear till the sport was legalized in town.

Bout programs will be sponsored by a local radio store.

Lizzie Arden Extends

Extension o the Elizabeth Arden program on CBS to a half hour starting Tuesday (12) brings with it the addition of Fray and Braggiotti to the regular cast.

New hookup takes in a cross-country alignment of 40 stations.

Little's B.B.D.&O. Break

Continental Baking has renewed Little Jack Little for a second 13 weeks and arranged to give him a Friday night release (9:15 p.m. EDST) on CBS starting this week (18). Account previously had the warbler in a Tuesday evening niche.

Little has turned out 39 more quarter-hour transcriptions for the Niagara-Hudson Power Co. for use three times a week on WBEN, Buffalo; WFBO and WSYR, Syracuse; WGLC, Glens Falls; WGY, Schenectady; WIBX, Utica, and WOKO, Albany. Makes his second 13-week set for the utility outfit.

Both accounts are handled by Batten, Barton, Durstine and Osborne.

Cecil & Sally Waxing

San Francisco, May 14.

Although Johnny Patrick, the Cecil of Cecil and Sally, vet radio team, is on a health buildup in Carmel, he and his partner, Helen Troy, are continuing to do their daily transcriptions at the MacGregor-Sollie labs here.

Patrick is writing his scripts on the Carmel sands and coming into town once a month to cut the 26 discs put out monthly to 52 stations by MacGregor-Sollie.

Petry Group Okays Merchandising At Chi Meeting; Station Surveys, Standard Contracts Also Set

Chicago, May 14.

Radio was pushed head-first into a policy of merchandising by the vote of some 34 major stations in a meeting here last week under the Edward Petry banner. It was the annual meeting of the Petry stations.

Stations in general have been battling against the steadily growing trend towards merchandising with no universal acceptance among transmitters of this extra burden. But the meeting recognized the inevitable and capitulated to an out-and-out adoption of merchandising cooperation with advertisers. Which means that the radio industry will probably follow the Petry group and will be sending letters to dealers, posting window displays and generally working behind the scenes for additional sales and distribution for the advertiser.

Merchandising started in radio by scattered stations agreeing to send letters to the local dealers on the station letterhead that the advertiser had bought time on the transmitter. But even in these cases the advertiser agreed to pay for the labor and postage. Stations under the Petry plan will set up an entire schedule of merchandising angles for the advertisers in connection with spot schedules and also state just what charges will be made to the advertiser for this extra job.

Station Surveys

Petry organization meeting also decided to follow in the wake of the NBC by having their stations surveyed for field strength and audience popularity. The Petry organization will handle the job for the stations, hiring a survey-maker to treat all stations similarly to get at a standar type of survey for all stations involved.

Meeting decided on a plan for giving corporations with many subsidiaries an opportunity to bulk time contracts in order to secure the top discount. Also a standard contract in billing for spot advertising, the standard being bill and affidavit on one sheet. Stations all agreed to adopt the standard A.A.A.A. tract.

On the eternal question of local or national rates it was decided that any program or announcements used in more than one city, when the copy is practically the same in all cities, the national rate shall be carried. Also in the matter of morning rates it was voted that this should be established at one-third the night rate for similar facilities and that the minimum schedule for such a rate will be three 15-minute periods weekly.

Lombardo Goes NBC

Deal is on the verge of being closed for the Guy Lombardo unit to replace Vincent Lopez on the Plough, Inc., show over NBC Wednesday nights. Hookup of this account will have NBC clearing the Lombardos exclusively this summer. It's to be an NBC sustaining wire for them during their stay on the Waldorf Astoria roof.

Lombardos have been solely allied with CBS since WBBM started to pick them up from Al Quodbach's niterie on Chicago's south side.

Lud Gluskin in U. S. A.

Lud Gluskin, American jazz maestro who has performed extensively in Europe, and recorded for Polydor, Parlaphone, etc., is back in America and with two air commercials.

He's slated for the General Household-NBC show and the Standard Oil-NBC program in June.

HOTEL PIERRE
JACK DENNY
AND HIS ORCHESTRA
Conoco Oil Wed., 10:30 P.M. WJZ
Richard Hudnut WABC Fri., 9:30 P.M.
WJZ Sat., 12 Midnight Mon., 11:30 P.M.
WEAF Tues., 12:30 A.M.

GRACIE BARRIE
"The Sweetheart of the Blues"
NOW PLAYING
RKO THEATRES
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

GEORGE GIVOT
(The Greek Ambassador of Good Will)
RETURN ENGAGEMENT
ON
FLEISCHMANN HOUR
THURSDAY, May 17
THANKS TO
GORDON THOMPSON
RUDY VALLEE
Sole Direction
Herman Bernie, 1619 Broadway, New York

HENRY THIES
Famed Dance Band Conductor
WLW Staff Artist

After an absence of more than two years Henry Thies—nationally famed dance band conductor—returns to the microphones of WLW to direct the Pure Oil Pepsters Orchestra.

Henry Thies has long been accepted as one of America's foremost dance orchestra leaders. The rare musicianship of this gifted conductor, his genius for injecting into popular dance melodies of the day a delightfully original freshness and captivating rhythm, his thorough understanding of the classical masters along with his ability to translate their works into the rhythmic form of the modern dance mode—these are factors responsible for lifting Thies to his present enviable position in the musical world.

● *From the sound of footsteps to a symphony orchestra . . .*

WLW "the Nation's Station" CINCINNATI

● *talent and production facilities cover the gamut of radio entertainment. . .*

Radio Chatter

New York

Burt McMurtrie in the State of Washington with his folks, recovering from a nervous breakdown.

Gladys Rice guesting on the Packard show this Monday (21).

Bob Cowell off to Porto Rico to finish another play.

Nick Dawson doing a hospitalization stretch. It's a recurrence of an old ailment.

Oscar Shaw auditioning a musical sketch for the NBC program board.

Colgate has just Joe Cook under a 52-week contract, renewable in 13-week periods, for the account's Saturday night stanza on NBC.

Betty Roberge Weir, wife of Snedden Weir, studio manager of WOKO, Albany, is concert pianist over WOKO every Sunday.

Radio news, especially about WOKO, Albany, and WGY, Schenectady, is getting a new break through the columns of the daily Albany Knickerbocker Press. Amusement page is split up for radio and theatre items and photos. Incidentally, more work for Royden Rand and Bill Meenam.

Dale Taylor, studio manager; Leo Boiley, production manager; Francis Broich, control room man, and Raymond Morley, announcer, all of WESG, Elmira, stepped aside in favor of four high schoolboys, who took over their jobs as Youth Week stunt.

WESG, Elmira, is going strong for street interview broadcasts. Danny Dwyer is the quiz man.

Lee Sims and Homay Bailey westward for couple of theatre dates in Detroit and Chicago and guest appearances for Palmer House commercial.

WGNY at Chester has a minister, Rev. Ivanhoe McCollum, broadcast descriptive hymn singing.

Schine's Fox theatre at Corning is co-operating with WESG, Elmira, in a search for talent, with aspirants appearing in public auditions on the Fox stage.

Forrest Willis, announcer, is rated as the Beau Brummel of the staff of WOKO, Albany.

Reggie Childs orchestra set for the weekly sustainers from Roosevelt Hotel over CBS.

Paul Whiteman into Hotel Mount Royal in Montreal before resuming at Biltmore, New York.

Bing Crosby just turned 31.

Beatrice Pons and Chester Stratton heard over WNEW Tuesday, Wednesday, Friday at 7:45 p. m.

George Jessel back sustaining for CBS starting June 3.

Dan O'Brien, 'king of hoboes,' and John Allan of Salvation Army debated over CBS whether public should give money to street panhandlers.

Goodrich Tire's 'Taxi' serial on NBC with Max Baer is being produced and cast by G. V. Grombach, Inc.

Among those in for the Group Broadcasters, Inc., meeting were John Shepard, 3rd, Yankee network; Harry Howlett, KWK, St. Louis; Ike Lounsbury, WGR-WKBW, Buffalo, and Arthur Church, KMBC, Kansas City, Mo.

This Thursday's (17) will be the last for Nikita Balieff on the Kraft-Phenix round of the clock. Event will complete his four-week contract.

After auditioning for several air programs Rube Wolfe, Fanchon & Marco m.c., returned to Los Angeles for another theatre assignment.

HENRY BUSSE
AND HIS MUSIC
NOW
CHEZ PAREE
Chicago
Broadcasting ...tly CBS

THE GREEK AMBASSADOR OF GOOD WILL
GEORGE GIVOT
LOEW'S DELUXE THEATRES
also
Fleischmann Hour, Thur., May 17
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

"Radio's Favorite Mimic"
ARTHUR BORAN
APPEARING NIGHTLY
PARK CENTRAL ROOF
Impersonating Stars of the Stage, Screen, Radio, Night Club and Political Life

EMERSON GILL
AND ORCHESTRA
HIS CLEVELAND
WTAM NBC
Nightly Monday Friday Saturday 1 P. M.

GLADYS RICE
FEATURED SOLOIST
PACKARD HOUR
Monday, May 21
WJZ, 10 P. M., EDST
Exclusive Management
George E. Dilworth, Inc.
RKO Building, New York City

Joe Parsons
Radio's Low Voice
SINCLAIR MINSTREL
Every Monday 8 P. M., N.B.C.
CHICAGO

New England

Sunny South Co., colored tab show touring Vermont, broadcast over WCAX, Burlington.

Washington County Ministers' Association is conducting series of religious programs over WDEV, Waterbury, Vt.

Sid Carsley's orchestra heard over WCAX, Burlington, Vt., through remote control.

Every city in Vermont, except three, is now represented on the books of WDEV, Waterbury.

Casa Loma orchestra does season-opening honors next Sunday night at Roton Point Park, South Norwalk; jumps from there to Raleigh, N. C.; comes back to New York for Tuesday Camel broadcast and begins summer stand May 24 at Glen Island Casino, New Rochelle.

Will Harrison's band, back from Pennsylvania tour, WICCing again from Bridgeport studios.

Harry Moss handling Marge Hull's WICC orkers of Bridgeport.

Carl Loman, director of instrumental trio on Caryll Kelly's WICCasts from New Haven studios, now on a spot of his own leading a full band.

Bridgeport Calvert dramatic group augmenting Clarence Cable's 'Lines and Spaces' scripter cast on WICC.

WBZ Boston broadcast Saturday night the banquet in honor of Capt. Al Williams, Navy speed flyer.

Manager of WEEI, Boston, excuses one mental lapse per month on the part of staff members. If they confine their haywire antics to that one day, he says, all is forgiven. Del Castillo, staff organist, used up his May quota by playing 'Headin' for the Last Roundup' in honor of a woman's 96th birthday.

Ace Brigode's CBSers routed into New England rooms by Norman Campbell (Amusement Service corporation).

George Hinkel and his accompanist, Arthur Anderson, were in New York the other day for an audition. After playing a club date they left on the midnight had their audition at 11 a.m., and then took the afternoon train back for their 6:45 p.m. broadcast.

Pacific Northwest

Eddie Jansen, manager of KVI (CBS), Tacoma, just returned from business trip to California where he lined up some new accounts.

Tubby Quilliam, sales manager of KOMO and KJR, Seattle, visited in Tacoma on business. Tubby made a trip via auto to Spokane the other day with the Mrs. and the radiator went dry at midnight in the prairie. He used his hat and shoes to carry water from a bullfrog pond and a canine made him leap for safety over a barbed-wire fence with dire results.

Paul R. Heitmeyer, manager of KGW-KEX, Portland, Oregon, took plane Sunday, May 4, for Chicago to represent his stations at a meeting of executives of all stations for which Edward Petry & Company, Inc., handles national advertising. He was joined en route by Harry Wixon, of station KHQ, Spokane. Dates of the Chicago meeting are May 7, 8 and 9.

Charles Couche, former Pacific Coast theatre manager, is now engaged in promotional work for KOIN, Portland. He also edits KOIN's 'Radio Advertisers.'

New vogue in Portland is broadcasts of new store, restaurant or night club openings. Seems to have become a superstition here that a broadcast of the opening night is essential to success. Most recent 'opening' broadcast was Arab Inn—food, beer, music, floor show and Oriental atmosphere—night of May 4. Used 25-minute floor show broadcast over KGW.

North Coast Electric Company, distributors of the 'Norge Rollator Electric Refrigerators,' has returned to the air over KOIN. Helen Ernst and John Emmel furnish two piano melodies and a five-minute dramatization of far-north episodes comprise the entertainment in the three-a-week series.

'My Kingdom Come,' a drama of the average American family, written and directed by Mason Moltzner, seems destined to success on KGW Wednesday nights after four well-received broadcasts.

Billy Sandiford, senior announcer at KOIN, has taken over the 'Book of Life' programs.

A new voice on KOOS, Marshfield, Oregon—'The most westerly station in the nation'—is Fred Breene, formerly KGW-KEX continuity writer. Breene went to KOOS as assistant manager.

KGW-KEX visitor was Cliff Engle, of MacGregor and Sollie, San Francisco, representatives of Petry.

All Portland radio stations, including KGW, KOIN, and KEX, have been called into service by the Portland Gas and Coke company to promote for 15 days a special gas range campaign. Plans of sponsors consist of announcements over all city stations for period of two weeks.

George McMurphey is a new member of the KGW-KEX sales force. McMurphey comes to the Oregonian stations from Chet Crank agency for which he handled the Gilmore Oil account for the last year.

Birt Fisher, manager of KOMO-KJR, Seattle, launching a new outboard motor boat in anticipation of a fishing trip with H. J. Maxwell, NBC station relations manager, who is visiting here next month.

Hec Chevigny, chief continuity writer of KOL, Seattle, off to British Columbia on vacation.

Don Isham, KOL staff organist, gone paternal. It's a six-pound boy—his first.

KPCB, Seattle, increased to 250 watts.

Memory

Washington, May 14.

Chief Justice Hughes has even Capital announcers licked when it comes to saying what he intends to over the mike. Supreme Court boss dictates his speeches, reads 'em over twice and pays no attention to copy when he gets on the air.

Boys checked him at the American Law Institute spiel last Thursday (10). He only missed three words of copy of talk given out in advance.

Ohio

William C. Stoess, musical director of WLW, celebrated the 11th anniversary of his identify with that station and also his 32d birthday last week. Stoess joined WLW when its entire studio staff numbered four persons. Today he has more than 150 musicians and artists under his wing.

Joe Chambers, technical supervisor for the Crosley Radio Corp., Cincy, is in demand as a speaker before radio and engineering bodies since completing supervision of the 500,000-watt WLW transmitter plant. He will make an address to the Boston Institute of Radio Engineers, May 25, and May 28 he will appear before the annual convention of the Institute of Radio Engineers in Philadelphia.

Joe and Kay, students of the Cincinnati Conservatory of Music, have been assigned to a weekly sustaining spot on WSAI for double pianoing and vocal harmony. Former is Joe Moon, formerly of WSPD, Toledo. Kay is Kathleen Cornelius, a belle of Cedarville, Ky. Team has been playing cocktail terrace of Netherland Plaza hotel in Cincy.

Joe Emerson, 'bachelor of song,' doing evening commercials on WLW, Cincy, back on morning sustaining 'Hymns of All Churches' program, daily except Sunday, for that station. Supported by small ork and a vocal foursome.

Mail Pouch Tobacco Co., sponsoring weekday evening sports spiels by Bob Newhall on WLW, Cincy, offering three pairs of reserved seats for motor speed races at Indianapolis, Decoration Day, and $25 with each set, to three persons guessing closest to number of packages of product leaving factory May 21, 22 and 23. Same stunt was used last year and brought heavy response. Newhall interviews some of the drivers on programs originating in WLW a few days prior to the race.

Pennsylvania

KDKA, Pittsburgh, has revived once popular Strollers Matinee with Glenn Riggs as m.c.

Ruth Robin, Pittsburgh gal and sister of Leo Robin, the lyricist, has joined Charlie Barnett's band. She was last here with Huston Ray's ork.

Joe Sartory, former sports announcer at WWSW, Pittsburgh, back in town a single man via the divorce route.

Nancy Martin, latest discovery of KDKA, Pittsburgh, leading station's artists in fan mail, according to Lynn Morrow, p.a.

Feud between two of Pittsburgh's radio editors just as bitter as ever.

Elias Breeskin, former orchestra director at Penn, Pittsburgh, going to coast with Dave Rubinoff.

Bill Robson, ex-Pittsburgh newspaperman and once on Paramount's scenario staff, now writing continuity for Coast station KHJ. He's a graduate of Professor Baker's 47 Workshop.

Walt Framer, once Show Shopper at WWSW, Pittsburgh, but more recently of KQV, returns to his old spot and station this week.

It's a boy at the Lou Kays, of WJAS, Pittsburgh.

Bill Farren, former KDKA, Pittsburgh, announcer, and now at WNEW, a visitor in town last week.

Maryland

WCBM now, on average, feeding 30 programs weekly to CBS chain.

Charlie Warren, mgr. Rex, pic house, gets in some verbal licks on behalf of 'Vagabonds' coln campaign when he guest-spieled during 'Globe-Trotter' period over WFBR.

Pasquale Tallarico, concert Steinwayer, starting new sustaining series over WBAL, Baltimore.

Florence Reed answered the questions for Nancy Turner in interview over WFBR, Balto.

Harriette Weems, vet legit trouper, speaker-guest on subject, 'Mother,' over WFBR.

Ed Turnis, ether actor and an etcher of note, has been added to announcing retinue of WBAL.

Clem McCarthy came in from New York to narrate Preakness over WBAL, Baltimore, which piped it over country, via NBC blue web. John Wilbourne, of local station's staff, spoke the 'color' build-up and aftermath occurrences.

Thomas Bryan George and Ted Husing handled the CBS mike during the Pimlico classic, Preakness.

Tennessee

Male chorus of 20 voices, under the direction of Ossian Crockett, broadcast each Sunday afternoon at 3:30, CST, from WSM, Nashville.

Lawrence Goodman, presenting pianologues each Monday night at 7:45 o'clock, from WSM, Nashville.

J. T. Ward, WLAC Nashville executive, to New York to attend the annual meeting of the Board of Directors of the National Association of Broadcasters.

Aaron Campbell's Mountaineers, now to WLAC, Nashville.

Davis Ross included when 'Poet's Gold' returns to WLAC.

'The Apothecaries,' now in their third year over WLAC, Nashville, are now being heard on a revised schedule, appearing at 8:30 on Tuesday nights, rather than 7:30 as in the past.

Georgia

Robert Armstrong, formerly with WRDW, has replaced Marion Bragg, resigned, on WMAZ's, Macon, staff of announcers.

Robert (Red Cross) Crowther now on a general assignment with WMAZ, Macon.

WMAZ Macon studios are being given a complete redecorating. Station has been in its present quarters two years.

Of the 106 clients that were on the WMAZ, Macon, books during April only 20 came under the heading of newcomers.

North Carolina

Aunt Sally (Mrs. Pasco Powell), of the Foremost Kiddie Club, sponsored by the Foremost Dairies over WSOC, Charlotte, N. C., took several of her star performers and presented a program before the weekly luncheon of the Charlotte Junior Chamber of Commerce. She was aided by Bo Norris, WSOC pianist.

A hobby show, sponsored by the Asheville, N. C., Rotary Club, is being built up over WWNC, of that city. Members of the Rotary committee handle the broadcasts.

Doris Terry Andrews, of the Andrews Sisters duet, appearing for the past several months over WBT, Charlotte, N. C., has gone to WSOC, same place, where she has been given two 15-minute programs a week. She sings hot blues. Mary, the other half of the sister act, continues at WBT.

Capitol

Harold Gray, local CBS announcer, and Patricia Ickler, secretary in local Fox Film Exchange, tied the knot in Baltimore May 1.

Sidney Ten Eyck, former NBC in N. Y., now doing gag announcing for WRC and WMAL, local NBC outlets.

Ted Church, ex-Washington head for CBS News Service, given title of Assistant to Vice-President Bellows who heads Capital CBS office. Church handles net stuff out here.

Arch MacDonald, formerly with WDOD, doing sports for WJSV.

Grace Shannon, major domo of 'Three Maids on a Mike,' will forget air work with marriage June 1.

WJSV has put studio-controlled gong in Arthur Godfrey's apartment to wake him for early program. Lines run to mike besides his bed.

MGM STUDIOS
CULVER CITY, CALIF.

COLUMBIA BROADCASTING SYSTEM
Presents
LEON BELASCO
MON., FRI., WABC, 12 MIDNITE
Coast-to-Coast
St. Moritz Hotel, New York, Nightly
Sole Direction HERMAN BERNIE
1619 Broadway, New York

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
COAST-TO-COAST
WABC
SUNDAY, 2:30 p. m.-3 p. m.
WEAF
WED., 8:30 p. m. 9 p. m.

Isham Jones Orchestra
COMMODORE HOTEL
NEW YORK
Tuesdays, Thursdays and Fridays, 11:30-12 P.M.;
Saturdays, 11-11:15 P.M., coast to coast, WABC
Direction
Columbia Broadcasting System

"The Singing Lady"
IRENE WICKER
4th Year for W. K. Kellogg Co.
All Material by Irene Wicker
Music by ALLAN GRANT
N.B.C.—WJZ 5:30 Daily

RAY PERKINS
Palmer House CHICAGO
Cushman's Sons BAKERIES
NBC
WOR
Direction SEDLEY BROWN

But One Holdover Orchestra in Frisco's Changing Music Scene

San Francisco, May. 14.

By the end of the month every major dine-dance spot 'Frisco, with the exception of the Palace hotel, where Tom Coakley's band is tooting, will have changed its music.

Newest shifts were put through by Bill Stein of MCA this week, when he sold Kay Kyser to the Miramar hotel, Santa Monica, for a June 7 opening, and set Happy Felton's band to succeed Kyser at the Bal Tabarin. Felton opens at the Bal May 29.

Same night—May 29—Carol Lofner's band opens at the St. Francis hotel, succeeding Gus Arnheim, who moves to the Cocoanut Grove, Los Angeles. Arnheim follows Ted Flo-Rito, who is going on the road for 10 weeks under the MCA banner.

Lido, North Beach night club, has Val Valente's band on notice, and no successor yet named. Mark Hopkins hotel has the new Griff Williams-Jim Walsh band, one of the first local combos to play a class hotel here in some time. They followed Jay Whidden's bunch.

Leo Searight's band is new at the Kit Kat club, ex-Coq D'Or; Niles Kinney's musical crew is new at the Edgewater Beach club, and several minor changes are taking place, or have taken place in the more or less nudercover spots.

EASTERN DANCE BANDS FEAR L. A. SUMMER

Los Angeles, May 14.

Eastern name bands do not want to take a chance in Los Angeles during the summer. Ambassador hotel, for its Cocoanut Grove, has been trying to get several New York orchestras to follow Ted Flo-Rito and has Eddie Duchin booked, but he asked that his time be set back until fall.

Summer situation on the Coast in the past has been yes and no. Ted Lewis once fitted in for a couple of weeks during the heat. Abe Lyman was always a good summer draw and the Gus Arnheim outfit also played to some big Grove business during the warm period.

SECRET AMBITION

Wealthy Hotel Guest Pays to Conduct Orchestra

Minneapolis, May 14.

Ritz Hotel Spanish Village night club has a wealthy guest, who stands in front of the band with a battered drum stick for a baton and directs from two to five hours at a stretch two to four nights a week.

He pays the boys in the band for the privilege, admits he can't read a note of music, says he always has had a craving to lead an orchestra, and this is his first chance.

ASCAP Sues Va. House

Lynchburg, Va., May 14.

Another ASCAP suit has been filed in United States district court, this time naming the Schoolfield theatre, Schoolfield, Va., as defendant and seeking $250 for alleged unauthorized use of Irving Berlin's 'Say It Isn't So.'

Gene Buck filed the suit, and process was served on Leonard L. Lea, of Danville, operator of the house.

Leon Robin and Lewis Gensler writing the tunes for Paramount's 'Her Master's Voice' on the Coast.

Boston's 'Best Bet'
SAMMY LINER
and His Orchestra
appearing in the Hub at 'The Broadway' and broadcasting thrice weekly via NBC. His song features are:
"I'VE HAD MY MOMENTS"
"ALL I DO IS DREAM OF YOU"
"A THOUSAND GOOD NIGHTS"
"RIPTIDE"
"HOT DOGS AND SASPARELLA"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
NEW YORK

Chas. Stock Divorced

Milwaukee, May 14.

Charles Stock, orchestra leader currently playing in Kansas City, will find himself a single man again when he arrives in his home town, Milwaukee.

Mrs. Jean Wagner Stock obtained a divorce from Stock in Circuit court here, charging him with using profane language and associating with other women. Mrs. Stock asked no alimony. Court permitted the wife to re-assume her maiden name.

Torontoites Warm Up Razoo Again Over Pulitzer Music Award

Toronto, May 14.

After the laughable police censorship here of Sherwood's 'Reunion in Vienna,' and following Raymond Massey's blast against his home town reception' of 'The Shining Hour,' the Faculty of Music of the University of Toronto is the latest target for civic chuckles as the result of the awarding of the Pulitzer prize for music to Percival Price, of this city, for his 'Symphony of the St. Lawrence' after the university judges, headed by Dr. Ernest MacMillan, conductor of the Toronto Symphony Orchestra, had turned down the composition on the grounds it 'was dull, immature and had no beauty.'

With the exception of MacMillan, the university board of judges refuses to comment. MacMillan abides by his first decision regarding the Canadian's composition. Press is playing up the issue, and professional singers and musicians, some with international reputations but now residents of Toronto, are ridiculing 'Toronto's 'small-town standards of culture,' charging that musical recognition is controlled by a 'clique whose members have never been out of the city.'

Divot Diggers Dance In Stymied Golf Club

Lynchburg, May 14.

Golf by itself doesn't pay, Oakwood Country club has learned, so the clubhouse is being turned into a dining and dancing spot. Sanford Heard, who has leased the building, plans to install an orchestra and floor show.

Club was a popular society spot until the city grew completely around it, and a rival club, located farther out, has been snitching its members.

Under new policy, the club will continue to operate the golf course, publicly, but will emphasize the cabaret clubhouse.

MUSIC NOTES

Morton Downey goes into the Chez Paree, Chicago, next Monday (21) for four weeks with an option.

Dave Bernie's band placed by his brother, Herman, in the Nautilius Beach Club, Atlantic Beach, L. I., for the summer.

Irwin Dash, during his recent visit here, placed with Robbins Music Corp. 'Serenade for a Wealthy Widow,' 'Bit,' 'Garden of Weeds' 'Berceuse for an Unwanted Child' and 'The Duke Insists'. Feist took 'Because It's Love,'; Santly Bros., 'That's Why I Need You Tonight', and Harms, Inc., 'Gosh, I Must Be Falling in Love.'

Arthur Schwartz, Coast rep for Witmark, due in New York next week for a vacation stay. Will be his first trip East in five years.

Cato's Vagaonds has shifted from the Hotel St. Paul, St. Paul, to the Schroder, Milwaukee, with a release over WTMJ daily.

Folio tagged 'Billy Hill's American Home Songs' has been issued by Shapiro, Bernstein.

Bob Grant's unit opens at the Mounds club, St. Louis, June 1.

Most Played on Air

familiarize the rest of the country with the tunes most on the air around New York, the following is the compilation for last week.

Plugs are figured on a Saturday-through-Friday week, regularly.

Only the chain stations are listed as indicative of the general plug popularity.

Data obtained from Radio Log compiled by Accurate Reporting Service.

Tit!	WEAF WJZ WABC
Riptide	29
1,000 Good Nites	27
Love Go Wrong	24
Little Man, Busy Day	23
Beat O' My Heart	23
Cocktails for Two	21
Love Thy Neighbor	20
True	20
I Ain't Lazy	19
Play to Me Gypsy	19
Do I Know Sunday	16
Had My Moments	16
Nite on the Desert	16
Easy Come, Easy Go	15
Reminds Me of You	15
House is Haunted	14
Waitin' for Katy	14
Old Water Mill	14
Ill Wind	14
Loves My Marguerite	13
Goodnite Lovely Lady	13
Nasty Man	13
My Shawl	12
Madamoiselle	12
Touch Your Hand	12
Your Love	12

C't Scores Counsel, Refuses Mayer's Request of MDS

Max Mayer's request for a bill of particulars in the injunction proceedings brought against him by the Music Dealers Service, Inc., was turned down by Justice Carew in the New York Supreme Court last week. Jurist, however, stipulated that the information sought be supplied Mayer when the case comes to trial. Date for an airing of the complaint will be set today (Tuesday).

In his memorandum on the petition for a bill of particulars, Justice Carew took Mayer's counsel to task. Court averred that in view of the previous litigation between the two parties it would seem that Mayer was aware of the MDS claims, and that in its opinion a large part of these particulars were requested in bad faith, and also that many of the demands were wholly improper.

Justice Carew added that Mayer can be sure he will be protected from undue surprises during the injunction trial. Latter will not be by jury.

Eddie Laughton, former m.c., has organized a band and is current at the Greystone Gardens, Detroit. Band numbers 15, including male and female singer. Handled by Charlie Horvath.

SPA Wants to Attach ASCAP Funds In Royalty Litigations With Pubs

Songwriters' Protective Association is demanding that its members be allowed to attach the funds of the American Society of Composers, Authors and Publishers for royalties overdue them from publishers. Writers allied with the SPA want their present standard contract with the publishers rewritten, and a clause making the ASCAP treasury a party to the obligation inserted into the revised document.

SPA officers feel that the only way they can restrain the minor pubs from the practice of stalling the writers on royalties due them, or attempting to settle for so many cents on the dollar, would be by involving the society in the deal. Through the clause sought by the writers, they would be free to bring charges against delinquent publishers before the ASCAP directorate, and ask that the payoffs be made from the coin due these publishers on the quarterly ASCAP split.

Writers contend that, as far as the society's jurisdiction is concerned, they are covered by Article 1 of the ASCAP constitution and by-laws. This article, which details the purposes of the society, provides for the arbitration of differences arising between members.

EMPLOY 600 MUSICIANS

Cal. Relief Takes 'Em On in Parks at 50c Per Hour

Los Angeles, May 14.

Approximately 600 unemployed musicians, affiliated with Musicians' Protective local 147 here, and around 175 actors, technicians and others identified with all branches of the stage, will be given temporary employment starting this week, provided through the State Emergency Relief Administration.

Men and women will be employed 24 hours weekly, at 50c per hour, in Little Theatres, playgrounds, public works camps, etc., in various spots in Los Angeles county.

30% Deduction Rule May Be Eliminated At AFM Cleve. Conv.

Elimination of the rule requiring a traveling band to collect 30% above local scale will be recommended to the American Federation of Musicians' convention, slated for Cleveland next month. Move will come from the heads of the international union.

Strong opposition to the proposal is anticipated from the delegates representing the New York City local, which, in the past two years, has been especially active in enforcing the 30% provision on visiting units.

Under the international's rule, traveling combos must deposit with the A.F.of M. treasurer 30% of the salaries collected on such engagements. Eventually this money is returned to the hands, providing there are no local taxes to be deducted.

Frisco's Jobless Musicians See State Relief Uncertain

San Francisco, May 14.

Although the State Emergency Relief Administration is supposed to have an ample budget to aid unemployed musicians among other citizens, officials of Local No. 6, Musicians' Union, don't expect much help from that source for the several hundred unemployed musicians.

Union execs state that the allotment as set up by the SERA for musicians is $12 per month for a single man and $36 per month per man with wife and four children. But even that has been impossible to secure for any members, since SERA officials still don't seem to have full knowledge of the setup of their relief organization.

Detroit 'Wonder Bar'

Detroit, May 14.

John Buckheimer, former manager of Luigi's here, is opening his own shop on Washington Blvd. and is calling it the 'Wonder Bar.'

Spot is located between the Book Cadillac and Statler hotels and expects to make a play for the hotel business.

MCA's 2d Deal with GM Entails 61 Bands, $100,000, to Play 1-Wk. Exhibits

Chicago, May 14.

General Motors will use 61 Music Corporation of America orchestras in 61 cities throughout the country during the week of June 2-9. Bands will play at the summer General Motors exhibits on new models from coast to coast.

This is the second time GM has made a deal with MCA to supply name orchestras for local exhibits, the previous wholesale band sale having been made by MCA in 1932.

Figured that the total fee for the orchestras will hit close to $100,000. Selection of bands for all spots has been left entirely to the judgment of the Music Corporatio

Coast Bands Get Spots

Los Angeles, May 14.

Kay Kyser's orchestra goes to Miramar hotel, Santa Monica, June 7.

Ed. Itzpatrick's orchestra will replace Hal Grayson at the Del Mar, Santa Monica, May 19.

Both orchestras remote over KFWB, Hollywood.

National Association of Sheet Music Dealers will devote their annual convention, slated for June 4 to 6, at the Roosevelt, New York, to consideration of the adoption and administration of a code of fair competition under the NRA.

Bridgeport Local Gets Tough; WICC Loses Free Music

Bridgeport, May 14.

No paying, no playing. Bridgeport musicians' local served notice on WICC, Yankee webber here, that it will no longer grant permission to its member bands and instrumentalists to perform without pay.

Means that Ferd LeJeune, Will Harrison, Marge Hull, Bob Weller, Al Christie and other leaders are off the station's timetables, spots being filled wherever possible by sustaining bands from Shepard headquarters in Boston, and CBS in New York. Yankee network is associated with latter.

Up to now WICC has paid no money for home-town sustaining music, the Bridgeport local being credited with special permission in each program. Understood order to pay up, or else, came after word from union headquarters in New York.

Possible way out for WICC seems to be a paid studio orchestra, which it has never had.

Original Mss. Figured to Bring 5G at SPA Benefit

Songwriters Protective Association has sold around $3,750 worth of tickets for the benefit it's tossing for the Authors League Fund. Affair will be held at the Casino de Paree the night of May 22.

Writers figure to garner around $5,000 from the sale of original manuscripts contributed by Ray Henderson, Irving Berlin, Richard Rogers, Sigmund Romberg, George M. Cohan, Ferde Grofe, Deems Taylor, Jerome Kern, Billy Hill, Harold Arlen, and the estates of Ethelbert Nevins and John Philip Sousa.

One collector last week $2,000 for the set.

All-Victor Show

WKBB, East Dubuque, Ill., has signed up the Rhomberg Fur Co., Dubuque, Iowa, for a unique program that will go on the air Tuesday, Thursday and Saturday afternoons at 1 o'clock. Only music of Victor Herbert will be heard in the present series and will depict many historic incidents in the life of the composer together with reminiscences regarding Victor Herbert.

MONTCLAIR REOPENS

Remodelled and enlarged, the Hotel Montclair roof, New York, opens for the season tomorrow (Wednesday) with Harold Stern and orchestra, Mario and Florla, Rosita Ortega, Bill Smith and the Promenaders on the show.

A marimba orchestra will alternate with Stern for dancing in addition to playing in the adjacent Sky Terrace cafe, which will have an open air bar.

MDS CONFUSION HURTS APRIL SALES

music business trudged wearily through the month of April without a single smash number bobbing up to give it a helping hand. Added to the plight of the retailer was the confusion of discounts and return terms that resulted from the blowup of the Music Dealers' Service, Inc. Publishers, Maurice Richmond and scores of jobbers flooded the dealer with circulars offering a wide diversity of selling conditions, so that he had two things to bedevil him—the sad state of counter turnover, and from what source to buy what music he had to have.

Though 'Wagon Wheels' (Shapiro, Bernstein) led the list for April, it showed anything but smash proclivities. There were days when 'Old Spinning Wheel,' coming from the same publishing firm, was outselling by a substantial margin. The number that steadily continued to build solidly through the past month was 'Old Dutch Mill' (Select). At the turn into May this tune had amassed close to 200,000 sheet sales. Indications are that it will nudge over the 300,000 level.

Among the other comparatively solid sellers in April were 'A Thousand Good Nights' (Robbins), 'True' (Santly Bros.), 'The House Is Haunted' (Donaldson), 'Carioca' (T. B. Harms), 'She Reminds Me of You' (DeSylva), 'Neighbors' (Engel) and 'Nasty Man' (Fox). 'Why Do I Dream Those Dreams?' (Witmark) was moving up fast toward the finish of April with 'A Thousand Good Nights' close behind.

Mechanical field buzzed along nicely through April. The pickup was slight but ample enough to bring on that optimistic glow. Bing Crosby held the second, third and fourth places on Brunswick's best selling table. Fred Astaire popped into ace favor for Columbia and a Ray Noble orchestration, with Jack Johnson doing the vocals, took top rating with Victor.

Chicago.

Annual spring slump is in with the entire music catalog feeling the slowing down due to the warmer weather. They're taking to the open road and haven't much time for the tinkle-box or the phonograph. It has been an excellent winter season, however.

Other than the six headliners in the music field the runners-up are 'Carioca' and 'You Ought to Be in Pictures.' Surprising to the music men is the click of 'Carioca,' which is a tune difficult for the ordinary player. In the past the music biz has found that no matter how good a tune it never got across the counter if it was difficult. 'Carioca' is proving an exception to that rule. 'Dutch Mill' is a sure click and riding fast. 'Smoke Gets in Your Eyes' makes another recent exception to the rule.

Crosby grabs all the noise in the record biz by taking four of the leading positions in the Brunswick catalog.

Leaders

Los Angeles.

ing Crosby recordings led the Brunswick list for southern California distribution during April, with 'Little Dutch Mill' topping sales by a comfortable margin in all three platter divisions. Demand off somewhat, probably due to advent of hot weather, which sent buyers to the beaches and outdoor spots.

'Old Spinning Wheel' and 'Little Grass Shack' dropped a notch behind 'Dutch Mill' in the sheet music sales, though still more than holding their own. Other three leaders were 'Why Do I Dream Those Dreams?', 'Nasty Man' and 'Good Night Lovely Lady.'

Also in the running were 'Thousand Good Nights,' 'Waiting at the Gate for Katy,' 'Wagon Wheels' and 'Carioca.'

Little Jack Little orchestra's recording of 'You Oughta Be in Pictures' led the Columbia platters, and Eddie Duchin records continue in big demand on the Victor list.

AARONSON, GARBER SET

Los Angeles, May 14.

Irving Aaronson and his Commanders orchestra open a seven weeks' engagement tomorrow night (Tuesday) at the Casino, Santa Catalina island. Combo comes here from St. Louis.

Jan Garber orchestra follows Aaronson July 15 for eight weeks.

Jack Mills has acquired the American rights to two Irwin Dash publications, 'Strange' and 'Who's Going to Take You Home Tonight.'

APRIL MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING APRIL BY THE LEADING MUSIC JOBBERS AND DISC IBUTORS IN THE TERRITORI

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
SONG—No. 1	'Wagon Wheel'	'Little Grass Shack'	'Little Dutch Mill'
SONG—No. 2	'Little Dutch Mill'	' ld Spinning Wheel'	'Old Spinning Wheel'
SONG—No. 3	'Old Spinning Wheel'	'Wagon Wheels'	'Little Grass Shack'
SONG—No. 4	'Little Grass Shack'	'Little Dutch Mill'	'Why Do I Dream Those Dreams?'
SONG—No. 5	'Boulevard of Broken Dreams'	'Piggie Went to Market'	'Nasty Man'
SONG—No. 6	'Why Do I Dream Those Dreams'	'Boulevard of Broken Dreams'	'Good Night, Lovely Lady'

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales only are reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	'Champagne Waltz,' 'House Is Haunted' (Glenn Gray and Casa Loma Orch.)	'Little Dutch Mill' (Bing Crosby)	'Little Dutch Mill' (Bing Crosby)
BRUNSWICK—No. 2	'Good Night, Lovely Lady,' 'Once in a Blue Moon' (Bing Crosby)	'She Reminds Me of You' (Bing Crosby)	'Good Night, Little Lady' (Bing Crosby)
BRUNSWICK—No. 3	'May I?' 'She Reminds Me of You' (Bing Crosby)	'Good Night, Lovely Little Lady' (Hal Kemp Orch.)	'Little Grass Shack' (Ted Fiorita Orch.)
BRUNSWICK—No. 4	'Love Thy Neighbor,' 'Ridin' Around in the Rain' (Bing Crosby)	'Good Night, Lovely Lady' (Bing Crosby)	'May I?' (Bing Crosby)
BRUNSWICK—No. 5	'Good Night, Lovely Little Lady,' 'She Reminds Me of You' (Hal Kemp Orch.)	'Love Thy Neighbor' (Bing Crosby)	'Man on the Flying Trapeze' (Bing Crosby)
BRUNSWICK—No. 6	'Jungle Fever,' 'I Found a New Baby' (Mills Bros.)	'You Oughta Be in Pictures' (Guy Lombardo Orch.)	'You Oughta Be in Pictures' (Guy Lombardo Orch.)
COLUMBIA—No. 1	'Music Makes Me,' 'Flying Down to Rio' (Fred Astaire)	'Carioca' (Enric Madriguera Orch.)	'You Oughta Be in Pictures' (Little Jack Little)
COLUMBIA—No. 2	'Orchids in the Moonlight,' 'Carioca' (Enric Madriguera Orch.)	'You Oughta Be in Pictures' (Little Jack Little)	'Carioca' (Enric Madriguera Orch.)
COLUMBIA—No. 3	'You Oughta Be in Pictures,' 'Nothin' But the Best' (Little Jack Little)	'Tear It Down' (Clyde McCoy Orch.)	'Little Grass Shack' (Ben Pollack Orch.)
COLUMBIA—No. 4	'Beale Street Blues,' 'Basin Street Blues' (Benny Goodman Orch.)	'Play to Me, Gypsy' (Henry Hall Orch.)	'Wagon Wheels' (George Olsen)
COLUMBIA—No. 5	'Alone on the Range,' 'Play to Me, Gypsy' (Ben Pollack Orch.-Henry Hall Orch.)	'Basin St. Blues' (Benny Goodman Orch.)	'Emaline' (Benny Goodman Orch.)
COLUMBIA—No. 6	'Great American Tourist,' 'Sing Sing Isn't Prison Anymore' (Yacht Club Boys)	'Serenade of a Wealthy Widow' (Reginald Forsythe Orch.)	'Smoke Gets in Your Eyes' (Emil Coleman Orch.)
VICTOR—No. 1	'Who Walks in When I Walk Out,' 'Play to Me, Gypsy' (Ray Noble Orch.-Jack Johnson)	'She Reminds Me of You' (Eddie Duchin Orch.)	'Ill Wind' (Eddie Duchin Orch.)
VICTOR—No. 2	'Ill Wind,' 'As Long As I Live' (Eddie Duchin Orch.)	'Neighbors' (Isham Jones Orch.)	'Little Dutch Mill' (Don Bestor Orch.)
VICTOR—No. 3	'Hold My Hand,' 'Nasty Man' (Rudy Vallee)	'Ill Wind' (Eddie Duchin Orch.)	'May I?' (Eddie Duchin Orch.)
VICTOR—No. 4	'Wagon Wheels,' 'If I Love Again' (Paul Whiteman)	'You Oughta Be in Pictures' (Rudy Vallee)	'You Ought to See Sally on Sunday' (Ray Noble Orch.)
VICTOR—No. 5	'Long About Midnight,' 'Jitter Bug' (Cab Calloway Orch.)	'Roberta' Selections (Fray and Braggiotti)	'Why Do I Dream Those Dreams?' (Eddie Duchin Orch.)
VICTOR—No. 6	'Thousand Good Nights,' 'Little Dutch Mill' (Don Bestor Orch.)	'Little Dutch Mill' (Don Bestor Orch.)	'You Oughta Be in Pictures' (Rudy Vallee)

All Gals Must Hostess In Detroit Nite Spots

Detroit, May 14.

Shows booked into local night clubs include a must on gals sitting with the customers. Several acts were cancelled here last week as they felt the table work too degrading.

Most spots have entirely eliminated hostesses, with the line girls and principals called on to do the hospitality work.

Gals get nothing extra for either drinking or steering. With the spots insisting on the acts and girls staying sober the situation is that much worse.

'Drunkard' in Philly

Philadelphia, May 14.

Walton hostelry, which has been the Philly popular spot for the last couple of years, has joined with Samuel Nixon-Nirdlinger to produce something new in nite clubs locally.

Idea calls for an auditorium and open-air cafe to commence June 1, after the whole first floor of the hotel has been remodeled. Running in conjunction with the sidewalk affair will be the initial Philly offering of 'The Drunkard.' Cast of the show is being set now, with an embellished book being penned by T. D. Wilson.

Place will be called the American Garden and will seat about 400.

Lombardo in Waldorf

Chicago, May 14.

Guy Lombardo orchestra opens at the Waldorf-Astoria hotel in New York on June 14.

Will stick through the summer season.

Night Club Reviews

Dorchester, London

London, May 2.

There is little doubt the Midnight Follies from N. T. Granlund's Paradise Club, produced here by Cli ord Whitley at the Dorchester, will be voted the brightest and most successful show yet produced here. In addition to Sunny O'Dea, Marguerite and Leroy, Wanda Allen, Edith Roak, Fay Carroll and the show girls and dancers, Naunton Wayne acts as master of ceremonies. He is very gifted in this direction and came prepared with a choice line of witty chatter.

Midnight Follies has now become an accepted part of London's night life. Since last October more than 50,000 people have visited the Dorchester restaurant to see these shows. Usually running 45 minutes this one carried on, without any encores, for a full hour. It has been gorgeously produced with requisite lighting effects and daringly ungowned. Vast improvement is the installation of a platform for the entertainment, raised to the height of a boxing ring, which enables the spectators to see clearly from every seat at every table.

An importation from the Paris shows is the absence, in one number, of brassieres, to which there was no apparent objection on the part of the spectators.

Whole show was a continuous wow but the outstanding hit, altogether different from the undraped females, was Marguerite and Leroy with their ballroom dancing. They bring to mind Maurice and Walton. Leroy is a cross between Maurice and Valentino and probably a better dancer than either.

Nils Granlund was 'reluctantly' brought upon the stage from the audience by the m.c., and said the place reminded him of his Paradise Club. He added that he personally recognized 80 people at the tables.

Clifford Whitely will not find it necessary to look for a successor to the present cabaret for some time to come. *Jolo.*

COLUMBIA GARDENS

Portland, Ore., May 14.

Portland's newest place of entertainment, the Columbia Beer Gardens, is presenting something new and different to fun seekers. The gardens are in the building formerly known as the Columbia theatre.

Main floor seats have been removed and a hardwood floor laid. Tables and chairs are in place in the front of the house, nearest the stage, and padded benches and tables are in the rear. Paintings have been placed on the walls and drapes of Spanish shawls have been tastefully arranged throughout the room.

Entertainment for patrons is varied. A long bar has been placed on the south end of the building, where beer and sandwiches are available. On the north side is a space reserved for the 11-piece orchestra directed by Harry Linden. The organ has been put in shape and Arlington Laity, formerly organist at the Paramount, has been engaged.

At the preview opening, the orchestra presented a symphonic arrangement. Then came the dancers and singers, headed by Victor Alfaro, tenor, who presents operatic and classical numbers. In addition he presented the 'Carioca,' with Barbara Weeks and Bonnie Granger as his partners.

Other entertainers include the Singing Waiters, formerly with the American theatre. This quartet, composed of Frank Confer, Bill Barardenelli, Gil Van Alst and Tom Jackson, took most of the applause at the preview.

A new daylight screen has been installed, on which is featured short subjects. The gardens will present no full length films, but will cater with comedies and shorts. Screen is the only one of its kind in the Pacific Northwest.

Management has installed a cooling system and equipped a cooler room that will hold 80 barrels of beer.

MYRIO and DESHA

"Fascinating, marvelous as a dancing team."—PARIS MIDI, PARIS.
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No. 9

15 YEARS AGO

(From VARIETY and Clipper)

Big talk was a half-billion investment by Standard Oil in 300 theatres. To make its own film at $75,000 per feature. Too good to be

Famous Players-Lasky stock to be listed by Stock Exchange. Had been down to 22½ and up 85.

John Drew refused a film offer on the grounds that he might be regarded as trying to trade on the reputation of the late Sydney Drew.

Fifth Liberty Loan drive on and N. Y. theatres had more than doubled their quotas.

Broadway was dropping off for the summer rest. Best season in years. Still houses open and doing business.

One night stand managers on the war path. Road producers wanted 70% of the split instead of the 40% they were receiving. High cost of traveling, but house men said it cost them more, too.

Circus men in the A. E. F. were touring France and German military spots with a one ringer. Y. M. C. A. had charge, but the K. C. paid the bills. No tent. Just a ring and blues.

Brunton Studios plastered Ned Wayburn with an $850 body attachment. Flo Ziegfeld paid to retain his dance director.

Edward S. Keller, booking agent, angeled a musical comedy, 'While You Wait.' Don't remind him.

50 YEARS AGO

(From Clipper)

Theatre men were reviving the idea of a mutual fire insurance company. Figured it would save money. Old idea often revived.

Cedar Rapids, Ia., slapped a $500 per day license on tent shows. Marion, the nearby county seat wrote the Clipper it would make a reasonable rate and that all Cedar Rapids would come over.

French circus was giving tableaux in the ring with the same circular style curtain now used in the Ringling show. A novelty then.

Henry Irving sued for $2,000 by a musician who asserted he had written incidental music in 1876 for which Irving had not paid him.

Season was waning, with a number of houses already closed. The People's theatre planned to keep open to July 5.

Season of music festivals starting. Cincinnati already had one. Most large towns ran one three days to a week.

George K. Fortesque, 150 pound female impersonator, doing a burlesque on 'Fedora.' Called 'Well-fed Dora.' Touring it and cleaning.

Phila museum had a 'sacred white hog.' Prize porker eventually given the patron most accurately estimating its weight.

Clipper told a new play 'Becky' had been improved by pruning. Still a prolog and five acts.

Chicago Opera Festival Ass'n was negotiating with Col. Mapleson for a season of opera for next season. Auditorium seated 6,000.

Inside Stuff—Pictures

Westchester, long considered one of the ace film boxoffice territories in the country, appears to be upholding its reputation. Reports, at least, are that the county is to date running substantially ahead of 1933 on picture attendance. And the reason may not be entirely due to a better product.

Despite that the district is dominated by chain operation there are some indies up there who give the circuits the jitters on showmanship. For instance there's Nick Paley's Scarsdale theatre, about a 1,200-seater, nicely appointed with a one price scale all over the house and no loge section. This spot recently played 'Wonder (WB) and as the film went into its big musical numbers the screen borders widened out, the change over to the wide angle machine was made and the audience got a good look. Management also gives the better newsreel clips this flair. That's showmanship and something these suburbanites seldom, if ever, see in the circuit chalets. It also indicates what an indie can do if he wants to and why Scarsdale residents are prone to pass up driving to nearby towns for their flicker entertainment. They have come to know they're going to see it the best way at their own house which also may be drawing from those same nearby towns.

The concentration which the Paley house gives its program is in direct contrast to one of ig New Rochelle spots, circuit operated, which recently allowed a seven-reel picture to run for six reels with the right hand projection machine out of focus. Not enough to cause cries for correction but enough to give the audience an eye-strain headache and cause comment on the 'bad photography'.

That carelessness is not so minor for the chains when they've got to go up against operators like Paley. And he's got another house in Bronxville.

Delay of important decisions from Special Master Thomas D. Thacher, in the RKO receivership, makes it look to Irving Trust representatives as though they won't get out of RKO by Christmas. Although some big claims were argued as far back as last January, the Special Master has rendered no decisions.

Notable are the Rockefeller claims, originally of an indeterminate amount but now set at around $12,000,000, and the Mayfair theatre, N. Y., claim of over $3,000,000, both for rent. In each case the receivers believe there'll probably be litigation on appeal from whatever decisions the Special Master reaches. One of the difficulties may be that since RKO is a receivership rather than a bankruptcy, the U. S. Supreme Court ruling against future rents and damages under leases will not apply to where an equity receivership exists.

This all has the effect of stalling any possibility of a reorganization plan which in computing the value of a receivership estate has to take into rather close account the total amount of liabilities. The big ones that are being contested make a vital difference.

One of the big studios is having so much trouble with a male star it is making more than the usual effort to effect an exchange arrangement with other plants. And not much luck to date because the boys are wise to the lad.

Star has gone the hard way in rating his own importance and has been driving his directors frantic. Smart, too, in that he waits until his pictures are in work a couple of weeks before turning on the temperament. When a studio is that far into a film on coin it's got to go through or be on the nut for plenty. One director couldn't understand the reports on this player when they began a film, but he suddenly found out at the end of the first fortnight.

Surprise angle is that this star has even turned on close friends, both in and out of the studio. They're finding him as hard to get along with as the working crews.

Teaching picture players how to sing through the medium of records which he has made specially for such instruction is among the items in Claude Austin's coaching repertoire. He used this system for Mae West.

Austin, who is the Billy Pierce of the music world, is a colored lad who is commissioned from time to time by the studio people to show them how to 'talk in tune'. Among his clients have been Joan Crawford, Kay Francis, Gertrude Niessen, Tamara Vega, Mary Chapelle, Polly Walters, the Three X Sisters, Rosemary Lane, Lola Lane and others. Austin once was on the rranging staff of the Capitol theatre, N. Y., and also did some arranging for the Philharmonic.

Organization calling itself the American Society for the Protection of the Motion Picture Theatre is sending out a broadside urging independents to wire their Congressman and Senator to support the Dill bill for an investigation of the A. T. & T.

Touted as the only way to get rid of score charges, exorbitant service charges, restricted buying 'and all other unfair competition arising from public utilities' operations n private fields'. Signed by Robert Robbins as executive secretary.

Paramount disclaims the recent report that it is refusing to co-operate with foreign correspondents on the Coast. Claims, to the contrary, that it does all it can with and for the foreign scribblers.

One recent run-in, which is acknowledged, may have started the story. In that case, Par says, the correspondent in question was known to get pictures from the studio and sell them to commercial accounts abroad. Par says it warned him a few times and then turned down his credentials and refused him further recognition.

Recent drive by the Music Publishers' Protective Association against synchronized films, for which no licenses have been obtained, has resulted in attachments being placed on the negative of 'Trapeze', 'The Dance Parade', 'Gold Diggers of 1943' and 'Taming of the Juggle'.

Court order also affects money due to the producers on these pictures. On the foursome the MPPA is seeking to collect $2,000, which is claims is due in synchronization fees.

Offer of $50,000 is understood to have been made by a major studio to Dr Robert E. Corneish to exploit in a picture the experimental attempts the latter has made at the U. of California, Berkeley, Calif., where he successfully revived a clinically killed dog. Dr. Corneish refused on the ground that he wished to keep his scientific investigations on the so-called 'live dead dog' confidential until experiments have been conclusively completed. Canine case received ide news play and comment.

Filmdom's biggest proxy grab was staged by Charlie Pettijohn in the election of Jack Alicoate as his successor to the generalship of the Kaintuck colonels. Pettijohn didn't ask a single picture colonel who didn't attend the darby how they wanted him to vote.

He pooled all the names together in favor of Alicoate and the Film Daily publisher won hands down, since he had the backing of Tammany, as well, in Jim (Col. for the occasion) Farley.

Governor Rolph of California has officially designated May 18 (Friday) as Mexico Day in the state. Deal arranged as part of Metro's exploitation for 'Viva Villa', which opens at Loew's State in Los Angeles May 17. Metro exploiteers are trying to get governors of other western states to also designate Mexico Days to help along the b.o. of the picture.

Metro set a new speed record with the production of 'Thin Man', recently finished. Screen play and script was finished by Albert Hackett

Inside Stuff—Legit

Incident in 'The Milky Way', which opened at the Cort, N. Y., last week, in which the middleweight boxing champ is knocked out by an unknown, is the fictionized version of a mixup in which Mickey Walker took the full count from a sock delivered by a lunch wagon counterman near Elizabeth, N. Mickey had been celebrating and with friends decided on having a snack. They kidded the short order server, Walker making so many cracks about the man's German origin that he became infuriated. 'Twas a cold night and Mickey slipped on the ice outside the joint. It took six stitches to close a gash on the back of his head.

Sidney Harmon, who produced 'Way' ith James Ullman, never saw a professional boxing bout until after the show opened. He queried mention of Ross and McLarnin in the script, thinking it referred to a vaude duo and wanting the line deleted.

Reaction to panning of her 'Love Kills', Forrest, N. Y., has Ida Lublenski Ehrlich, who wrote and presented the play, insisting that the method of reviewing is wrong. She believes that plays written by women should be reviewed by women and offered $25 for the best criticism of her play by a woman.

Shortly after the show opened the boxoffice sold one 55c ticket for night performance, Leblangs selling about $27 in cut rates. Pace of show is slightly over $30 nightly. Vivian Niesen, the lead, was replaced by Evelyn Byrd last week. 'Love' was withdrawn Saturday (12).

Malcolm L. Pearson and Donald E. Baruch, Wall Street youngsters, have formed a managerial partnership, firm's first effort being 'I Myself', which came in at the Mansfield, N. Y., last week. Entering show business is not just a flier for them as they intend to stick.

Pearson's kin are Brooklynites, interested in gas and other utilities. Baruch is one of Sailing Baruch's sons.

'Myself' was considered for presentation by John Golden. It was written by Adelyn Bushnell, a Boston stock actress. Previously she wrote romantic Irish plays.

Moss Hart is another playwright who went to Charleston, S. C., but didn't accomplish much on his planned rewriting of a script. He tells a weird story about staying in a mansion owned by an old man who frequently declared: 'Things ain't so good since the war'.

Hart swears it wasn't until he was about to return that he discovered the a.k. referred to the Blue and Gray.

Following an elaborate yarn about Max Gordon's 'Roberta' in Fortune, the manager receives additional magazine attention in the June issue of Cosmopolitan.

Latter article is a somewhat intimate story on Gordon by O. O. McIntyre, who calls him 'the new Charles Frohman.'

New managerial duo is Leslie J. Casey and James W. Liddle. Latter was interested in a Buffalo stock, former having handled theatres for Fox. Firm's maiden effort, 'These Two', opened at the Miller, N. Y., last week but closed Saturday (12).

At the premiere half the critics looked like athletes, result of the first pre-summer Sunday.

Owners of theatre buildings in New York State still must stand the gaff for immoral shows. Governor Herbert H. Lehman has vetoed the bill, passed by the Legislature, to exempt the owners or licensees from provisions of the penal law. The measure would have placed the responsibility upon the managers or producers.

Joseph W. Gaites, who left the Shuberts on a supposed leave of absence about a year ago, is through with show business. He heads the Bell Manufacturing Co., an Ohio plant which makes church bells.

Shortly after leaving New York last spring, Gaites married and took up residence near Cincinnati.

Bob Sisk departed for the Coast hurriedly Tuesday (8) when he got sudden word his company figured his services would be required to help map out the new season's program. Sisk left by plane with Ned Depinet, president of RKO pictures.

Iness of Referee Henry K. Davis caused trustees to obtain permission that Oscar W. Ehrhorn sit as referee in Paramount bankruptcy matters until June 5, when it is expected Davis will be back.

Before Fox releases 'Marie Gallante' studio will be compelled to get an okay from the Government. This is due to the amount of footage taken for the film in and around the Panama Canal zone.

and Frances Goodrich in three weeks, and Director W. S. Van Dyke brought the production under the wire in a total of 18 shooting days.

In addition, negative cost of the picture rates around the $200,000 mark, very moderate figure for any production turned out on that lot.

In composition and type of ads, plus illustrations, the Music Hall is trying to get away from the theatrical by going strong for simplicity. Lord & Thomas, doing the ads for the big house, swung to the conservative side this week on 'Change of Heart' and the 'Madame Butterfly' stage show.

Agency and house operators believe that the departure will mark a welcome change to the public.

Radio crooner, now in films, is trying to stir up the press with stories that he's peeved to the point of legal action over a recently released picture assertedly based on his career. He isn't really sore, but figures he may get a little publicity.

When bought by the studio, story was supposedly based on some incidents in the crooner's career. Adaptors, however, changed it until there is no similarity.

Graham Baker and Gene Towne were loaned to Fox for six weeks by Darryl Zanuck during a production lull. So they've been there almost 24 weeks, the team doing three instead of one original. Set to wind up June 18.

Baker and Towne then go to Metro and Radio on a Zanuck loan for the summer.

If Warners is considering bidding for the Fox Metropolitan theatres, it will have to bid pretty high. With $1,500,000 cash on hand, the Fox Met houses are stated to be in favorable state. Figured it would take anywhere from $6,000,000 to $10,000,000 to grab the houses. There are around 100 theatres in the group.

E. V. Richards, Adolph Zukor, the Balabans and George Schaeffer huddled in Chicago last week, while Zukor stopped over there en route to the Coast.

Richards then came on to New York to talk some matters over on his own southern theatre deal at the Par home office.

Trade curiosity on how many so-called receivership certificates Paramount may have issued, since going into bankruptcy, seems uncalled for.

No such certificates are out, the company having been able to progress with its own funds.

Connelly Finds New Way for Authors To Get Coin, Cut on Souvenir Books

New angle in the realm of playwright royalties was disclosed when Marc Connelly claimed the profits on souvenir booklets sold in connection with 'The Green Pastures,' which he dramatized from Roark Bradford's book and which has been on the boar During most of that period booklets were sold and Connelly contends Rowland Stebbins, who produced the show under the corporate title of Laurence Rivers, was not rightfully entitled to the proceeds.

Case was settled by arbitration last week and Connelly was given the award. Whether Bradford will share in the coin, not stated. It is the first instance where an author has gone into that phase of possible managerial gain; sales of similar books generally being regarded as netting small money.

Under the Basic Minimum Agreement between the Dramatists Guild and the managers it is set forth that all publication rights belong to the author. Connelly successfully argued that, since the souvenir booklet's illustrations carried quotations from the play's script, it was a form of publication. Author related that he had talked the matter over with Stebbins early in the play's run and he claims it was agreed not to issue the booklets. Later, he claims, the booklets were printed and sold regardless. Connelly did not press a claim until recently, when it is understood differences arose between the author and the Rivers office.

Stebbins, who also produced 'The Pursuit of Happiness,' and Charles G. Stewart, will sail Wednesday (16) with the company, show opening in London at the Vaudeville theatre May 28. Stewart, general manager for Stebbins, will remain for a time in the hope that the British censor will lift the ban on 'Pastures.' One argument to be put forth in this attempt is the fact that the colored dramatic classic played successfully in Canadian stands.

'Pastures' will open on tour over here in September. In addition to regular bookings, two men will be in advance to arrange additional time. Beverly Kelly will handle spot bookings in the middle west, with William Schneider assigned to northwestern territory. William Fields, general press representative for 'Pastures,' will act similarly in southern stands.

Arbitration awards being recognized by the courts, the Connelly-Stebbins case establishes a precedent on which other authors will likely make claims against managers. Not clear whether claims would apply on past seasons, but there are several shows current on Broadway for which souvenir booklets are sold, including 'Mary of Scotland,' 'She Loves Me Not' and the 'Follies.' Award will probably result in managers making terms with authors on the matter of booklets when accepting plays for production.

'Wednesday' 3d Play in Sistare's Loop Stock

Chicago, May 14.

Third play on the Horace Sistare stock list is slated to be 'I Loved You Wednesday,' by Molly Ricardel, to open this coming Monday (21). 'Affections, Ltd.,' will close after a poor five-week showing, having been hurt from the start by a badly arranged admission chart.

Sistare is still negotiating for another theatre in which to start his 'play of the month' club.

BIRMINGHAM STOCK FOLDS

Birmingham, May 14.

After 20 weeks at the Jefferson the Marco Cavanaugh players closed Friday night (11). Business was fair, after starting out in great style. Greatest business was done with 'Men in White,' when it ran three weeks.

Jack Marco is planning to take the company on the road, playing two and three nights stands in the larger cities of the South. 'Men in White' will be the play.

San Diego Stock

San Diego, May 14.

San Diego soon will have a new stock company of its own to be known as San Diego Theatre Guild Players. Repairs and improvements are under way at Savoy theatre, where in former years several successful stock groups held forth.

Mike Cohen, manager of the new organization, expects to open early next month with a company of players recruited, for the most part, from Hollywood. Weekly change of bill and popular prices.

ONLY 2 LEGIT TENT SHOWS READY

Chicago, May 14.

Current summer season may see the final extinction of the tent legit business, according to all indications. It is certain that the summer will see another new low in the number of tent shows, with only two tents apparently set for the entire Midwest.

Early huzzahs of possible pick-up have all died out and, at best, the country will see perhaps a half-dozen tents bucking the wind. The couple tents going out belong to George Sweet and George Roberson, old reliables.

Sweet will stick to his old haunts in the Iowa country while Roberson continues in the Wisconsin-Illinois territory.

DeFOREST FOLDS DET. TO OPEN LOOP STOCK

Chicago, May 14.

Local office of Equit last week paid, out of the bond, the salaries of the Jack de Forest stock venture which folded after two weeks in the Wilson theatre, Detroit. Salary list was about $600.

New move by de Forest is the taking over of the Harris here for stock productions, starting June 4. Has been conferring with Lee Shubert and Sam Gerson. Will likely open with 'Wind and Rain' as the initial production.

Omaha Playhouse Ends Season Without Loss

Omaha, May 14.

Omaha Community Playhouse is presenting 'Three Cornered Moon' for six performances beginning Friday (11), excluding a Sunday show, as the season's finale. This closes the most successful season in three years, and leaves the company without a deficit, as the year's production netted an even break.

Outstanding success of the year was Ibsen's 'A Doll's House.' Support of the classic here and reported successes of classics elsewhere has led the board to determine upon a program of international classics for next season. Productions will include one each of Italian, Hungarian, French, English and American classics with Moliere, Molnar, Shaw and Barrie some of the authors from which the scripts will be chosen. This, in addition to a musical, an original, a current success and a revival, will most likely comprise the season.

New Hedgerow Piece

Philadelphia, May 14.

Hedgerow theatre in Rose Valley will present the 104th play of its ever-growing repertory this week.

It is 'Let the Punishment Fit the Crime,' Italian farce by Gian Capo and Arturo Rossato. Has been popular in Italian repertory programs since 1929.

Out of Town Reviews

THE ONLY GIRL

Philadelphia, May 11.

Eighteen years is a long time in the theatre and that lapse of time makes the current production of Victor Herbert's musical play, 'The here, almost a new show instead of Only Girl,' at the Forrest theatre the usual hackneyed revival.

Play, presented here at popular prices ($1.50 top) by Lawrence Shubert Lawrence, won rave notices on its score and the usual equivocal comments concerning Henry Blossom's book. Some day, somebody will find a good book for a Victor Herbert show and that will make the revival task much easier.

Robert Hallilday, Bettina Hall, George Meader, Betzi Beaton, Billy Taylor, Robert Emmett Keane, Richard Keen and Dorothy Dare have the principal roles. First two named play the romantic leads with Halliday showing to much greater advantage than Miss Hall, who doesn't seem to have worked her way into the heroine's role as yet. Meader, cast as the butler, has practically no chance to display his swell, Metropolitan Opera Company voice. Miss Beaton has one number, 'I Should Always Go to Parties All Alone' which went over with a bang at the opening.

Big song hit of the show is still 'You're Away,' waltz which is plenty reprised. 'Here's the Land We Love Boys,' 'You're the Only One For Me,' 'The Compact,' and 'I Paused, I Looked, I Fell' are other crackerjack tunes.

Plot, based on the straight farce called 'Our Wives' by Frank Mandel, is stilted and sickish. It concerns a young composer (female) who lives in the flat above a librettist who has many amours. Some mild suggestions of sex (but very mild), and the usual farcical mix-ups.

R. H. Burnside staged this revival and did as good a job as possible with worn material. However, the Herbert melodies, and among them some of his best, help hold up the whole thing and make it a good evening's entertainment. *Waters.*

THE DRUNKARD

(Coast Road Company)

San Francisco, May 10.

The No. 2 show, out on the road while the original enters its sixtieth week at the Theatre Mart, Hollywood, opened big in the grill room of the exclusive Palace Hotel here, and looks to get its full quota of business during the week. Produced by Preston Shobe and Galt Bell, and directed by the latter, the carbon company acquitted itself commendably before the well filled dining room, class audience, many of them dressed, falling into the spirit of the broad performance, and booing, cheering, hissing, etc.

Many of the cast are drawn from ex-ranks of the Carmel, Stanford and other little theatres, Peggy Converse, among them, standing out as the heroine. Vallejo Gantner as the villain, Klyde Kraft as the hero, and June de Roche as the mother were also topnotchers. Remainder of the cast included Fred Cady, Ca'arter, Conle Clampett, Charles Rice and Nestor Paiva.

After the show there was an olio that featured Marie Duval, a soprano, who worked straight and a la the Barnum era, clicking so well in each that she was easily the night's hit. Neeley Edwards m.c.'d and the old time vaude team of Rice and Cady mopped up with their old routine and the Schnitzelbank song. Community singing of all the hoary numbers wound up with the house one of the most enthusiastic ever seen in Frisco.

There was plenty good, cold beer and fresh pretzels included for the tap of $1.65, and Palace is due to come out of the deal with some good publicity and exploitation at least. *Bock.*

Murder at Crossroads

Portland, Ore., May 14.

Walter Siegfeld and his crew of thespians from Seattle took over the American theatre with a melodrama entitled 'Murder at the Crossroads' and infused new life into the old joint. Hilarity was cumulative as more and more barrels of beer were opened and poured into the receptive throats of the customers.

Play, which was the least important part of the occasion, is a western, to judge from the costumes. Dick Frazier easily tops the cast as Richard Barrington, also known as Dick Scott, the hero of this burlesque melodrama. He played it for all its melodramatic value, with flowery speech and overdrawn gestures that, time after time, brought cheers and thunderous applause from the crowd that jammed the showhouse. His characterization is really worth seeing.

Miss Blakley and J. Lytton fill Mexican roles, the former as the wife of the hero, married in a weak moment after he had come West, disappointed in love in the East. Too, she is the crafty girl who lets her husband assume blame for the

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Plays on Broadway

I, MYSELF

Drama in three acts. Presented at the Mansfield May 9 by Malcolm L. Pearson and Donnld E. Baruch. Written by Adelyn Bushnell. Staged by Charles Hopkins.

Annette Trent.....Eleanor King
Alice Trent.....Regina Wallace
Arthur Hanson.....Edmund MacDonald
David Martin.....Frank Wilcox
Bill Trent.....Charles Trowbridge
Harry Sim.....Harry M. Cooke
Dan O'Brien.....Walter Baldwin
Andrews.....William Bonelli
Jerry.....Larry Bolton
Connelly.....Robert J. Mulligan
Charlie Trent.....Warren Trent
Squire Anderson.....Frank Roberts
Jim Kallock.....David Bern
Mike Butler.....Frank Verigun
Dagood Williams.....Martin Howe
Rev. MacDonald.....David Rushes
Merrifield.....William David

Two young men of financial substance enter show business with this, a play much too serious to attain popularity even were it better written.

'Myself' is anything but a spring revel, and the tail end of the season is no time for stories so funereal. Idea of a dead man coming back to his family an invisible person has been used on the stage before, as has the idea of humans who have passed into the beyond performing much as though alive; as, for instance, in 'Outward Bound.' Fantasy angle of the play probably brought in Charles Hopkins to direct, that being his flair.

Bill Trent is a middle-aged New England attorney with maturing son and daughter. Being a failure, he feels that his wife and children would be better off if he dies leaving an insurance policy for 50G's. Down and outer asks for food and tells the sad story of his wife in Scranton, about to become a mother. Unwilling to commit suicide, Trent virtually forces Stimpson, the tramp, to shoot him, giving the man money so that he can return to the sick mate. Deed is carefully planned, but the district attorney accuses the widow.

Trent, in tow of another ghostly ex-service man who suicided in the trenches, is present during the funeral, which consumes the second act, and the pair are still around when the d. a. has the wife confess in order to shield the daughter, who is in a delicate condition.

Ghost is able to advise his widow on answering of questions, but realizes his death has gotten the family into trouble instead of helping. After the confession Stimpson arrives to declare that he did the shooting. That guy's wife had died in childbirth and he cares little about what happens. Ghost Trent had been unable to save his widow, yet the story ends with him saying he has qualified to serve in that great courtroom in the beyond.

Third act is best, because there is some spirited dialog during the investigation. Second act, with its burial proceedings, singing of hymns by a quartet, and the intoning of the minister is not easy to take as stage fare.

Charles Trowbridge, as the man who dies and comes back, and Regina Wallace as his wife, do their best with this heavy story, with other participants okay, too, but it all seemed a thankless task.

Title is taken from a line in 'Omar Khayyam' ending with 'I Myself am Heav'n and Hell.'

EVERY THURSDAY

Comedy in three acts presented at the Royale, N. Y., May 10, by Wee & Leventhal. Written by Doty Herbert; Queenie Smith starred; Leon Janney featured; staged by Theodore Viehman.

Mr. Thomas Clark.....George Carleton
Mrs. Thomas Clark.....Jean Dere
Sadie.....Queenie Smith
Raymond Clark.....Leon Janney
Fern Adams.....Tucker McGuire
Dr. Adams.....Frederick Forrester
Ferguson.....Jack Adams
Florence.....Sheila Trent

Mild little comedy played in one set and a short cast, 'Every Thursday' is patently presented to operate at light grosses. Cut rates should get it by for perhaps two months.

Wee & Leventhal are the presenters, firm being specialists in what is called rotary stock. Road rights for some shows not touted from Broadway are purchased and economically shown in seven spots on the eastern coast. Firm also occasionally puts on new shows, and 'Every Thursday' is one, coming to New York after playing around the stock wheel.

Doty Herbert, whose 'Thoroughbred' was used by W. & L., is the programed author of 'Thursday.' Day of the opening here Francis Verdi appeared claiming it was his story. There was a reported agreement to split royalties, to prevent a court restraining order.

'Thursday' is better on performance than playwrighting.

There is Queenie Smith, formerly of dancing note in musical comedy and vaudeville. She makes Sadie, the hired girl who comes to the small town Clark home to clean every Thursday, an appealing little person. Sadie is ungrammatical, but she has traits of a thoroughbred, Cinderella-ish without such compensation.

Play has sex—an affair between Sadie and Raymond, the adolescent Clark boy—which, in the end, dissipated as though nothing ever happened. Sadie knows he is just a boy but that day she had her fortune told by a machine which also told her weight. The card gave the right poundage and on the other side it stated a man would come into her life—she wasn't sure about that until the lad became affectionate. Sadie and Ferguson, chauffeur for the understanding friend of the family Dr. Adams, are to be married, doc giving them a cottage for a wedding gift. Scene supposed to supply spice has Raymond bringing a prostie to the house when the parents are away.

In support of Miss Smith is Leon Janney, featured as Raymond. Sheila Trent plays the scarlet one and the elder parts are taken care of well enough, but it is Miss Smith who gives the show a chance.

THE MILKY WAY

Farce comedy in three acts. Presented at the Cort May 8 by Sidney Harmon and James R. Ullman. Written by Lynn Root and Harry Clork. Staged by William W. Schorr.

Spider.....William Foran
Anne Westley.....Gladys George
Gaby Sloan.....Leo Donnelly
Speed McFarland.....Brian Donlevy
Burleight Sullivan.....Hugh O'Connell
Mae Sullivan.....Emil Lowry
Eddie.....John Brown
Willard.....Edward Emerson
Wilbur Austin.....Bernard Pathe

As a prizefighter comedy Milky Way, also known as 'Cheese Champ,' primarily aims for laughs. It delivers moderately, and a fairish engagement should result.

But the new farce is not a contender for the record of 'Is Zat So.' It is too spotty. Presentation was made with an eye to production economy. Show has the merit of springing a number of telling lines, mostly late in the performance, some cracks being bawdy though perhaps native to the atmosphere. Still, there are too many G. D.'s for the average playgoer's taste.

Reports that the play is biographical of Mickey Walker are not substantiated, although there are relative incidents. Speed McFarland of the story is middleweight champion, so was Mickey. Speed is kayoed outside the ring and so was Mickey, but the incidents are dissimilar. Speed has a wily, unscrupulous manager, Gabby Sloan, who, however, seemed a far cry from Doc Kearns.

Story idea is comic, having to do with Burleigh Sullivan, a milkman, whose sister is cigaret girl in a Jersey roadhouse. Speed wanted to ake her home, but Burleigh wouldn't stand for that. When he interfered, the fighter's trainer, Spider, swung. Burleigh ducked, and Speed was knocked cold. Speed also had swung, with the result that Spider, too, went out.

Papers carry the story that the champ was upset by an unknown and Burleigh calls at Speed's flat to explain how it all happened and how he, being essentially a ducker, eluded the socks thrown at him. Gabby is all steamed up about the affair, but gets the bright idea of making a fighter out of the milkman. That mild fellow is hard to convince, but Gabby's blond girl friend, Anne, is a fixer, and Burleigh's sister, Mae, who now likes Speed, is assured that he won't get hurt.

Gabby fixes a match for Madison Square Garden, and sure enough Burleigh wins with a wild wallop in the first round. Right off Gabby takes him on a six-week tour of setups. Fight fans are engrossed watching Burleigh duck that they don't notice the unknown's crudeness. The scheming manager sells his contract to a Milwaukee society man so that Burleigh can be matched with Speed for the title at the Yankee Stadium.

Everything is primed for a cleanup, and the match is held—reported by radio to the audience. To the amazement of Gabby's camp, Burleigh wins by an 18-second knockout. Speed launched a left hook. Burleigh ducked and, as he straightened up, butted the champion on the chin, and they had to drag him to his corner.

Yarn is plenty screwy and of the least of its improbabilities is the victory of the phoney fighter by butting the champ on the chin. That should call for disqualification and the win would go to the other way on a foul. However, it is farcial and the authors used rubber license in the writing.

A disc record made by those two boys, Sam Taube and Angelo Palangi, who plugged a pop price hat on the radio when airing the Carnera-Loughran fight at Miami this winter is used for the other account of the show's bout.

Development of Burleigh Sullivan as played by Hugh O'Connell is akin to that in 'Once in a Lifetime'—from a complete sap he turns out a near-hero. O'Connell is the right choice for the part.

Leo Donnelly as the nervous Gabby injects the most action, and he injected much energy into the

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NATIONAL FREE SHOWS

Equity's Youth Faction to Meet; Faces Battle on Its Proposed Amendments

in Equity, which named six candidates for the Council recently, will hold a general meeting at the Union Church Hall, in W. 48th street, N. Y., Wednesday night (16). Purpose of the session is to hear reports from committees appointed some time ago to offer suggestions strengthening the group.

Group denies that it is opposed to Equity's present leaders. Apparently satisfied with its progress so far, it was stated that there is no plan to write in additional choices of its own on Equity's ballot for councillors.

Several meetings with Frank Gillmore ironed out some of the differences over the four amendments to Equity's constitution, which will be voted on June 1. Equity leaders, however, will contest two of the group's proposed amendments, and will offer an alternative for still a third amendment.

Amendment which would give the general membership the right to amend the by-laws, calls for a decision by a two-thirds vote at the annual meeting. Group wants a majority vote decide, with Equity's officers opposing that change.

Equity will fight the group's plan to have the general membership appoint all nine members of the nomination committee. Its alternative amendment counters the group's proposal to permit members in arrears of dues for not more than one year the right to vote. Equity would permit such delinquents the right to attend meetings, but without the privilege of voting.

IATSE TO INVADE SUMMER THEATRES

It is claimed that the national stage hands body (I.A.T.S.E.) aims to invade the summer theatre field, looking to the rural show shops to aid its unemployment problem. Delegates have approached managers of the country houses, stating that the revised legit code will embrace summer show activities.

Code revision has not been completed, but when Washington was queried the reply was that rural summer theatres would remain outside the code. At the recent open hearings showmen and authors told deputy administrator William P. Farnsworth that the country show shops are usually non-profit projects and mostly experimental theatres which should not come within commercial theatre regulations.

Stage hands' delegate asked the manager of a Long Island summer theatre to install a crew of five men, each to be paid $30 weekly. House gives four performances weekly, management saying the receipts are so limited that it could not operate if saddled with a $150 stage hands' bill.

Actors in this spot play co-operatively, which is true of most other summer theatres. In some instances little more than the board bill goes to the players. Only know summer theatre employing union stage hands is at Westport, Conn. House is the best grosser of the summer stands, drawing a virtual metropolitan audience. Usually youngsters ambitious to be stage directors and designers handle the backstage assignments, working co-operatively with the actors.

McGowan-Henderson's Musical with Richman

Jack McGowan and Ray Henderson will produce a musical of their own writing in early fall. It's tentatively titled 'And So Are You,' and will star Harry Richman.

Ted Koehler is writing the lyrics to Henderson's music and McGowan's book.

Little Worries

Hollywood, May 14.

California little theatre producers are generally in a state of anxiety during rehearsal and production for fear cast principals will walk out on them for picture jobs. The little theatre players are unpaid and chiefly work in hope of getting a picture break. This happens frequently.

'Bella Donna,' with Theda Bara, which opens May 21 at the Little theatre, Beverly Hills, started rehearsals four times and on each occasion with an almost new group. Casting directors and agents had grabbed off all likely talent. 'Thirty Thousand to Go,' at the Hollytown, was also forced to close for a week when doing good business, as three principals left for film spots.

Muir Gets a Legacy, W&L Get Their Coin, Equity Gets a Case

Charges against Gavin Muir will probably be considered by Equity's Council today, case against him having been pending since February. Actor was ordered to repay $200 which he insisted that Wee & Leventhal pay him before going on in the final performance of 'Dangerous Corner' at Washington. When Muir demurred he was temporarily suspended and advised that, until the money was given back, the case would not be disposed of.

Actor claimed it would embarrass him to pay back the coin, but recently he came into an inheritance, bequest coming from an aunt who died in Scotland. An Aberdeen barrister formally advised Muir of her death, stating that he was willed a grandfather's clock which had been in the family for generations. Muir was disappointed but, later, the lawyer sent word that he would also receive the residuary estate, value not known. It appears now that a considerable sum is held in trust for Muir, but he received a cash settlement also.

With a fresh b.r., Muir refunded on the 'Corner' matter.

Show's road tour ended at the capital but a stock company playing 'Corner' also under W. & L. management opened in Philadelphia. Muir contended it was not stock and sought additional money in lieu of notice. He held the curtain for 25 minutes and it was that action which resulted in the management filing charges. Actor claims that $200 is due him for extra Sunday performances during the tour, also that W. & L. agreed to double his salary every week the show played to a profit.

WILSON TO N. Y. WITH LUNT-FONTANNE PLAY

London, May 5.

John C. Wilson, who is producing shows here in association with Noel Coward and Alfred Lunt, has left for New York to produce 'Laura Garnett,' an English play, written by Leslie and Sewell Stokes.

Lunt and Fontanne will probably be in the cast.

Pasadena Revivals

Pasadena, May 14.

Community Players will revive Shaw's 'Saint Joan' for two weeks starting tomorrow (15).

Barrie's 'The Little Minister' wound up two weeks last Saturday night.

GOV'T EXPANDS LEGIT PROJECT

CWA Gratis Drama to Be Sent to Civilian Concentration Camps—Used Now in New York Area Camps, Schools, and Sing Sing

1,750 LIKELY SPOTS

Gratis legit shows under the aegis of the government's Civil Works Administration may become nationwide, supplying much more summer employment to players than rural show shops could possibly offer. Dozen shows operated by the CWA in New York's high schools and Civilian Concentration Camps comparatively close to the metropolis furnish the basis of the plan to expand the federal drama project.

There are 1,750 CCC camps from coast to coast. Problem of furnishing diversion to a majority of these groups is believed solved by expansion of the drama department. It is now certain that the free shows will continue in New York through the summer, however.

Decision on whether to turn the CWA shows into a national drama project is expected to be made this week. For the specific purpose of demonstrating the merit of the shows 'The Patsy' will go to Washington, Thursday (17), and a performance will be given at the National Press Club to an audience consisting of national CCC administrators. Same play was especially performed before CCC heads in New York after which the shows were routed into the Bear Mountain camps.

Theatre

Should the drama project be expanded as now indicated it would be a response from the government to the various appeals to aid the theatre financially. CWA officials have expressed the opinion that the free shows are making citizens theatre-minded — developing potential playgoers despite the fact that most of those who attend the performances are unable to pay admissions at this time.

In addition to performances in school auditoriums, three circuits of four days each are being covered in the Bear Mountain and upper Hudson camps. Performances are given from Monday to Thursday, inclusive, Fridays, being booked at Sing Sing, prison having been added last week.

Other institutions will be added later. CWA heads state that during the summer there will be ten circuits through New York state. Transportation is supplied by army cars and buses, each camp sending the players to the following 'stand.'

When schools close for the summer, the shows, too, will be given outdoors in New York City's parks, portable stages being built, which will be traveled as trailers hauled by trucks. Because of some criticism by Broadway managers that the CWA dramas tend to injure regular theatre attendance, tickets for the free shows will be handled exclusively by welfare agencies. Only needy persons will be admitted, and one ticket will be good for an entire family.

CWA shows will probably also be played aboard ships when the fleet comes in. Greatest assembly of U. S. naval craft ever grouped on the Atlantic coast is due to drop anchor in the Hudson late this month.

Milwaukee, May 14.

Open air operettas will be offered free by the Milwaukee park board here this summer, despite objections from theatre men that such programs will harm the show business.

In the past the park board has provided free outdoor concerts in the various parks during the summer but never before has attempted any other entertainment. Operettas will be presented by the International Opera Chorus, which is charging only actual operating costs for the presentations.

Due to a cut in appropriations for outdoor concerts this year, only 11 instead of 15 will be given. The city has appropriated $4,000 and limits all concerts to Milwaukee musicians.

In addition to the concerts, public dances will be offered in four parks during the summer. The music program starts July 4 and closes Labor Day.

Farnsworth Says Compromise Set, With Code Action Due This Week

Cynical Lady

Day after the rumpus over the Pulitzer prizes a little old lady appeared at the Broadhurst b. o. and wanted a pair of seats for 'Men in White.' She insisted they must be in the center of the house, and cashier reassured her.

"All right," she said. "Though I don't know why I should believe you. Anyone who can steal the Pulitzer prize can't possibly tell the truth about other things.'

Omaha Goes Critical; Pans Eva Le Gallienne Troupe as Inartistic

Omaha, May 14.

Director Bernard Szold, of the Community Playhouse, is the butt of an attack staged by his clients after he had advised them to see Eva Le Gallienne in her production of 'The Master Builder' in a one-night stand here.

Legit company proved a disappointment, local clique of drama lovers feeling it was not a polished performance. As a result they point the finger at Szold as an authority whose word they took, not caring a bit about the rest of the country, where in almost all cases Miss Le Gallienne met with acclaim.

Szold has explained that he had not seen the actual presentation of 'Builder,' but that it was not too much to expect the company to present a top-notch performance.

Omaha Drama League, sponsors of the production, have definitely announced they will not take a repeat on Le Gallienne at any time.

FAGAN FILES CHARGES VS. HELEN MORGAN

Los Angeles, May 14.

Charges that Helen Morgan was unruly during rehearsals and refused direction have been filed with Charles Miller, Coast rep of Actors Equity by Myron C. Fagan, producer of 'Memory,' which closed at the Biltmore Saturday night (12) after six days, according to Arthur William Green, attorney for Fagan.

Green alleged two dress rehearsals had to be called off due to Miss Morgan. Actress' attorney filed an answer to charges with Miller, and in view of an anticipated arbitration Miller refused to make the allegations public.

Williams' 2 Plays

Charlie Williams, screen actor-author, is back on Broadway with two legit plays. His 'You're On Next' has been optioned by Gene Buck.

Joe Gaites (Shubert) is interested in the other play, 'The Social Lion.' Both co-authored by Williams with Marcy Klauber.

Washington, May 14.

inal action on legit code revisions is anticipated this week as an outcome of high-pressure attempts to reach compromises on key points at issue.

Denying any intention of imposing NRA ideas, Deputy William P. Farnsworth Saturday (12) said that satisfactory progress had been made in straightening out ticket troubles and that a workable plan embodying features of three alternative schemes will be submitted to the Code Authority late this week for approval. Details of the final draft were not revealed.

Changes in composition of the Code Authority look likely, although certain details have to be ironed out and labor won around. Revision probably will give equal representation to managers and labor and provide for settlement of all matters by a majority vote. Present arrangement, which requires submission of all divided votes to Washington is out.

Idea doesn't get a very big hand from the unions, who fear they will lose if numerical proportions are altered, but the NRA slant is that labor will gain because of the possibility of speedier action by industry alone, instead of protracted delays and ultimate settlement by the government.

CA setup probably will include provision for representation for stock operators whenever matters pertaining to stock, directly or indirectly, come up. Will not restrict stock members to only those matters of immediate concern, but will give them a chance to voice opinions and exercise weight in subjects such as royalties, tickets, competition, picture rights, and assorted phases of the business.

Throw-away and cut-rate issues remain in the air, but headway has been made toward getting a more satisfactory provision. Revision will not bar these types of ducats entirely but will hedge them about with conditions designed to protect consumers, and do away with the use of deceptive pasteboards.

Details of labor mediation also are unsettled, due to illness of the labor advisory board member who has been handling this situation. Scheme in rough form calls for a series of regional boards with equal membership for managers and workers to handle scraps over working conditions, contracts and related topics.

HAYES, MERIVALE OUT, BUT 'MARY' CONTINUES

'Mary of Scotland,' Alvin, N. Y., Theatre Guild's best grosser this season, will hold over into the summer with some cast changes, although last three weeks of the engagement was announced. Margalo Gillmore and Stanley Ridges will replace Helen Hayes and Philip Merivale on June 4.

Show's pace averaged $24,000 for the first four months and it topped Broadway's dramas until 'Dodsworth' opened. Recently, takings approximated $20,000 weekly, show holding up despite general theatre decline since the first of May. For the final three weeks of the Hayes-Merivale appearance there will be an extra matinee weekly. Afternoon performances have uniformly drawn capacity.

Miss Hayes and Merivale will rejoin 'Mary' in the fall, show being extensively booked to tour with the name leads.

Rogers in Hollywood

Hollywood, May 14.

El Capitan lights up Monday (21) after being dark two weeks, with Will Rogers in Henry Duffy's production of 'Ah, Wilderness.'

Limited engagement, here, following three weeks in San Francisco, calls for Rogers to do seven night shows and a Saturday mat each week.

'Cheer,' 22 G's; 'Roberta' $15,000, as Season's Worst Week Hits B'way

With attendance nose-diving along Broadway, the May slump continues and last week was regarded as 'the worst' of season. Additional closings Saturday (12) jumped the total to 10 departures, inclusive of several revivals.

Despite the slump, however, showmen are hopeful of a lively summer. Optimism is based on general indications, with hotel operators similarly impressed. Latter look for the best summer since the depression started, backed up by advance reservations. Influx to New York expected to begin with the arrival of America's naval armada, due on the Hudson in two weeks.

Musicals were walloped harder than straight shows. 'As Thousands Cheer' to $22,000, with its Saturday night strength being a saver. 'Follies' was reported way off and expectations of holding over into summer dimmed. 'Roberta' claimed no more than $15,000.

New low gross marks were general, with 'Dodsworth' and 'Mary of Scotland' the leading exceptions. 'She Loves Me Not' slipped down to $12,000, while other early successes nearly touched bottom, such as 'Sailor Beware' with takings around $6,000.

Last week's quartet of premieres unfolded one likely winner in 'The Milky Way,' Cort. New laugh show figures as moderate money winner. Got about $7,000 in seven performances. 'These Two,' touted good thing, drew adverse notices and was yanked at the Miller; 'I Myself' is doubtful at the Mansfield, while 'Every Thursday' is strictly for cut rates. Added closings Saturday were 'The Wind and The Rain,' Ritz and 'Love Kills,' Forrest.

Estimates for Last Week

'Ah, Wilderness," Guild (33rd week) (CD-914-$3.30). Affected in May decline like most others; around $7,000.

'Are You Decent?' Ambassador (5th week) (C-1,166-$3.30). Principally dependent on cut rates; small cost one-setter able to get by at less than $3,000.

'As Thousands Cheer,' Music Box (33rd week) (R-1,000-$4.40). Slipped markedly first half last week; finished well for claimed gross of $22,000.

'Come What May,' Plymouth (1st week) (C-1,036-$3.30). Presented by Hal Skelly; written by Richard Flournoy; opens tonight (15).

'Dodsworth,' Shubert (12th week) (CD-1,387-$3.30). Advance sale protected dramatic leader against slump; claimed pace of $22,000 last week.

'Every Thursday,' (Royale (2d week) (C-900-$2.75). Opened late last week drawing tepid mention; indications are for limited grosses.

'Follies,' Winter Garden (20th week) (R-1,483-$4.40). No exception; receding attendance dropped takings to lowest mark since opened; estimated under $18,000; reported likely to fold.

'I, Myself,' Mansfield (2d week) (D-1,097-$2.75). Opened last Wednesday; most notices unfavorable; chances of serious play doubtful.

'Invitation to Murder,' Masque (1st week) (D-789-$3.30). Presented by Ben Stein; written by Rufus King; strong cast for meller opening Thursday (17).

'Jig Saw,' Barrymore (3rd week) (C-1,096-$3.30). Business last week looked okay in face of general sluggishness; takings claimed around $10,000, well above the subscription level.

'Love Kills', Forrest. Withdrawn Saturday; less than two weeks to hopeless business.

'Mary of Scotland,' Alvin (25th week) (D-1,387-$3.30). Final weeks with name leads (Helen Hayes, Philip Merivale) provides strength to draw; extra matinee added for balance of month; quoted over $19,000.

' en in White,' Broadhurst (34th week) (D-1,118-$2.75). Pulitzer prize winner somewhat benefited by publicity, takings going to around $12,500.

'Moor Born,' Playhouse (7th week) (D-896-$3.30). Eased off to about $6,000; betters even break at that pace; Bronte play getting limited class draw.

'New Faces,' Fulton (10th week) (R-900-$3.30). Little revue slipped to $6,000 last week; about breaks even; expectant of holding over into summer, however.

'No More Ladies,' Morosco (17th week) (C-$2.75). Class comedy holding up to profitable business with last week's gross claimed around $10,000.

'Roberta,' New Amsterdam (26th week) (M-1,717-$3.30). Dived like other musicals last week; quoted around $15,000; lowest mark since early weeks.

'Sailor Beware,' Lyceum (33rd week) (C-923-$3.30). Took it on chin; around $6,000 last week; lowest mark of engagement.

'She Loves Me Not,' 46th St. (30th week) (C-1,413-$3.30). Slump playing few favorites; comedy leader slipped to $12,000; lowest gross since opening; even break.

'The Milky Way,' Cort (2nd week) (C-1,059-$2.75). Mostly excellent notices drawn by new laugh show; estimated around $7,000 in seven performances.

'The Shining Hour,' Booth (14th week) (D-708-$3.30). Imported drama slipped down to around $5,000 mark; doubtful after this month.

'The Wind and the Rain,' Ritz. Added to Saturday's heavy outgoing card; played 15 weeks to moderate coin.

'These Two,' Miller. Taken off Saturday; adverse notices; one week.

'Tobacco Road,' 48th St. (24th week) (D-969-$3.30). Eased off, too, last week, but not as much as most others; slightly under $8,000, which is good here.

Other Attracti

'Stevedore,' Civic Rep. theatre; independent attraction doing very well on 14th street.

'The Drunkard,' American Music Hall; melodrama and beer in old church drawing excellent business.

'Bitter Sweet,' 44th Street; revival; **'The Only Girl'** due next week.

'The Chocolate Soldier,' St. James; withdrawn Saturday; may try road.

Gilbert and Sullivan revivals, Majestic; **'Pinafore'** and **'Trial by Jury,'** current.

'The Lady from the Sea,' Little; revival, withdraw Saturday.

Grand Opera, Hippodrome; scaled at 99 cents top.

'MAN' SURPRISE PHILLY FLOP, $5,000

Philadelphia, May 14.

Last week's two shows didn't help Philly's legit situation to any great extent.

Surprising thing was sharp nosedive of 'The Second Man' at the Broad. This one had had a very big week—topping most of the biz in this cut-rate house—and was figured to do even better in its second week because the Erlanger would be closed and the Forrest open only half the time. Instead, all by itself, 'The Second Man' skidded to a scant $5,000. Upstairs trade was very, very weak.

Revival of the Victor Herbert opera, 'The Only Girl' won considerable attention Thursday night (14), but chances for this production to stay the hoped-for two and a half weeks at the Forrest are considered dubious. Notices, as usual, lauded the score and panned the book. Trade the first part of this week will decide the question of further continuance. 'Bitter Sweet' is definitely announced for the May 21 but if 'The Only Girl' is an actual flop idea of popular-priced operettas to extend into the summer may be given up.

The Erlanger relights today (14) with a return of 'Biography' for its third local engagement. 'The Wind and the Rain' is the Broad attraction. The Latter stays only a week, to be followed by 'Big Hearted Herbert,' which is figured for some dough because of local following of Cecil Lean and Cleo Mayfield.

Estimates for Last Week

'The Only Girl' (Forrest). Opened Thursday and got almost $6,000 in four performances. Continuance beyond this week in doubt.

'The Second Man' (Broad, 2d week). Flopped surprisingly after fine first week. Scant $5,000 despite lack of opposition. 'Wind and the Rain' this week.

Anglin's Chi Show

Chicago, May 14.

Margaret Anglin is set to come into the Blackstone here on June 4 with a play labeled 'Fresh Fields.' Cast is being assembled in New York.

Lee Elmore, Miss Anglin's personal rep, is understood to be handling the casting and booking details.

Hampden 18G Boston

Boston, May 14.

Walter Hampden's week at the Colonial was the swellest legit week here in moons, grossing $18,000. With his departure that house shuts up for the season. Two new plays come in tonight, Conrad Nagel and Violet Heming in 'The Shining Hour' at the Plymouth, and 'The Green Bay Tree' at the Hollis.

Former should do well, as both Nagel and Miss Heming have big followings in the Hub. Last fall Conrad was fairly mobbed by fans during his long stay at the Shubert in 'First Apple.'

L.A. Choosy; Nixes 'Love Me Not' and Morgan's 'Memory'

Los Angeles, May 14.

Three legits functioning in town last week fared mildly, with 'She Loves Me Not,' bowing out Saturday night at the Belasco, after two and one-half weeks of discouraging biz.

Only new arrival was Myron Fagan's production of 'Memory,' featuring Helen Morgan in her first dramatic part. Initial week proved unsatisfactory, both from standpoint of production as well as response at the box. Closed Saturday.

'Shim Sham Revue,' with Jack Osterman prominently featured, has apparently caught on at the Music Box and second week's take showed a substantial jump over the first stanza.

Estimates for Last Week

'Memory,' Biltmore (1st week) (CD-1,656-$2.20). Figured for a smash prior to opening, this Helen Morgan dramatic opus failed to get away well. Numerous theatre parties, in compliment to the torcher, helped the take, but $8,000 not too healthy. Rain six days.

'She Loves Me Not,' Belasco (3rd-final week) (C-1,103-$2.20). Just couldn't click here, despite its New York rep, which apparently doesn't mean a thing out here. Weak cast also blamed for lack of interest. Final seven days little better than $5,000, which means plenty headache.

'Shim Sham Revue,' Music Box (2nd week) (R-965-$1.65). Only show in town that has been pulling down consistent pi'udit'. Got off to a bad start, but the word spread gradually and now looks as though Producer Moe Morton is in for a run. Second week jumped nicely to around $2,800, with considerable nibbling on the advance.

FLORENCE REED $4,400 AT FORD'S, BALTIMORE

Baltimore, May 14.

Charles Emerson Cook Players scooped a sound $4,400 from 'Thoroughbred' at 85c top at Ford's last week. Fact that Florence Reed read the regal role considerably hypoed the take as the star invariably does on Baltimore bulwarks.

Currently, Miss Reed is leading the stock troupe's lineup in 'Her Master's Voice.' That will sound taps for the Cook coterie this season locally.

House is not definitely set, but a deal appears certain that will send Cook to Chicago with Miss Reed in 'Thoroughbred' and will attempt a summer run at $1.50 top. Company other than the current resident one will be mustered for the Chi try.

Future Plays

'And So Are You,' musical, to be produced by Ray Henderson and Jack MacGowan in August. Harry Richman starred.

'Sinecure,' play by Alfred L. Golden, is listed for try-out by Harry L. Cort and Charles Abramson. Author has two other plays being considered.

W&L Fold Newark

New Haven, May 14.

Wee & Leventhal's pop price policy at the Shubert folded Sat. (12), after seven weeks. Starting with a couple of red weeks, policy built to satisfactory grosses, although no fortunes were made.

House goes dark till May 24, when former policy is revived, with Katharine Cornell in for three days at $2.75 top.

Loop Legit Waiting for Expo Bell; 'Herbert' $3,300; 'Bordeaux,' 'Hour' Out

Chicago, May 14

'All the world is waiting for the sunrise', That's the theme song not only of legit and the rest of show business but also of the entire territory known to the Chamber of Commerce as Chicagoland. Sunrise is dated to occur on May 26, when President Roosevelt presses a button and the second edition of the World's Fair opens with a huzzah and a couple of hotchas.

Town has slowed down perceptibly for the lull preceding the Fair. Shows are quiet and managers are all waiting for the Fair date before getting under way with new pieces. Four plays are scheduled to get going in the week immediately following the opening of the Fair. Margaret Anglin is due at the Blackstone on June 4 in 'Fresh Fields'; Horace Sistare is readying 'I Loved You Wednesday' for the Studebaker; Fritz Blocki and Charlie Niggemeyer are set for 'The Dashing Widow' about June 1 and Jack deForest is in conference with the Shuberts for a stock try at the Harris on June 4.

'Richard of Bordeaux' is the outstanding click of the 1933-34 legit season in Chicago. Coming into town for a short fortnight under the American Theatre Society auspices the show held over three successive weeks and will clear out of town after a wallopping five-week stay.

'Shining Hour' quit Chicago after six so-so weeks and skipped to Boston. 'Master's Voice' comes into the Selwyn to replace on May 27 under the same Max Gordon banner and with Blanche Ring in the lead.

Estimates or Last Week

'All the King's Horses', Grand (M-1,207; $3.30) (1st week). Opens tomorrow (15). Advance fair.

'Affections Ltd.', Studebaker (C-1,250; $1.50) (5th and final week). Slated to fold this Saturday (19). Business opened badly on a mistake in admission scaling and has never recovered sufficiently to make it worthwhile. 'I Loved You Wednesday' scheduled to replace on May 21. Under $2,000 at present.

'Big Hearted Herbert', Cort (C-1,100; $1.50) (3rd week). Fell off somewhat last week to $3,300 but has nothing to worry about, with the trade starting to stream in steadily. Set for a run which will probably not vary more than a couple of C's on either side of $3,000.

'Richard of Bordeaux', Erlanger (D-1,318; $2.75) (5th and final week). Closes this Saturday (18) after an excellent money stay. On pace was the best thing of the current season. Over $11,000 last week and hardly less in the cards for the final session.

'Shining Hour', Selwyn (D-1,200. Closed here on Saturday (12) after six up-and-down weeks. Hit as high as $8,000 and as low as $4,000. Goes to Boston for opening today (14). 'Her Master's Voice' with Blanche Ring arrives here on May 27.

R. M'LAUGHLIN'S NEW STOCK CO. FOR CLEVE.

Cleveland, May 14.

Robert McLaughlin, stock producer here for nearly twenty years, is returning to the field again by taking over Loew's Ohio and launching a season May 26 with stock, 'Dinner at Eight.'

Deal has been hanging fire for nearly a month due to insistence of Loew's New York office and H. M. Addison, its local rep, on a guarantee for a three and one-half-year optional lease of house.

Dr. Charles E. Briggs, wealthy surgeon and father of Jean Briggs, local actress, is reported to be chief figure in the new company financing the venture.

Originally McLaughlin planned to build a rep theatre of his own, with an adjoining English tap room and night club, but idea was abandoned because of lease troubles and differences among backers.

It will be his first production in two years, since the time McLaughlin retired from producing with Sam Manheim to become entertainment director for city's public Auditorium. House will have a $1 top, with George Fox as stage director and Russell Harris as treasurer. 'Dinner at Eight,' first play, will be followed by Conrad Nagel and Violet Heming in 'Shining Hour' and a rotating guest star policy for succeeding shows.

ROGERS $25,000 ON 2D WEEK, FRISCO

San Francisco, May 14.

Although Will Rogers knocked the box office for a loop on his first week in 'Ah, Wilderness' at the Curran with slightly under $24,000 on the stanza, his current and second week closing tonight (14) looks good for more than that.

Take on the second week probably will be close to $25,000, which is virtual capacity for the house at $2.75 top.

Another house with a $2.75 top is the Columbia, with Olsen and Johnson in 'Take a Chance.' Comics opened lightly in a blaze of hot weather over the week-end, but, aided by good newspaper treatment, they blossomed out a bit as the days went on, and week and the engagement will wind up with about $7,500, okay, though not big. 'The Drunkard' is getting class customers at the Palace Hotel for $1.65, including plenty of beer, and week's take will be good.

Molly Picon is coming into the Tivoli for a couple of days in a Yiddish play; 'Men in White' is on the cards for the Curran, following Rogers, but otherwise the calendar is fairly clean.

Murder at Crossroads

(Continued from page 62)

murder of Jose Villa (Lytton), the menace, in the belief that he is protecting the girl he loves, the Eastern miss from whom he had parted due to a misunderstanding and who had come to visit the owners of the ranch of which he is employed.

Dorothy Miller is attractive as another Mexican girl and Ralph Welch, Jack Cassidy and Dick Taylor cause welcome laughs as cowboys. Warren Coffeen, as the rancher, is also comical and Ada Daniels as his wife is buxomly satisfactory. Grace Fields, as the Eastern girl, lacks a voice of sufficient power to overcome the noise, which is prevalent as ever, and the public address system, installed to help out the actors, failed to function to the best of advantage, making it difficult to follow her words. Dick Lackaye completed the cast as the sheriff, a bit part.

Play was enlivened, or at least interrupted, by inter-act numbers, which the bibulous audience took good-naturedly, even to singing the 17 songs on the advertising curtain.

New company is in for an indefinite stay and, inasmuch as willing customers with money in their hands were turned away from the opening performance, the tenure is likely to be long and joyous.

Current Road Shows

Week Ending May 20

'Affections, Ltd.,' Studebaker, cago.

'Ah, Wilderness,' Curran, San Francisco.

'All the King's Horses,' Grand O. H., Chicago.

'Beyond Bengal' (film), Shubert, Cincinnati.

'Big-Hearted Herbert,' Cort, Chicago.

'Her ,' Ford's, Baltimore.

Katharine Cornell Repertory, Erlanger, Buffalo, 14-15-16; Royal Alexandra, Toronto, 17-18-19.

'Memory,' Biltmore, Los Angeles.

Molly Picon Repertory, Cass, Detroit, 13; Blackstone, Chicago, 14-20.

' ichard of Bordeaux,' Erlanger, Chicago.

'Shim Sham Revue,' Music Box, L. A.

'Take a Chance,' Columbia, San Francisco.

'The Shi Plymouth, Boston.

Walter Hampden Repertory, Shubert, Newark.

'Yoshe Kalb,' English, Indianapolis, 14; Emory, Cincinnati, 15; Hartman, Columbus, 16.

SAUGERTIES SUMMER STOCK

Albany, May 14.

A summer theatre is under construction at the Schoentag estate in Saugerties. It has been named the Matoaka Manor theatre.

Dorothy Deer-horn and her drama repertory players will open the season after the building has been completed.

Hyde A Gannett Exec

Cameron W. Hyde has been appointed executive editor in charge of the Albany Knickerbocker Press and Evening News, Gannett twins. But 32 years old, Hyde started with the Press as an office boy. Until his new appointment he had been managing editor of the News.

Allen Eddy continues as editorial director. Jack Andrews has switched from the Hearst Times-Union sports department to the News, while Joe Mahar is out after several years as Times-Union sports editor. Art Wood, from the Troy Record, is the new night state editor of the News.

Purchase of The Saratogian by Gannett Company, Inc., gives that corporation, headed by Frank E. Gannett, Canadian-born publisher, 18 newspapers, fifteen of which are printed in upper New York State communities. It is the second addition made to the Gannett string this year, the first being that of the Danville (Ill.) Commercial News.

Gannett bought The Saratogian from Mrs. Joh K. Walbridge, widow of the founder, who died suddenly in his office last August.

Novelists Also Get Re-editing

Scribblers for both stage and screen, who have to contend with a great deal of rewriting and fixing of their works even after their acceptance, frequently express envy of the fiction writers, who seemingly have nothing like this to face.

Actually, however, as much rewriting and alteration goes on in the offices of the book publishers as in those of the play of film producers. Idea that a work of fiction goes into print exactly as originally written is due to the fact that the true condition is somehow never publicized.

It's a fact that practically every first novel is worked over plenty by its publisher before being put on the press. And there are instances of novelists with many published books to their credit whose every new work gets a going over.

Ferber's Italian Tome

Finishing a picture engagement at Metro, Nat Ferber has started writing a book based on careers of prominent New Yorkers of Italian descent. Italian government is subsidizing the Hearst writer for this job.

Book will deal chiefly with Judge Salvatore Cotillo, one of New York's first important legisaltors of Italian lineage. Ferdinand Pecora is also due for a chapter.

Farrar and Rhinehart will publish the volume in June. Same house brings out Ferber's 'Happy Jew' last of this month.

Story Mag Lands 9

Nine short stories from the past year's editions of Story Magazine have been picked by Edwin J. O'Brien for his 'Best Short Stories of 1934.' Book is due late this summer.

Story, which began in 1931, had four short stories that year in the 1931 O'Brien book. In 1932 they published seven yarns which made the grade, and in 1933, six. The nine this year sets a record for any magazine's representation in O'Brien's annual collection.

Houghton, Mifflin publishes the rien book.

Shively, Carrick Move

Two editorial changes among as many book houses are due. George Shively, who for the past seven years was the New York editorial representative for Bobbs-Merrill, goes to Frederick Stokes in an important capacity.

Shively will be succeeded at the Bobbs-Merrill offices by Lynn Carrick, who quits a similar post with Putnam's. Carrick moves over June 1, with no successor to him at Putnam's named as yet.

Harry L. Pangborn Passes

Harry L. Pangborn, 64, book reviewer and former editor of Webster's Dictionary, died of cancer of the throat at his home in West Caldwell, N. J., May 8. He had contributed book reviews to the N. Y. Times and Herald Tribune, and also had been an editor on the Newark Daily Advertiser.

Survived by a wife, and daughter.

Lewton Finales Tome

Val Lewton, who quit Metro to devote all his time to writing, has finished 'Head of the House' for Vanguard.

In addition to doing novels, Lewton is writing for the mags, but mostly on order.

Modernity Hits Quais

Paris quais are no longer the mecca for bargain hunters in rare books that they used to be, but items of contemporary literary interest turn up there every once in a while.

Leigh Hoffman, one of the leading expatriate scribblers, has a look at the world's most famous second-hand stalls from time to time, and recently picked up a flock of books dedicated to Ludwig Lewisohn, who is sailing for America after years of residence here and apparently liquidated part of his library before breaking up housekeeping.

Also a number of volumes scribed to the late John Reed keep bobbing up. This apparently is due to current difficulties of Louise Bryant, Jack's widow and the divorced wife of Bill Bullitt, admassador to Russia, who is struggling along among the last Left Bank American survivors.

McFadden, Fawcett Competish

Grouping of five of the Fawcett mags into what is known as the Fawcett Women's Group, has had a response from the nearest Fawcett competitor, Macfadden. The Macfadden publications, formerly known as the Romance Group, have been given a quick change in name to the Women's Group.

Competish between the two is as close as the similarity in names. Fawcett, with five mags, Hollywood, True Confessions, Radioland, Screen Play and Screen Book, claims a circulation of 1,500,000 copies. Macfadden, also with five periodicals, True Romances, True Experiences, Dream World, Movie Mirror and Radio Mirror, also claims 1,500,000 copies sold.

Ace Continues

Instead of scrapping Ace High Magazine, as reported, Dell has decided to continue the mag. However, it's to appear every other month, instead of monthly. If warranting, it will go back to monthly publication.

Ace High is one of the Clayton mags acquired by Dell when the Clayton properties were put on the auction block.

Razz Sheet in Syracuse

Syracuse has a new weekly sheet, dubbed the Saturday Night Bugle. Proprietorship and editorship not revealed, but is said to rest with G. Carlton Brown, former executive secretary to Mayor Rolland B. Marvin.

It's a tabloid, running to gossip and caustic razzberries, and selling for a dime.

Lowell Thomas, Editor

Lowell Thomas, in addition to his numerous other literary activities, is now a mag editor. Editing Saga, published by Albert Buranelli.

Mag, a large-siged pulp, understood to use reprints of adventure stuff, both fiction and actual-account. Publication will be monthly.

True Crime Stuff

George C. Johnson and Jay P. Cleveland have formed a new publishing company under the name of Artvision. Initial effort is a mag called the American Detective Magazine.

Carries true-fact accounts of important crimes, all of it staff-written. Hugh Layne editing the new periodical.

Kraemer's New Job

Urban Kraemer, former business manager of Baltimore Post, Scripps-Howard sheet, which was recently peddled to Hearst and absorbed, has been appointed prexy and biz mgr. of the Youngstown Telegram by S-H, succeeding John T. Watters.

New Radio Mag

Detroit to get a new locality radio mag soon, to be known as the Broadcast News.

Publishers are a former theatre exhibitor, Elliott S. Kinney, at one time with Allied Theatres of Michigan, and George O. Hackett.

Another Pinchon Novel

Edgcumb Pinchon, author of the novel 'Viva Villa,' has sold another to William Morrow & Co. for fall publication. Novel is only half finished.

William Morrow has also optioned Pinchon's next two efforts.

Prose by Ruth Donnelly

Ruth Donnelly is writing a novel based on her career as an actress. Calls it 'Tripping Along.'

Miss Donnelly has had a book of poetry published.

Best Sellers

est Sellers for the week ending May 12, as reported by the American News Co., Inc.

'Anthony Adverse' ($3.00) ..... By Hervey Allen
'Five Silver Daughters' ($2.50) ..... By Louis Golding
'Seven Gothic Tales' ($2.50) ..... By Isak Dinesen
'Tender Is the Night' ($2.50) ..... By F. Scott Fitzgerald
'Oppermans, The' ($2.50) ..... By Lion Feuchtwanger
'Private Worlds' ($2.50) ..... By Phyllis Bottome

Non-Fi

'While Rome Burns' (2.75) ..... By lexander Woollcott
'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'Nijinsky' ($3.75) ..... By Romola Nijinsky
'Life Begins at Forty' ($1.50) ..... By Walter B. Pitkin
'New Dealers, The' ($2.75) ..... By Unofficial Observer
'Robber Barons' ($3.00) ..... By Matthew Josephson

rices to Jump

While prompt action by the book publishers against certain clauses of the graphic arts code averted a rise in book prices, mag publishers did not stand up against the threatened danger. Hence, the certainty of a rise in mag prices all along the line.

A number of chain publishers have already put price rises into effect. Street & Smith has upped the price of some of its ten-centers. Standard Magazines is considering a price rise on at least six of its eight publications.

Since the sales price is the most important, and in many cases the sole means of revenue to the pulps, their existence is figured on that basis.

Burman's Re-'Mississi

Ben Lucien Burman is in Hollywood writing another novel around the Mississippi river. He says he has no desire to do film work, although a previous story of his, 'Mississippi,' was bought by Universal.

He will stay on the Coast for the summer and is scheduled for a lecture tour through the middle west in the fall.

Eleanore Griffin Sells Tales

Eleanore Griffin, who started as a fan mag writer, has sold two more short stories. One, the yarn of a child film star, was bought by Delineator, and McLean's took the other.

Miss Griffin is the wife of Neville Reay, Paramount press agent.

Chatter

The Nelson Doubledays back from Europe.

Katharine Brush going to South America.

Louis Adamic back from that lecture tour.

Edith Olivier to do a biog of somebody or other.

Nancy Hoyt doing a biog of her sister, Elinor Wylie.

Second printing for 'Journey to the End of the Night.'

Jerry McQuade, N. Y. mag. publisher, is on the Coast.

'Men Never Know' is the title of Vicki Baum's next novel.

Wallace Smith recovering in Hollywood from a broken leg.

American Spectator now quartered with the Tower mags.

Eric Hatch starts a series of short stories in the June Red Book.

Lloyd Birkin, British publisher, in New York to see what's what.

Preston Moore, writer from Papeete, Tahiti, is ogling Hollywood.

Alan Villiers has finished those two books and goes abroad shortly.

John Strachey coming to New York for a lecture tour—but not till 1935.

Sheila Gaye-Smith will come over in the fall for her first visit to this country.

Max Miller back to San Diego with a contract for three more books for Dutton.

Richard Aldington almost finished with his new novel, 'Women Must Work.'

Albert Payson Terhune guest of honor at Stern's last Friday at a special tea.

Farrar & Rinehart has the first novel of Dale Eunson, who is Rupert Hughes' pal.

The novel on which Thornton Wilder is now working is about a traveling salesman.

Isak Dinesen, author of 'Seven Gothic Tales,' is really the Baroness Blixen, of Denmark.

Elissa Landi's fourth novel, 'The Ancestor,' will be published in June by Doubleday-Doran.

Herbert Gorman left London for Paris. He'll spend the summer working in Normandy.

John O'Hara, of The New Yorker, has written his first novel and Harcourt, Brace will publish.

William P. Rodgers, 67, former feature writer for New York World, died in Springfield, C., May 8.

Newton Brunson, of Yuma, Ariz., who does a colyum on the Arizona Sentinel, looking over Hollywood.

William H. Hewitt, publisher of the Courrier des Etats Unis, New York French daily, off to visit Paris.

Hervey Allen will start a new novel when he gets back to Maryland. Has been wintering in Florida.

Rian James' newest novel, 'Young Lady in White,' in the hands of Alfred King. To be published late in July.

Doris Denbow has joined the Fawcett Publications office in Hollywood to work out biz ties for fan mags.

Elsie Finn, pic writer for N. Y. Post, Philadelphia Record and Camden Courier, on the Coast gleaning material.

Caroline Miller and Tyler Dennett, two of the Pulitzer Prize winners, were partied by their respective publishers.

Harold Scarborough, London rep of the N. Y. Herald-Tribune, back to his post after a couple weeks in New York.

Thomas Mann coming over for his first visit next month. Alfred A. Knopf planning a dinner to introduce him formally.

Harcourt, Brace has lost John Preston to the John Day Company. And James Hilton goes from Morrow to Little, Brown.

Thomas Mann's new novel, 'Joseph and His Brothers,' will be brought out by Knopf, June 6, Dr. Mann's 56th birthday.

George Lewys, the femme scribber who sued Eugene O'Neill for plagiarism, but to no success, discharged from bankruptcy.

'Tin Soldiers,' West Point novel by Robert Wohlforth, will be released by King June 12, date of the West Point commencement.

Bobbs-Merrill's publication party for Helen Worden's book, 'Round Manhattan's Rim, took the form of a tugboat trip around Manhattan.

Publishing biz gets funnier all the time. Catherine McNeils, Tower mag head, feted the literary agents, instead of the other way around.

Best-selling play in book form in some years, with the exception of the Eugene O'Neill plays, is Maxwell Anderson's 'Mary of Scotland.'

DuBoise Heyward working on a novel now that he's finished the libretto for his 'Porgy,' which will be an opera with George Gershwin music.

After selling over a million copies, Lillian Eichler's 'Book of Etiquette' is going into a revised edition. Made necessary by the fact that the original had nothing about liquor.

New class women's mag for metropolitan distribution only is in preparation and will make its initial appearance this summer. Is to be known as the New York Woman.

Dept. Store Show

(Continued from page 1)

who are familiar to vaude in their jungle life act. Here they were made up in monkey and cannibal outfit. They perform comedy contortions.

Show runs around 45 minutes, which means that the performance is regulation theatre time, too.

Show is placed in Hearn's theatre. Small stage with four large arc-lights suspended from the ceiling. It, in every essence, is reminiful of old-time drop-in tourist shows, except that customers can sit at Hearn's.

Same theatre is used for Hearn's broadcasting hour over WHN so that place has a p.a. system, but it's not a perfect one. Ventilation is another problem, although a mechanical contrivance for this purpose is fixed under the ceiling.

Shan.

Book Reviews

A Mature Fitzgerald

Probably most underestimated American writer is F. Scott Fitzgerald, despite the fact that his name is generally recognized as one of the leadi r erally writing, all current Americans, will most likely live as truly representative of his era.

itzgerald not prolific as some writers. His newest book, 'Tender is the Night' (Scribner's; $2.50), is only his fourth. It more mature than either 'The Great Gatsby,' or 'This Side of Paradise,' which is as it should be. It's not that Fitzgerald is growing up, but the world he lives in, and thus his characters, are growing up. They're not sheenly sophisticated any longer; they're just a bit tired, with some pretty gruesome and down-to-earth life under the hotcha surface.

The of Dick, brilliant doctor who married a psychopathic case which blunted his career and eventually ruined his life, is not a pleasant one. Too sordid for filmization, but it will probably be a best seller and go up on the shelves as a classic of Americana.

Belated Best Seller

Almost overnight a book written 85 years ago has leaped into the best seller class, with orders for 40,000 copies before its release date, largely through the tremendous advertising given through two newspaper syndications.

It is Charles Dickens' ' ife of Our Lord' (Simon & Schuster, $1.75), which was written for his own children, and by his direction withheld from publication until the last of his progeny had passed on. The death of Sir Henry Dickens last winter droped the bars.

The simple, almost colloquial, story of the New Testament has been read by millions of newspaper readers, and seems destined to find a permanent niche in juvenile literature. To older persons it possesses the appeal of simplicity and sincerity.

For the permanent covers Simon & Schuster have published two editions, one at a popular price, designed by Ernst Reichl, and a limited edition planned by Updike, of the Merrymount Press, to sell for $10. The latter is a collector's item, but the popular version has been done with a care that makes it notable if merely as an example of book manufacture. A special antique paper, and a chaste binding in the style of the mid-Victorian period, give the volume the appearance of belonging to the era in which it was written, which lends itself admirably to the subject matter. The typography matches the treatment to make an harmonious unit. Quite apart from its subject matter, it is a volume to be treasured for its excellence of manufacture.

Cantwell Just Misses

Robert Cantwell's second novel is 'The Land of Plenty (Farrar & Rinehart; $2.50), a fine piece of work which is vaguely unsatisfactory. But it is a book not easily forgotten.

It's the story of a strike in a mid-western factory. The lights go out during the night, a simple thing like that, and the incident results in a heartless and bloody industrial war, with many wounded and some killed. Cantwell tells his story through the medium of his various characters, switching from the eyes of one to another and back. It's well told and realistic, and one becomes quickly aware of the fact that nobody is much to blame for the terrible things that happen, each in his own province, and from his own special standpoint, being right. But the book shoots off into space at the end, leaving the feeling of 'What happens now?' It isn't quite complete enough.

Stephani's Experiences

Although Frederick Stephani is now a Hollywood script writer, there's not much about pictures in his 'My Candle Burns,' (Maccauley, $2.50), a more or less biographical sketch of the writer's post-war experiences.

Good stuff, and vividly told, but still unimportant save as a sidelight to the demoralization after demobilization.

Going Places

By Cecelia Ager

impled 'Cheaters'

When 'Cheaters' run its course, nobody is going to be bitter enough to deny that June Collyer a fine lot of dimples. may those around who'll maintai that acting comes hard to her, in and there'll be those who'll argue that her personality wants for a certain but nobody can say that as a lady with dimples she's not a young lady with dimples.

Nor can anybody complain that she wields a niggardly eye-pencil. In the beginning she's a shabby, wrongfully convicted jailbird; she becomes, the cast exclaims, a ravishing, talented, exquisitely groomed beauty — but either way her lower eyelids are ringed with black, intended to enlarge her eyes, but which in fact only defines their actual boundaries. And in so doing it rigidly marks their limits. Nice enough eyes, pushed close together, and belittled by over-zealous use of eye-pencil, in the wrong direction.

The hero, rehabilitating ex-convict Miss Collyer, takes her to a shop where the manikins model step-ins. Its fantastic nature thus established, it is not too surprising to see Miss Collyer leave the shop clad in an ankle length black and white street frock with a too-tiny off-the-face hat, holding a pair of silver foxes gingerly about her shoulders, perhaps in care not to wear them out. Miss Collyer plays tennis in slacks, rather well, for she's sufficiently slim. She wears, too, a black velvet dinner dress with a white lace back, or maybe it's a negligee.

Dorothy Mackaill plays a slangy wife and belts her frocks characteristically at a low waistline. She pours tea in a dog-breeding Santa Barbara millionaire's hacienda, but the property man forgot sugar, cream and lemon. Maybe he likes his tea neat.

Two Kinds

'The Crime Doctor' acknowledges two kinds of women; the wife, Karen Morley, and the other kind, Judith Wood.

The wife, an unhappy, throaty-voiced lady, spends a lot of money on her clothes but gets nowhere. Preoccupied with her marital problems, she buys what her vendeuse has got to sell, and winds up with a lot of fancy clothes worked with beads, sequins and odd necklines, and a batch of fancy hats with strangely jagged brims. One of Miss Morley's hats has a plain brim; the becoming one.

The wife, furthermore, is so distrait that she can't put her mind to devising a becoming hairdress, but entrusts this important point to someone else who, it turns out, hasn't her best interests at heart, and sends her out into the cold world with unimaginatively waved tresses whose one virtue is their neatness, which is not the virtue that counts. There's too much neatness about Miss Morley, anyway. That's why the detail of her clothes does her in. She hasn't the abandon to make their fanciness subjective; she yields to their insistence upon trimming. But once, in a trim tailored suit with a deep square collar of fox and a simple, dark blouse, she escapes trimming and shines herself, very smartly. So she has style, but is too noble to care.

Judith Wood, the other kind, proves it with the badge—black lace chemise, lots of little blond curls bunched on top of her head. Miss Wood has a very fine figure, and little timidity about here. But since 'The Crime Doctor' is set in its ways about the two kinds of women, Miss Wood soon dies the death of a dog. Too soon, the more tolerant ience will be inclined to think.

Series of Coiffures

Uncertain as to what sort of accent bespeaks a princess of a mythical kingdom, but it's sure that some sort of accent is essential. So Sylvia Sidney talks in a peculiar manner in 'Thirty-Day Princess,' meanwhile displaying a series of interesting and becoming coiffures.

Miss Sidney looks very little and very appealing as the princess. The kingdom that spawns Miss Sidney is frightfully up in the art of the coiffure, deplorably inept in the magic of making its reigning beauties chic little personages. It realizes that Miss Sidney's hair must be massed in a definite line, whether in a banged, old-fashioned hairdress or in an Empress Josephine arrangement of high puffs and curls. But its couturiers are timid about discovering a silhouette as distinctive as the lead given them by its hairdressers, and so the princess goes to receptions in trite white net, with ruffled peacock train or black, with a back T-strap decolletage of white gardenias. They thought up chenille dots on a dark sheer tailored frock with a little white turn-over collar, saw that it was good, and gave up. Though she's a princess, maybe there's something about Miss Sidney's own way with clothes that doesn't inspire them.

idemic of Boops

All of a sudden the Four Betty Boop Girls become actresses, with individual names, individual dresses, individual specialties. It happens on the stage of the Paramount theatre, where the suddenness of it all is terribly aparent.

What do the girls behind the Betty Boop voice look like? Does the possession of a Betty Boop voice entail certain characteristics common to all Betty Boop voices? Well, yes and no. All Betty Boop Girls want to be cute, and about half of them succeed. Betty Boop Girls do not necessarily resemble Helen Kane. None of them understands motion picture makeup, gleaned from their newsreel clips. A quarter of them have chic, as established by the girl in the yellow lace dress and jacket, and the other quarter are cuddley and know how to make the most of it, as proved by the girl in the bois de rose taffeta frock with the shaded net flounces, who also does imitations. Others are apt to wander away from the mike, moved by a frenzy of booping—witness the girl in the pale blue net—and most of them should not be allowed to use their own judgment about their stage costuming, as evinced by the girl in the carmine velvet jacket with printed white chiffon skirt, and the girl in the blue net again. And if Betty Boop Girls were dressed alike, that would be better still.

Jane Moore, of Moore and Revel, wears black and white printed satin for her amusingly grotesque dance antics. Leah Ray looks very pretty and cool in white chiffon sprinkled with sequins, designed with a cape scarf thrown high across her neck, and to show how conscientiously she takes her grooming—there's a red bow in her hair to match her red bracelet.

Ladi , usicians and Costumes

A gal band is no novelty to vaude, but a gal band that can play sweet, then play hot, then give out mighty forte flourishes, yet always remain a unit—a gal band that has learned to overcome the femme musical tendency to play with expression rather than with attack and tempo—that kind of a gal band is so novel it's just never been—until Phil Spitalny understook to prove it could be.

He's proving it this week at the State, where his thirty Musical Ladies are startling the customers with their skill, not as lady musicians, but as first-class musicians—never-mind-gende.. They're femmes, but there's nothing femmish about their interpretations except in their vocal harmonies and costumes.

They stress their femininity in their uniforms, white embroidered lawn dresses with full ruffled shoulders piped in red; narrow red ribbon belts with streamers to the hem of the skirts—that's to make the plumper ones seem slim—and clusters of cherries at the V-necklines. Having thus made it clear that gal bands should never wear pajamas, because some lady musicians' hips do not adapt themselves to pajamas, they devote themselves to the best possible rendition of their interesting arrangements, and, due to Mr. Spitalny's guidance, achieve that best possible rendition. It must be because of his guidance, for it is not the way of thirty Musical Ladies, amongst them many soloists, to fall into line with an all-for-one aspiration unless there's someone at hand to sort of coax them.

The State presents, too, Dave Jones and Company, which latter means Dean and Joyce and Peggy Lee. Peggy Lee dances first in aquamarine taffeta leotards with tiny deeper-colored chiffon godets that reveal a long expanse of white flanks more alluring when sheathed in her second costume, a white satin princesse gown. The bouncingly acrobatic miss of Dean and Joyce is admirably concerned with the fresh appearance of her little dancing costumes; one is white crepe with red checked taffeta scarf and cuffs, the other is made of apple green satin.

THE MILKY WAY

(Continued from page 62)

part. He knows the fight game, so a great deal of his stuff is authentic. William Foran as the trainer, Spider, was also well cast.

Brian Donlevy is Speed, the most horizontal champ ever on the stage. He has been in plenty of shows this season, but this time he has the best chance to stick around the same theatre for a while. Gladys George, on the road for some time, comes through as hardboiled Anne. Her line about the pot drew the best laugh of the premiere, which is something, despite its implication. Emily Lowry is the other well-chosen principal, playing Mae just about the way the authors intended—nice girl with a yen for home and babies.

'The Milky Way' at least is in tune with the latter end of the season, its irresponsibility adding to its sticking chances. *Ibee.*

THESE TWO

Drama in three acts presented at Henry Miller's May 7 by Lucile J. Cassy and James W. Liddle; written by Lionel Hale; staged by A. E. Matthews.

Tom Rowlands.....A. E. Matthews
Miss Butterworth.....Hilda Spong
Mr. Gregory.....Edward Emery
Simon More.....Bramwell Fletcher
Celia Desmond.....Helen Chandler
Fay Carlile.....Kay Strozzi
Taxi Driver.....Egbert Jones

These new producers had what looked like the right set-up and first nighters were expectant of a click, only to have 'These Two' turn out another spring disappointment.

Author is an Englishman, but the play was not publicly presented abroad. Claimed that one prominent Broadway manager had the rights, letting them go because of casting difficulties. Also that manager is considering another play or two by the same writer, Lionel Hale.

Nevertheless the story did not seem well written, its ideas being muddled, with audience interest decreasing as the play developed. At the premiere several mishaps of no great importance tended to mar the performance. Two British male leads, A. E. Matthews and Bramwell Fletcher, had attractive opposites in Helen Chandler and Kay Strozzi, so the fault lay in the play and not the playing.

'These Two' has its young lovers starting off badly. Simon More is wholly in love with Celia Desmond but she has an open heart and is at the moment engrossed with another chap. They are to dine together and he to propose marriage but she breaks the date. Several months later, during which time Simon pines around the flat, Celia comes to him in desperation—she is to have a baby—the other fellow being involved.

Gallant Simon takes the slap rather placidly. He insists they wed platonically and after the child arrives they can divorce. That is not the first stage situation of the kind, but the switches in their relations is puzzling. Infant dies at childbirth and thereafter Celia goes to nightly parties and dances, but without Simon.

Within a year Celia realizes she has fallen in love with Simon. There is a tender scene, perhaps the most effective in the play, spoiled by a bedroom trek. In the six months that follow, Simon is promoted and is drawing an excellent salary. Celia is all devotion, perhaps too much so. Maybe that is why the young husband tires of her attentions and turns to Fay, who was the mistress of his best friend, Tom Rowlands. Tom had warned Simon not to fall for that type of woman and why he should seek extra-marital relations so quickly is unexplainable because the author carefully built up the man's character and made it seem that Celia was the only woman in the world for him. Final scene has Simon exiting, saying that if it were not Fay it would be some one else and Celia is toying with a bottle of poison, suicide bent.

Matthews directed the play with some skill and also some errors. His own performance was generally smooth while Fletcher as the baffling Simon, Miss Chandler as Celia and Miss Strozzi in the less important part of Fay, give the show what charm it may have. It wasn't their fault that the play resembled a sherry drinking tournament. Naturally there was no stew stuff.

New firm could have had better first night luck, but the result could hardly have been different with this play. *Ibee.*

(Withdrawn Saturday (12); played one week; printed for the record.)

Among the Women

By The Skirt

The Best Dressed Woman of the Week:
CONSTANCE CUMMINGS
(ROXY)

Nice Clothes

lamour' the Roxy this week. Cummings starts off as a chorus girl, stardom shortly after and at least has revised the line met only too often in pictures. Wher others have said, 'I'm this miss 'I want a baby'.

She gets her wish.

Miss Cummings wears some One black dress trimmed with tiny buttons running up the sleeves over the shoulders gave her a peculiarly square look, but in a white spangled ballet dress Miss Cummings did look nice. A flowered watered silk evening gown had a flounce bottom. A street outfit was trimmed at the neck with mink, the same fur bordering the A traveling frock was a dark material trimmed at the neck and down the front with a frilling of lace. A black wig was worn with a white evening gown. gown was ruffled with black edging. A white wig enhanced a hooped costume of black velvet. Another black velvet gown was cut off the shoulders with the bodice held in place with shoulder straps. ilver fox trimmed one coat.

Stage show at the Roxy starts off with the Gae Foster girls in red dresses made long and flaring at the knees. White lacy frills were at the front with white belts around the waists. Large picture hats were red and white also. Another number was done in black velvet with brilliant sleeves, red collars and berets. Some of these costumes were pajamas and some slit skirts. The girls looked very nice in white satin gowns with silver sequin tops and blue sashes. They carried radium canes, using them effectively in the dark.

The little miss of Nash and Fately was on first in a very short dress of mauve satin and a blue belt. She changed to green pajamas. Nadine Gae wore a good looking frock of cerise satin. It had long sleeves but no back. Two long ends hung from the waistline.

Fashionable Opera

Radio City Music Hall is stepping out of its character and presenting grand opera. 'Madame Butterfly' is presented in two scenes and a more beautiful picture has never been shown on the enormous stage of this theatre. The exterior of Pinkerton's house represents a garden with full size trees, bridges and flowering plants in enormous bowls. The interior of the house is equally beautiful, with its altar and many colored cushions. Anna Roselle as Butterfly wears the most gorgeous kimonas, all colorful, heavy with exquisite embroideries. A voice far above the ordinary is displayed by this artist, but how is she going to stand singing the difficult arias four times daily.

Edwina Eustis as the servant sang her tragic role in a brown kimona. Doar Rinehart, seen but for a minute, was in a summery chiffon frock with a large picture hat.

The picture this week brings together again the well known team of Gaynor and Farrell and, although the picture ('Change of Heart') is very weak, it is made enjoyable by the comical antics of James Dunn and snootiness of Ginger Rogers. Miss Rogers is far better dressed than Miss Gaynor. But the picture dealing with the struggles of these two misses in the Metropolitan city, are what is known as the simple sports type. Two girls, however, look adorable.

Light and dark materials are all more or less collar trimmed in white. A cocktail dress worn by Miss Rogers had a silver sequin blouse with dark skirt. Small hats were shown in various styles.

The Casino Varieties has a unit this week called ' roadway Merry-Go-Round'. A line of girls start proceedings in full black satin skirts with jet bodices. Different colored ruffles line the skirts. In long green frocks with jet capes the girls do a number with a soloist in a silver gown with jet sleeves. In a cafe scene the girls are in ruffled frocks of many colors.

Medley and Duprey, featured in this unit, has the girl in a blue frock. A small blonde miss, unnamed, looked well in a gown of brilliants in a latticed design.

The picture, 'In Love With Life', is rather an indifferent affair, featuring Dickie Moore. Lila Lee, as the mother of Dickie, is seen first in a black suit with a dotted satin blouse. A dress made sailor fashion was of black with white braid.

Good Show

A large and more than usually enthusiastic audience greeted the Palace bill Saturday matinee. Allen and Kent opened, with the young miss in a white full skirted dancing frock. The older woman was in black.

Paul Gerrits is more than a roller skater. This young man should be tested for the screen. With looks and poise he should make the grade easily.

Violet Carlson in a tomato red taffeta frock, after the first number was what used to be known in the old days as a wow, a comic operatic number was fittingly garbed with the usual trimming and a comedy dance routine had Miss Carlson in a gold colored satin frock.

Stuart and Lash were a young riot. Bernice Tishman, more beautiful than ever, assisted these two men in a pale green satin gown with but a diamond pin as ornament.

Long Tack Sam's two daughters were lovely in their Chinese embroideries. One did a toe dance in a white chiffon made very full. The bodice was trimmed with white coque feathers. A violin number was by one of the sisters in brick colored satin pants with beaded blouse. The Carioca had a girl in boy attire and the other in a ruffled skirt bare of waist with but a brassiere. They were in pale pink long straight robes for the finish.

Gladys George's Break

'The Milky Way', at the Cort theatre, got away to a good ready causing pleasant comment on the street.

Resembling somewhat Jimmy Durante's 'Palooka' film, 'Milky Way' is one laugh after another. Gladys George has the role of a young woman who hangs around prizefighters and knows all the answers. Every line she utters has the house in stitches. Miss George is signed for pictures and must leave the show shortly, but she is a chump if she does. There will always be pictures. There is but too seldom a good play.

Miss George wore very good looking clothes. A green suit was trimmed with summer ermine, a white linen suit was smartly cut and a white jacket worn with a black gown was trimmed with silver fox. An evening gown was of black beaded material with a matching sequin jacket. Over all she wore a black velvet coat with ermine collar. All hats were of the small model.

Emily Lowry was neatly dressed in cloth ensembles, mostly. She chose the browns, blues, tans and one emeral green. A color once known as crushed strawberry was used in one dress made with a double pleated frill at the neck.

23 Anti-Censor Reasons

(Continued from page 5)

contributed to its construction before it was formally presented by C. C. Pettijohn, Hays counsel, who assembled it.

Of its 66 printed pages over 20 are given to excerpts from newspapers throughout the country decrying censorship.

Bills such as that introduced by Patman would cost the industry some $8,000,000 a year in production tribute. Illustrating this, the brief recites:

In , 520 feature pictures were released for general use throughout the United States. These features averaged eight one-thousand-foot reels each. Between 150 and 250 prints (positive copies for theatre use) were used for each feature in the United States, or an average of about 200. Under this bill, at $5 per reel, the cost to the industry would be $40 per print, or, for the necessary 200 prints, $8,000 per feature for prints alone. Cost for the original (studio negative) at $10 per reel would equal $80, or altogether $8,080 per picture; 520 times $8,080 equals $4,201,600, the Commission's fees for censoring features.

The number of reels of 'shorts,' including newsreels, travelogs, comedies, cartoons, etc., manufactured each year exceeds the number of reels used in feature pictures, but figuring them at the same amount would indicate a grand total for censoring under this bill of $8,403,200 plus.

The five newsreels, namely, Pathe, Paramount, Fox, Hearst-Metro and Universal, issue each week a total in excess of 2,500 reels. On this basis, the minimum contribution of each newsreel company toward the maintenance of the Commission would be at least $130,000 annually.

Arguing that good taste cannot be legislated into pictures, the Hays writing, in decrying such taxation as well as the censorship phases embodied, observes:

'The true nature of the problem has eluded the sponsors of these measures. The expenditure of time, money and effort has brought them no nearer the heart of the matter than they were at the beginning.'

Evoluti of an Industry

Touching on the evolutionary stages of filmdom, as one of the principal arguments for pictures retaining their freedom, the brief declares:

Because of its vast world audiences the motion picture obviously could not be dissociated suddenly and completely from the entertainment taste of its patrons.

The humble origin of the motion picture as a form of entertainment constituted another handicap in the struggle for self-improvement. Thirty years ago it came from the peep show into the side door of the nickelodeon bringing none of the great traditions that belong to the stage, the press, or literature.

Its pioneers were business men who sprang from the people. They were by nature showmen and understood what ordinary folks like themselves would enjoy. They were not primarily artists. Their product was treated with disdain by the upper strata of society.

In the process of improving public taste, which is a necessary corollary of progress, the motion picture has too often, even in later years, suffered lack of appreciation by the arbiters of culture and refinement in the average community.

It is difficult to over estimate the importance of this factor in the earlier stages of development. It required two decades for the motion picture to pass from a mechanical novelty to a recognized medium of entertainment. It was not until 1920 that it began to assume its full stature as a national institution. The growing realization of responsibility apparent in the industry itself lacked the stimulus that the conscious support of public opinion provides.

Lack of experience in the adaptation of dramat material offered a further difficulty. In point of training and equipment the industry was likewise deficient. Neither players nor technical personnel had sufficient knowledge of the new medium of expression. Progress by trial and error was difficult and costly, since each step forward was in the nature of pioneer exploration.

A further initial obstacle was the incipient downward drift of post-war entertainment taste—a tendency already apparent in 1922. Subsequently this trend has assumed the proportions of a widespread 'moral subsidence' that presents a continuing problem from the standpoint of motion picture betterment.

Twenty-three highlight reasons for filmdom remaining its own boss are skeletonized as follows:

1. It destroys initiative and self-restraint within the industry, demolishes the far-reaching and efficient machinery that has already been built up for the concurrent development of higher standards of taste and production, and forestalls further growth of a sense of responsibility on the part of the public in the choice and support of worthwhile entertainment.

2. It repudiates the NRA and creates a conflict of authority. Ninety-five percent of the motion picture industry has already signed a Code of Fair Competition under the National Recovery Act which legalizes the machinery already set up to carry out the purposes of this bill.

3. It does not, as is claimed, 'prevent the necessity of State censorship' nor does it eliminate '48 standards for motion pictures.' It abolishes none of the six existing State censor boards nor can it prevent the creation of 42 additional boards should the remaining States see fit to establish them.

4. It trebles censorship by adding Federal supervision, both before and after production, to existing State and municipal censorship.

5. It establishes a national censorship identical in principle with European political controls which prescribe in advance what news may be printed and what films produced.

6. It is confiscatory. No limits are placed on the expenditures of the commission. The fees stipulated in the present bill would amount to more than $8,000,000 annually. The cost of the commission must be borne by the industry in addition to the cost of maintaining the existing Motion Picture Code Authority, and the State and municipal censor boards.

7. It is discriminatory. By far the greater part of the motion pictures shown in this country are produced in California. Some are produced in New York State. All films produced in those States could be shown there without reference to the commission. The remaining States would be confined to commission films. This situation presents a fruitful source of trouble for all concerned.

8. It is unenforceable. It would require constant Federal supervision of 15,000 theatres scattered throughout thousands of communities.

9. It invites evasion by placing a premium on indecent and salacious films. Passage of this measure would result in the appearance of bootleg product which neither the commission nor the industry could control.

10. It is impracticable. It would be a physical impossibility, for example, to control all advertising used in connection with motion pictures. The motion picture industry already maintains effective supervision over motion picture advertising in so far as it is susceptible of centralized control.

11. It is a paternalistic measure whereby the Federal government assumes entire responsibility for the nation's screen morals and tastes.

12. It automatically imposes class standards upon a mass audience. The futility of attempting to legislate morality has been abundantly demonstrated in recent years. Good taste in motion picture entertainment, as in other things, is a matter of education, not of legislation.

13. It gives the commission authority over newsreels that is tantamount to the censorship of a pictorial press seen by some 60,000,000 people weekly.

14. It is unconstitutional in depriving citizens of their property without due process of law.

15. It violates the fundamental principle of American jurisprudence which assumes innocence until guilt has been established. Federal legislation already exists penalizing interstate commerce in obscene motion pictures.

16. It is an old bill in new disguise. Congress and public opinion have already rejected the proposal.

17. It puts politics into the motion picture industry and the industry into politics.

18. It creates confusion and disorder within the industry, and opens the way to extensive and unnecessary litigation.

19. It requires the proposed commission to find something to eliminate from scenario or film in order to justify its official existence. This not only puts the commission in an equivocal position, but automatically nullifies voluntary efforts that the producers might make to free films from all objectionable elements.

20. It is wholly negative. It destroys but it does not create. It contributes nothing toward the content of motion pictures or the development of the cinema art.

21. It is wasteful. The detailed supervision and cataloguing of a great majority of motion picture films serves no useful purpose.

22. It rests upon a false conception of the effect of motion pictures upon human and especially juvenile behavior. The data upon which it is based are not accepted by qualified and disinterested social scientists.

23. It does not have sanction of the majority of the persons directly affected, namely the theatre-going public.

New York Theatres

RKO THEATRES

86TH ST. AT LEXINGTON — Wed. to Fri. May 16 to 18 — WHARF ANGEL with Victor McLaglen and LET'S BE RITZY with Lew Ayres

81ST ST. ON BROADWAY

LOEW'S B'WAY at 45th STREET — STATE — 25¢ MON. to FRI. 10 A.M. to NOON — Screen Johnny WEISSMULLER, the New 'TARZAN and His MATE' Stage—Phil Spitalny, Oths.

2nd Week!—Clark GABLE William Powell in "MANHATTAN MELODRAMA" In Person—CARDINI JACK BENNY LANNY ROSS — B'WAY at 51ST ST. CAPITOL

Studio Placements

(Continued from page 29)

ert Fraser, 'Green Eyes,' Batcheller-Chest.

Phil Irtation Walk,' WB.

Francis MacDonald, 'Em Up Barnes,' Mascot.

Vince Barnett, 'Kansas City Princess,' Par.

Caesar Romero, 'British Agent,' WB.

Margaret LaMarr, 'Redhead from Sundog,' U.

Herbert Marshall, Painted Veil,' MG.

Tiffany Thayer, adapting 'The Duchess of Delmonico,' MG.

David Butler, directing untitled pic, MG.

Ben Bard, MG.

Irvin Cobb, ialoging 'Fisherman's Luck,' Roach.

Eve Greene and John Larkin collabing on script 'Excess Baggage,' MG.

Marguerite Roberts, writing 'Tony's Wife,' with Robert Sparks, Par.

Eddie Gribbon, Clark and McCullough short, RKO.

ILL AND INJURED

Buford Cranch, assistant manager of Loew's Nashville, operated for appendicitis.

Billy La Hiff, proprietor of the Tavern who underwent an emergency intestinal operation recently, is reported improving at the Medical Arts hospital. No visitors, though.

Cal. Strippers Toss Nude-a-Thon For $1.50; Yokels Gained Thru Ads

Los Angeles, May 14.

California nudist colony gag has invaded the entertainment field. Newest coin-gathering scheme is to charge admission for clothes-wearing a.k.'s to ogle the nudes. It's proving a bonanza to the operators of a woodland dell, 45 minutes from here, who are appealing to the curious through daily eight inch ads in downtown papers.

It's a sure cure for boredom to get out under nature's sun and see the nudies in the flesh, the ads point out. 'If you are sick or sixty, you'll be dee-lited,' read the comeons.

That the strip boys and girls have put showmanship into the undress thing is manifested by the ads' description of its nude-a-thon; 'new, spectacular and volatile,' read the plugs. Floor performance is $1.50, but no further description of the 'nude-a-thon,' is given but those in this section who play the walkathons and danceathons can use their imaginations and it's worth a buck and a half to find out what type of endurance contest it could be without garments.

Plus this is a no-fan dance, which, it is promised, goes the Chicago World's Fair and Sally Rand several better.

Beer Joint Owners Bill Bards Playing for Tips

Tacoma, May 14.

With beer parlors every few feet in the city, and owners trying every conceivable way to bring in the crowds to drink the suds, unemployed musicians are beginning to get a break.

Banjo players, ivory ticklers, etc., are passing the hat for what they can get, with the owners ballyhooing the talent.

HASH SLINGERS MOUNTING IN CHI

Chicago, May 14.

An outstandinig industry in Chicago at present is the restaurant trade. Unofficial estimates have placed the growth of restaurants in town since 1932 at a 35% increase. Randolph street alone now has 17 restaurants from State street to Wells.

Hotels, which formerly got along with one or two eating spots, have jumped their dining rooms to seven and eight. Restaurants have nearly all increased their seating capacity, some of them by opening up second and third floors, such as the Triangle, Henrici's and Old Heidelberg. Fair Grounds will see about twice as many eating spots as last year.

Fair itself is the immediate cause of the hop in eating interest. Follows the terrific jam of hungry citizens in the restaurants last summer. Every eatery, from the nickel hamburger joint to the Blackstone, had the ropes up to keep the public from climbing over the tables.

REORGANIZED FRIARS HOLD FROLIC SUNDAY

First Frolic of the reorganized Friars Club will be staged Sunday night (20) at the 44th Street theatre, New York.

Instead of the usual single Frolicker, there will be three emcees on top of the show this year—George Burns, Jack Benny and Lou Holtz. Irving Caesar is writing the lyrics. Abe Lastfogel arranging the show.

Cut-Rate Drunks

Mexico City, May 11.

Cost of getting drunk in Ciudad Juarez, across from El Paso, Texas, has been cut to 28c per offense. Cut rate applies to Americans, only.

Former nick was $2.80 per drunk, but mayor decided to reduce the chastisement 90%.

JEANNE GREENE BANKRUPT

Jeanne Greene, actress, took the bankruptcy veil in the New York Federal Court last week, giving her liabilities as $2,045 and assets none.

Petition said she was also known as Jeanne Greene Gottheimer Hilton.

MARRIAGES

Marjorie Crawford to Danny Dowling, in Yuma, Ariz., May 3.

Elsie Bartlett Porter to Michel Picard, in South Salem, N. Y., April 10. Bride is legit actress and former wife of Joseph Schildkraut and Horace Liveright. Groom is nite club manager in Westport, Conn.

Helene Robbins Malone to Lewis Nichols, April 12, at Palisades, N. Y. Groom is in dramatic department of N. Y. Times.

Harriett Beatrice Annenberg to Bernard Aronson in New York April 13. Bride is daughter of newspaper executive, Moses L. Annenberg.

Victoria Hopper to Basil Dean in London, May 13. Bride is British stage actress; Dean is London producer.

MEXICO KID WINS; BELLOISE ON BIKE

By JACK PULASKI

Those decisions at the Garden continue to look weird to the fans. Friday (11) Mike Belloise was in his bicycle for seven out of 10 rounds, but the judges said he beat Petey Hayes. There weren't many people in the house but the squawking was loud and long. Just as well there is a boxing lull for two weeks, outdoor season starting with the Ross-McLarnin match.

On the other hand, the 126-pound Mexican known as Baby Arizmendi socked his way to a decision over Al Roth, which bout should have been the main event. Looked like the Baby could have licked either Hayes or Belloise, or both.

But the brown skinned Babe didn't have any cineh. Out on the Coast he had the habit of knocking out most contenders within the first few rounds. But he was up against one of the best boys in the featherweight division. Roth gave an excellent exhibition, so much so that had it been declared a draw few would have demurred. Roth took the defeat with a smile.

The card of little men provided more action than previous shows at the Garden. Last week's group of fights started an elimination contest, which will eventually put forth a new champion. Indications are that Arizmendi has one sweet chance at the title.

The Good Old Lam

Belloise took it on the lam for the first six rounds. He poked timidly as though under orders or wraps. He stopped pedalling in the seventh round, by which time he realized that the left lamp was damaged. Hayes crowded him most of the way, possibly because Belloise waited to counter and refused the lead. In the last two rounds Mike did show something with both hands, but it looked like Hayes had plied up too many points to lose.

The Mexican's debut was not quite up to the expectations of those in the know, although the kid made good. He waded in, took everything that Roth threw and then belted away with both hands. Babe's change of range attracted attention. He started belting the body, then raised the attack to the head. Looks like there isn't much color in the division, yet Arizmendi should mean something in the east even if he doesn't cop the title. Kid Chocolate just let the championship slip away. Unless he has gone away back, he's better than any scrapper on the card with the exception of the little Mex.

Belloise and Hayes have met several times. Score is about even, but according to the razzing of the customers it doesn't matter.

BIRTHS

Mr. and Mrs. William Holmes, son, in Los Angeles, May 7. Father is film editor at Warners-F. N.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

Ban on shirtless bathing at Atlantic City will be continued this year.

Danny Ahearn, writer, arrested Wednesday (9). Henry Schiengold charged Ahearn with swindling $200 from him. Pleaded guilty to attempted grand larceny in General Sessions. Sentence May 25.

Fritz Kreisler's new opera, 'Sissy,' has been withdrawn from the program of the Prague German theatre for political reasons.

Ben Riley opened his Arrowhead Inn Wednesday night (9).

Palisades Park opens May 19.

Deluxe house being erected in Managua, Nicaragua, reported the largest in Central America.

Prosecution against John K. Winkler, author, at Hartfort, Conn., for alleged violation of Mann Act, dropped by George H. Cohen, Assistant U. S. District Attorney.

Madeleine Carroll, British actress, arrived in New York from the Coast Wednesday (9) and sailed for England Saturday (12).

Albert R. Johnson replaces Watson Barratt to design settings for new musical, 'Life Begins at 8:30.'

Max Gordon arrived from Europe Friday (11).

National Educational Committee of Motion Picture Research Council announced the appointment of 10 N. Y. educators to their council.

Question of what plays the Abbey Theatre Company of Dublin will present in their fall visit to the U. S. causing friction between the directors of the company and the Irish Government.

Rita Lee, dancehall entertainer, and two taxicab drivers held in $1,000 bail each Wednesday (9) when arrainged in Yorkville Court on disorderly conduct charge brought by George Simon. Simon alleges the three tried to blackmail him for $1,000 but settled for $25. He went to get the money but came back with cops.

Cuba, determined to get some of divorce trade from U. S., is amending her divorce laws.

Trial begun Wednesday (9) before Surrogate James A. Foley on action to set aside will of late Charles A. Levy, former head of Broadway Ticket Co. Action brought by nine brothers and sisters of Levy.

Joe Zelli, Parisian nite clubber, has returned to New York. He plans opening another Zelli's here.

'Furnished Rooms,' long postponed, will be at the Ritz theatre May 21. Edgar Allen sponsoring, having taken over the play from Miller and Pascuier.

Mary Brian arrived in New York from Coast by plane Wednesday (9).

Nathan Zatkin's revival of 'Lady From the Sea,' which opened May 1, went back Saturday (12).

Chamberlain Brown's vaude and tab stock venture at the Lyric, due to open last night (Monday). Fritzi Scheff and Ann Pennington on bill.

A Miss R. E. Cardani has leased the old Vanderbilt stables, on west 54th street, and will convert into a cabaret.

Antonio Ortega, husband of Alda Luciano Ortega, night club dancer, arrested for bigamy, convicted and deported to Spain. Second wife sues for annulment.

Teddy Spector, former husband of Olive Borden, film actress, freed in night court Wednesday (9) under $100 bail after being arrested on charges of operating a bucket shop in securities.

Mrs. Virginia Allen Ball, former showgirl and wife of Thomas Ball, supposed booking agent, found dead on operating table as the result of a criminal operation at Dr. Julius Phillipe' office in Brooklyn. Doctor found unconscious and held in prison ward of Kings County hospital on charge of homicide.

Mr. and Mrs. Arthur Loew returned from European vacation Thursday (10).

Suit brought against Pola Negri by by Bertram y Masses, artist, in Paris, for payment on a painting of actress. Case has been dragging through courts for three years and now Miss Negri has filed countersuit against Masses asking $6,600 because she objects to inclusion of shadowy impression of late Rudolph Valentino in portrait.

Richard Arlen and family arrived from Europe Thursday (10).

Harmon & Ullman now casting for Chicago company of 'The Milky Way.' To be produced there in July.

Lee Ephraim, London producer, here to inspect Broadway offerings.

Hadley Waters new play, 'She Cried for the Moon,' to be produced next season, starring Selena Royale.

Russell Morrison staging 'Furnished Rooms,' opening at Ritz theatre May 23.

Boulevard theatre in Jackson Heights to remain open for summer as tryout house. Announcement made by Louis F. Werba.

Joseph G. Geiger will revive Ibsen's 'Hedda Gabler' June 4.

For summer Wee & Leventhal have dropped two more houses from their circuit, the Broad Street, Newark and Shubert theatre, New Haven. Baltimore, Providence and Hartford are others recently eliminated.

Murray Kreindler, Assistant U. S. District Attorney, instructed to begin investigation of the of sheets containing words of popular songs being hustled by boys on street corners.

Performers arrested May 5 in raid on Irving Place theatre, burley house, were discharged in Special Sessions. Manager Abe Potal supplied $500 bail for trial May 24 on charge of producing indecent show.

House of Representatives decided to indorse an appropriation of $200,000 for the World's Fair. Debate stirred up as to whether the Government should indorse fan-dancing and Streets of Paris exhibit, but question speedily quashed and house voted in favor of proposition.

Changes in system of awarding Pulitizer prizes announced at School of Journalism, Columbia U. Two new changes are that prize winning novel and drama must preferably deal with American life. Other relieves juries from making recommendations. In future jury will submit eligible list to Advisory Board.

Paul McGrath will head summer stock at Carmel, N. Y., opening July 2.

Final accounting of estate of late Jack Donahue shows that assets declined under $200,000 in period between October, 1930, to December, 1933, leaving a balance of $92,805, plus an income balance of $7,910. Accounting filed in Surrogate's Court Thursday (10).

In reversing decision of 5th District Municipal Court, Supreme Court Thursday (12) ordered Peter Arno to pay debt incurred to Waldorf-Astoria. Judgment granted for $732.15 for party given there.

Greta Nissen heard an 18-year-old peddler, charged with robbing her London apartment of $5,000 in jewelry, testify that he dropped her valuables into the Thames thinking they were worthless. Defendant also testified that he threw away Miss Nissen's fur coat.

Alexander Olshanetzky signed by Boris Morros as permanent musical director of Paramount-Publix Circuit.

Business men all over world are protecting themselves against possibility of death of President Roosevelt and possible incapacity before his recovery program is completed. Lloyd's, of London, revealed these facts Thursday (10). Insurance policies taking folowing forms: A 5% premium against death by assassination or accident, 7.5 against death by natural causes and premium of 12.6 against total incapacity for work.

Result of surveys completed by Park Department disclosed a polluted condition in waters around Pelham Bay. Consequently bathing will be prohibited. Similiar chemical analysis being taken at other local beaches.

Jack Kirland returns from England today (Tuesday). Bringing in a new play to be produced in the fall.

Gov. Lehman signed the Esquirol bill banning slot machines Monday (7). Cops then confiscated 1,800 machines to be dumped at sea.

Fire broke out on 11 story extension of RCA Building, Radio City. Firemen extinguished burning tar paper used as cover for ventilator.

Frank E. Gannett has purchased The Saratogian, upstate N. Y. paper, making this the 18th to be added to his string. Bought from Mrs. John K. Walbridge, widow of the founder.

Iron Health Baths Coney Island razed by fire. Some 25 fire companies required to control blaze. Damage estimated at $25,000.

U. S. Circuit Court of Appeals heard argument on appeal filed by Myra Page Wiren, author, from an order signed by Judge Goddard dismissing her suit for alleged plagiarism against producers of 'Death Takes a Holiday.' Defendants are the Shuberts, Samuel French, Ltd., Alberto Casella, author, Paramount-Famous-Lasky Corp., and United Artists Corp. Miss Wiren claims having written a play called 'Most' which was copyrighted in 1910. 'Death Takes a Holiday' is an appropriation of her play is the plaintiff's plea.

Saul Heller will present a road company of 'She Loves Me Not' in Cleveland May 20.

'Her Master's Voice' to begin road tour in Buffalo May 25 for Wee & Leventhal. From Buffalo show goes to Chicago.

Doug Fairbanks, Jr., co-starred with Gertrude Lawrence, had premiere of 'Winding Journey' at Manchester, England, Monday (7). Play to reach London.

Felix Basch, German stage director, in New York from Europe. Plans to do two plays before going to Hollywood.

Jerome Rosenberg has taken a 21-year lease on the Manhattan Opera House, N. Y., and will inaugurate a vaudfilm policy Labor Day.

C. B. Dillingham and Leonard Sillman will join forces again to produce Sillman's 'Wasn't It Wonderful' late this summer.

Richard Aldrich sailed for London. He will be joined there in a month by the other half of the act, Alfred de Liagre.

Elizabeth Allan returned to New York from England last week.

Nick Long returned from London last week.

Ludvin Neumann and Herbert Keresel, German film photographers held at Belem, Brazil, on complaint of Henrique Pongeti of Continental Film Co., that they had taken pictures detrimental to that country.

Cecilia Gerner, assistant to Richard Pitman, sailed for England May 12. She will confer with Gilbert Miller and Arthur Margetson on three new plays.

Jesse Long and Irving Cooper will operate Lyric theatre at Summit, N. J., for 12 weeks of stock opening June 18.

Playhouse at Milton-on-the-Hudson taken by S. M. Chartock and B. F. Kessler for summer season. Sidney Salkow will stage.

American Children's Theatre certificate of incorporation signed by Justice Levy of Supreme Court. Is first permanent professional children's theatre in the U. S. Non-profit organization.

Pascha Heifetz returned to New York from Russia Thursday (10).

Proposed play called 'The Mrs. Thomas,' with Irene Rich, postponed.

Katharine Cornell will end her tour at Brooklyn Academy of Music June 20.

Ray Henderson and Jack MacGowan have merged to produced a musical this summer. Entitled 'And So Are You,' it stars Harry Richman.

Edward Laurillard to be associated with London production of 'Pursuit of Happiness.' He sailed for England last week.

Drama Repertoire Players to open 6 week summer theatre, beginning June 1, at the Matoaka Manor theatre, Saugerties, N. Y.

Suit in Federal Court by Alfred Kreymborg against Jimmy Durante and NBC for $100,000 for alleged distortion of Kreymborg's poetry. Durante allegedly first used the poems in 'Show Girl' in 1929 and in a comical recitation on the radio, on which the suit is based. Motion brought by Durante to dismiss action for infringement of copyright. Decision reserved by Judge Patterson.

S. S. Leviathan, out of commission for over a year, goes back into service June 9.

Aldermanic Committee on License Survey recommends increased fees for illuminated signs. To raise additional revenue for N. Y. city.

Mother of late Anna Pavlova seeking a share of the dancer's estate in Russia. Mme. Pavlova challenging Victor Dandre, widower of Miss Pavlova, who claims the entire estate. Mme. Pavlova obtained an order from London Court of Chancery to make application in Russia.

Johnston Hurd, formerly Rudy Vallee's secretary, ordered to pay back alimony or go to jail for contempt. Hurd given 24 hours by John A. Matthews, Advisory Master in Chancery, at Newark, N. J., Tuesday (8).

Newspaper Guild issues warning to public against bogus solicitors of funds for unemployed newspapermen. Guild states it does not solicit funds.

Former Presidential yacht, Mayflower, will be converted into an amusement craft by owner, Henry Gielow of New York. Ship now at Norfolk, Va., will be turned into a night club.

Mary Garden tells Parisians no man is interesting until he is 50. Women qualify at 35. She's 57.

Eva Tanguay, recovered from her eye op, plans a N. Y. invasion.

Playland, Rye, opened Sunday (13) for the season.

Steuben Tavern at Broadway and 42nd will be opened shortly. Place has been boarded up for so long it has attracted comment. Delay due to structural changes, including removal of subway entrance to Seventh avenue side and building three sub-sidewalk floors.

Doug Fairbanks, jr., tells London reporters that with his divorce becoming final he still isn't thinking of marriage.

Mary Pickford notifies Brock Pemberton she will not be able to make a dramatic appearance under his management.

Estate of the late Ring W. Lardner grosses $227,083.28. Net is $192,927.63.

Police gathered 106 alleged gamblers in a Brooklyn raid Saturday (12). Blind gambling joint.

New York School of the Theatre presenting Noel Coward's 'Hay Fever' at Roerich Hall tonight (Tuesday).

Beau Rivage, summer nite club, opening tomorrow night (Wednesday) at Sheepshead Bay.

Petition to Gov. Harry A. Moore and the New Jersey Legislature to set up censorship board on films voted Friday (11) by the Knights of Columbus convention at East Orange, N. J.

Convention of 700 distributors of the Philco Radio Corporation, from all parts of country sailing today (Tuesday) for six-day convention cruise to Nassau and Bermuda. Films will be shown in liner's theatre to illustrate lectures at meetings.

As an added front page grab for his forthcoming encounter with Carnera, Max Baer will prosecute Bee Starr, circus aerialist, who recently sued him for breach of promise. Miss Starr confessed that her suit was a space grabbing stunt engineered by Hal Olver, p.a., for the winter circus playing the Hippodrome last winter. Confession will be turned over to distriet attorney's office for action.

Nils T. Granlund (N.T.G.) and wife returned from Europe Friday (11).

Hudson River Day Line will resume operation of boats to resorts May 20.

Knickerbocker Productions, semi-professional group, will present Ban Hecht's and Charle MacArthur's 'The Front Page' early in June.

Elise Bartlett Porter, former wife of Joseph Schildkraut and Horace Liveright, and Michel Picard, manager of Long Shore Beach club, exclusive nitery at Westport, Conn., were married in South Salem, N. Y., Thursday (10).

Garrett Becker, mask maker, affiliated with Brooks, costumer, announces having invented a rubber, flexible mask which he believes will supplant make-up in the theatre.

New York Public Library experimenting with the use of photographed newspapers, projected to screen, substituting film for newsprint.

Elissa Landi accused of smuggling shoes into the country to avoid tariff. Reported she has made an offer of $350 to the Treasury Dept. in Washington to settle charges.

New open-air sidewalk cabaret, continental style, will be opened at St. Moritz hotel around May 20.

Fire swept the stables of John Hertz, former Paramount exec, at Belmont, L. I., Friday. Six horses saved as interior of building completely destroyed.

Dr. Bernard Sachs of N. Y. Academy of Medicine told Motion Picture Research Council at Philadelphia that 'gangster films are the supporting pillar, if not the foundation, of the modern school of crime.'

Richard Becher, 61, unemployed musician and former member of Sousa's band, found shot to death in his home in Elmhurst, Queens. His wife also seriously wounded by unknown assailant.

Ben Hecht's home in Nyack, N. Y., damaged by two youths. Statuary and furniture were thrown into the Hudson River by boys. Extent of damage estimated at $1,000.

Daniel Frohman re-elected president of the Actor's Fund at 52d annual meeting held at Lyceum theatre Friday (11), his 30th election to this office. Treasurer's report at meeting showed an income of $127,998.06 for the year and expenditures of $155,204.24, leaving a deficit of $27,208.18.

Friars held house-warming in their new quarters atop Hollywood theatre building Saturday (12).

Repertory Playhouse Association, Unity Theatre, Theatre Collective and the Workers' Laboratory Theatre, will join in presenting a 'theatre night' May 20 at Civic Repertory Playhouse.

George C. Kremson, Jr., and William Williams conducting summer theatre at Oceanside hotel, Magnolia, Mass., beginning July 25. First offering will be 'Oliver Oliver,' with Ann Andrews, five new plays to follow.

Periwinkle Players will have a cruising showboat on Long Island Sound this summer. First performance will be 'Ten Nights in a Bar Room,' to be given at Pelham, June 10.

Darryl Zanuck sailed Saturday (12) for Naples, Italy, whence he will fly to British East Africa.

Largest play exodus of the year Saturday night (12). Total of nine plays closed, including two revivals.

Suit by Mrs. Blanche Rubinoff against her former husband, Dave Rubinoff for a quarter of his reported earnings of $690,000 since Nov., 1927, was revealed in Apellate Division Friday (11). Mrs. Rubinoff contends she received only $3,000 of $172,000 due her since date specified. Decision reserved.

Pathe newsreels showing police inactivity exhibited at Police Academy in New York, introduced as evidence against four officers charged with neglect of duty during recent taxi strike. Reels show mounted policemen, apparently unperturbed, a few feet from strikers who were tearing doors from cabs of strike-breakers, breaking windows and assaulting drivers. Trial adjourned until next week.

Hearing was ordered Friday (11) on the master code for book publishers, May 24, with hearings at same time on divisional codes covering trade books, subscription and mail-order book, play and dramatic scripts.

Ignac Paderewski petitioned Boar of Tax Appeals at Washington Friday (11) for a determination of a 1931 income tax claim of $4,101.

Gus Edwards will be tendered a testimonial dinner at Hotel Warwick, Decoration Day, by his proteges, among whom are Eddie Cantor, George Jessel and Jesse Block, who are sponsoring the feed.

Taxes collected on beer, wine and liquor by the State since legalization of beverages amount to $7,083,846.05, according to official figures made public Friday (11).

Barney Baker arrested May 1 for possession of a stench bomb as he entered a Bronx theatre, remanded to Bronx County Jail in $3,500 bail by Magistrate Ovington Harris in Morrisania Court Friday (11). A Manhattan indictment against him for simlar offense was given to warden for service.

Terrenbe Anderson, 12-year-old son of Maxwell Anderson, playwright, seriously injured in automobile accident at Nyappan, N. Y. Collison occurred while returning to his home in New City, upstate, with his older brother Alan, from school in New York. Taken to Nyack hospital for treatment for head lacerations.

Governor Lehman okayed the Kleinfeld bill, establishing permanent liquor-control system for the State. Bar drinking will be legal July 1.

Revival of 'Pagan Lady' opened at Boulevard theatre, Jackson Heights, yesterday (Monday) for week's engagement. Lenore Ulric stars.

Shore Players of Spring Lake, N. J. will begin their summer season July 2. Priestly Morrison will direct.

Julius Weiner and Jay G. Stein will direct summer season of White Roe Players, at White Roe Lake, N. Y.

Walter Hartwig's summer theatre at Ogonquit, Me., will open July 2.

Season of the New York Players at Ivoryton, Conn., directed by Lawrence J. Anhalt, opens July 2.

Opening of summer Civic Playhouse at Clayton, N. J. scheduled for June 27. Kent McKinley directing.

William C. Jackson plans to open his summer company at Griswold Play House, New London, Conn., last week of June.

John C. Wilson arrived last night (Monday), from Europe. Mr. Wilson represents new producing combination of Noel Coward, Alfred Lunt and Lynn Fontanne and will make arrangements for firm's planned presentations next season.

Ensemble Theatre has aquired 'When the Crash Comes,' by Beverly Nichols, for fall production.

Mount Desert Playhouse at Bar Harbor, Me., will have a seven-week season opening July 17. Leighton Rollins directing, Clara Weiss general manager.

Group Theatre rehearsing an anti-Fascist skit to be given at Webster Hall June 3.

Wilbur Bates underwent an eye operation at Presbyterian Hospital Sunday (13).

American Association of Advertising Agencies will hold 17th annual convention at Washington, May 22-23.

Republican County Committee will sponsor a three-county fair to alleviate distress in their leader's districts. Fair will include a circus, dog show, sport carnival and vaudeville. Event taking place May 25-26 at 71st Regiment Armory.

Coast

Asserting she was persuaded to enter the apartment house business through misrepresentation, Margaret Livingston Whiteman has filed suit in Los Angeles Superior court against her biz associates seeking $50,000 damages.

Ruth Helen Davis, N. Y. playwright now living on the Coast, has received the honorary degree of Officer d'Academie from France for her translations of French classics.

Los Angeles city attorney struck at the Mexican divorce traffic by issuing misdemeanor complaints against four men, each charged with advertising to obtain split biz.

Lucile Webster Gleason has been elected prez of the Dominos Club, composed of femme members of the theatrical profesh, for the sixth consecutive time.

M. C. Meigs, publisher of the Chicago American, is on the Coast vacationing.

The stork announced for Joan Blondell and George Barnes in October.

Agnes DeMille, niece of Cecil B., has left Hollywood for New York and England.

Neil Hamilton escaped injury in auto accident in which two persons were hurt.

Burglars ransacked the wood home of Charles B.

(Continued on page 70)

CHATTER

Broadway

Rube Wolf back to the Coast.

Lawrence Schwab from Miami.

Maurice Bergman tooth trouble.

Hellen Roy off to Reno to divorce agent-hubby Hal.

Phil Adler's new pocketbook is something to see.

Jane Wheatley back after a month in Paris and London.

Vic Oliver and Cliff Edwards back from British vaude dates.

Bernard Simon has the United Artists' p.a. staff.

Johnnie Phillips has new partner—another Philadelphia guy.

John Charles Thomas to Florida on his yacht for a fishing trip.

Monogram has sent out a broadside against elimination of duals.

Halsey Raines is batching for a month while the missus is in Ohio.

Gus Eyssell has moved out of the Lincoln into an uptown apartment.

Lillian Bloom stooging for hubby Phil in the Rockwell-O'Keefe office.

William and Tillie (Leblang) Jasie to West End, N. J., for summer.

Mary Brian is at the Waldorf for a 10-day vacation in New York town.

San Francisco was as far as Max Plohn got on his planned world cruise.

UA and Joe Schenck tossed a party for Darryl Zanuck while in New York.

Ida (Mrs. Eddie) Cantor to the Coast the end of this week to join the comedian.

John Bonney, lawyer backer of units, set for that trip to England early next month.

Cardini, the magician, bought his Mrs. a roadster for her birthday—and she can't drive.

St. Moritz's new sidewalk cafe in the Parisian manner cornering Central Park South opens May 20.

Comparing letters received from Joe Shea, the boys here in the East find they are all worded the same.

Margaret Ettinger, Hollywood p.a., reaches New York Friday (18) for combined business and pleasure trip.

Harry Puck, Arthur Ischer and Harry Shiffman went fishin' last week, but the fish couldn't catch them.

Harold Rodner and Harry Charnas do a double W. C. Fields on a golf course until the fairways yell for help.

Knox College (Galesburg, Ill.) will give its '95 alumnus, Otto Harbach, librettist, a Litt. D. honorary degree on its 89th commencement.

Par trustee employees are not observing the five-day week at Par, some of them coming in Saturdays regardless.

Been swell on the Palace beach these sunny days—for the layoffs, but not those trying to reach a destination in a hurry.

Harry Kalcheim did a quickie 18 holes last Thursday (10) in little more than two hours and was back at his Par booking desk before most of the agents had awakened.

The heat drove so many '50,000,000 Frenchmen' chorines in makeup out to the sidewalk at Loew's State stage entrance last week, it looked like a ballyhoo for Max Factor.

Everybody invited to Marc Lachmah and Monte Proser's cocktail party last night (Monday) at Leon and Eddie's was advised, 'You will be the guest of honor.' It's the boys' debut as a publicity partnership.

Another suit for injuries has been instituted against Madison Square Garden, this time by a lady who got hit in the eye with a puck during a hockey game, similar to a suit Peggy Rich once brought and lost.

With everything else cut rate, bus lines are now going in for it. On one indie line you can go from New York to L. A. for $30. To other points, it's equally as cheap: Chicago, $12; St. Louis, $14.50; Detroit, $10; Cleveland, $8; Pittsburgh, $7; Washington, $3.

Madrid

Eliseo Grenet off to Paris.

Ken Maynard back to Paris.

W. Somerset Maugham in town.

Jayne Shadduck collecting bullfight posters.

Actors, actresses and writers banqueting Catalina Barcena.

Circo Price back to circus acts after a try at flamenco opera.

Maria Victoria, class Spanish dancer, headlining at the Gong.

J. H. Hoffberg calling on the trade and making a survey of conditions.

Lester Ziffren down to Seville for the fair with Juan Belmonte, the bullfighter.

Spanish pic 'Se Ha Fugado Un Preso' ('Prisoner Escaped!'), in its third week at the Alkazar.

S. J. Perelman and Arthur Kober studying up on Hemingway and bullfights with Laura Perelman looking on.

Dr.Fried Goldstaub and Adolfo Frotz, German pic men, looking over the field for possible productions in Spain.

Slow biz taking it on the chin in Zaragoza and Valencia, where general strike's been on for some time. Zaragoza's rounded out a full month.

General strike April 22 tied up the town. Labor Day, May 1, tied up the nation. No theatres, street cars, subways, taxis, nor anything else operating.

Pedro Chicote, town's favorite bartender, getting ready to put a high class bar in Congress with cocktails named after the deputies. First of its kind anywhere.

Jose de la Cruz sending a film crew to Ifni on the west African coast for a travelogue of the newest Spanish colony. Been a Spanish possession for over four centuries but wasn't occupied until recently. Iberia Films will distribute.

Berlin

Gustav Froehlich back in town.

Friedrich Kayssler 60 years old.

Martha Eggerth with Cine Allianz.

Willy Forst with Cine Allianz for two years.

German Fox opened a branch office in Hamburg.

Eighteen pictures censored in March, two American.

Berlin-Witzleben carrying out new television experiments.

'Night Flight' (MG) artistically valuable, says German censor.

Geiselgasteig reviving, with Bavaria dubbing 15 United Artists films.

Dolly Haas with British International. To start work in London next month.

Kiba, Vienna, to take 25 Cine Allianz and other German films through Cine Allianz.

On May day German cinemas didn't open before six o'clock, when great meetings were over.

Paul Wegener left with a staff for Teneriffa, shooting 'A Man Wants to Get to Germany,' Ufa pic.

Hans Albers with Bavaria, after leaving Ufa. Bavaria will produce Albers pics in joint production with a Berlin group at Geiselgasteig.

Ernst Baumann, who opened first Berlin cinema in 1905, 70 years old. Baumann was also first 'sound film' producer. Made a short of a pseudo Caruso and had a disk supply the music.

The Hague

By M. W. Etty-Leal

Dutch National Revue on tour to Antwerp.

Lowest tender for new AVRO-studio was $130,000 (at par).

Groot Netherlands Legit Co. reviving 'Journey's End.'

At City Cinema, the Hague, gala premiere of 'Private Life of Henry VIII.'

Irish sweep not doing so well; now touting tickets via Luxemburg Radio.

Dutch opera singer, Fritz van Dulmen, celebrated 75th birthday. Left stage nine years ago.

French Film 'La Maternelle' in 11th week in two cinemas in Groningen, which sets a record here.

As a special attraction for Dutch book week, book sellers offer, with books, a series of photos of 12 authors.

'Nova Zembla,' by Dutch author Veterman, such a flop that at one of the performances there were 500 free passes.

Tour of Frankfort Opera Company, managed by impresario Dr. Krauss, such a success that opera returns in fall.

Buma Bureau still stirring trouble over copyright and now suing a small string of orchestras of bars and restaurants.

Dr. Friedrich Weissman from Amsterdam to Buenos Ayres, where he is signed for engagements in operas and concerts.

Papers criticizing fact that whereas many Dutch artists are jobless, German companies are in Amsterdam this week.

Holland to have world premiere of Molnar's new 'Wunder der Berge' ('Wonder of the Mountains'). Author coming here for rehearsals.

Bad accident took place at opening performance of circus Amar in Leyden; a trapeze artist fell from height of 25 feet and badly injured.

Premiere this week by Hofstad Tooneel of Sidney Kingsley's 'Men in White.' A medical professor helped out during rehearsals, so as not to spoil the scene in operating room.

Roman Catholics wanted their own film producing concern so that they could produce films with a real religious angle, and got it by establishing International Eldophone, Ltd. One of the films made by this concern was a bad flop in Holland and concern now on brink of ruin.

London

liver Messel on the sick list.

Daughter born to Eric Linklater.

Billy Hill due here in May; just a vacation.

Nelson Keys all dolled up for his son's wedding.

Dan Fish running up a series of motor accidents in 10 days.

Herbert Brenon just in and trying to connect with Gaumont-British.

Isabel Jeans' London home robbed, with $40,000 worth of furs missing.

'Pursuit of Happiness' scheduled for the Vaudeville theatre May 28.

Maudie Edwards signed by the Shuberts for a new Ziegfeld revue.

Byran Wallace, Edgar's elder son, announced to marry Margaret Lane.

Percy Burton latest to vacate managerial post to Leon M. Lion.

Ralph Ince to direct Will Fyffe in first starring vehicle at Sound City.

Rita John throwing a bottle party, with the William Mollisons in on it.

'Dark Tower' goes into the Shaftesbury theatre, opening May 10.

Reginald Forsythe with Irwin Dash on a two years' exclusive contract.

Binnie Barnes and Gregory Ratoff slightly hurt in taxi collision April 30.

'Private Room' closed at the Westminster April 28, after two months.

Elizabeth Bergner signed contract with Cochran to do a new show in London.

John Sothern telling mugg he is not broke and can get any bankroll he wants.

George Arliss giving the impression he has come home for keeps this time.

Richard Tauber turning down $3,500 per for week's work at the Palladium.

Gene Dennis being consulted by Charles Woolf as to the future of British pictures.

Greta Nissen latest victim of thieves; claims $5,000 worth of jewels missing.

Shooting of 'Private Life of Don Juan' held up due to illness of Alexander Korda.

Gaumont-British to do another vehicle starring Jan Kiepura. Subject not yet chosen.

Yvonne Vyntner replacing Nicholas Hannen in 'Without Witness' at the Duke of York's.

Noel Coward now president of Actors' Orphanage, post held by Sir Gerald du Maurier.

Francis Sullivan taking a look at himself in the 'Return of Bulldog Drummond' at the Regal.

Fred Duprez returned to his old meal ticket. Taking 'My Wife's Family' on the road again.

Clayton Sheehan telling the press boys all about international film conditions, and off to Paris.

'Finished Abroad' closed at the Savoy April 21 after six weeks, with no successor in sight.

A. E. Newbould off to the Tegt for fly-fishing week-ends. Only dry fly-fisher in the film trade.

Charles Cochran elected president of Actors Benevolent Fund in place of Sir Gerald du Maurier.

Francis Coslow here to write a film musical for Gaumont-British, with Jimmy Campbell having fixed deal.

Paddy Carstairs giving a housewarming party, and pulling practically the entire American contingent.

Ambassadeurs restaurant, Paris, wants Adelaide Seamon (Forsythe, Seamon and Farrell) for its cabaret show.

Roy Fox vacating Cafe de Paris May 19 to take up vaudeville in the provinces for General Theatres Corp.

William Mollison back from New York, and will do a couple of American shows, including 'The Man at the Zoo.'

Eric Maschwitz, of British Broadcasting Corp., back from a talent hunt in the provinces. Very few catches.

Kimberley and Page unit starting on five weeks' provincial tour; now considered quite a route here these days.

Sydney Fairbrother replaced Mary Brough at the Aldwych in 'Indoor Fireworks,' April 30, owing to latter's illness.

'Jack and Jill,' musical now touring, likely to be presented by John Southern, either at the Garrick or Victoria Palace.

London Pavilion opens Sept. 15 under United Artists regime, with 'Bulldog Drummond Strikes Back' as opening feature.

Marion Lorne will take extended vacation on closing of 'Afterwards' at the Whitehall May 12. Show has been on six months.

Claiming to be oldest department store in world, Whiteley's (now under control of Selfridge's) celebrating 71st birthday.

Gertie Lawrence, Douglas Fairbanks, Jr., and James Laver discussing final touches of their new play at Mapleton House.

Charles Cochran's new revue will be titled 'Stream Line,' with Palace as likely house. Tom Webster doing some sketches for revue.

Ed Cahn here from Hollywood, with several producing firms making offers for his services, but holding out for biggest dough.

Leni Riefenstahl, German film actress, known as Hitler's only woman friend, here lecturing on film technique at the Universities.

Max and Harry Nesbitt admit that Michael Carr is co-author of 'Mademoiselle' and 'Without That Certain Thing' to avoid legal action.

Eddie Fields staging comeback as blackface combo, assisted by Sammy Wilson. Billed as 'Two Black Knights,' America's Greatest Radio Stars.'

Paris

By Bob Stern

Sophie Tucker arriving.

Eddie Lewis to America.

Ghezi Bros. playing the Medrano.

Irvin Marks in London for a week.

Michael Farmer ducking over to London.

Bo Dowling here from London, at George V.

Harold Boyd and 3 Jigsaws playing Rex.

Hal Young sailing to open in New York May 11.

Gelett Burgess lecturing on how to write 'em.

Ernest Bloch here from U. S. boosting radio.

Jim Witteried splitting with Harry Leasim.

Dubbing of Parade' (WB) has begun.

Oertlandt Bishop expected soon, after motor trip to Italy.

Pitoeff reviving Ibsen's 'Wild Duck' at Vieux Colombier.

Gertrude Hoffman looking for French girls to join her troupe.

Bourdet's 'Temps Difficiles' still playing to capacity at Michodiere.

Ambassadeurs holding lapdog contest Friday (25) as press stunt.

'Unfinished Symphony' hitting seventh month at Studio de l'Etoile.

Andre Maurois citing U's 'Back Street' as proof that cinema is an art.

Sacha Guitry buying Napoleon's portfolio at Hotel Drouot auction sale.

Abel Gance finishing 'Poliche,' film, with Marie Bell and Constant Remy.

Local society turning out for opening of 'Nana' (UA) at Lord Byron.

Sculpture of dancers being shown by Archives Internationale de la Danse.

'Phantom President' (Par) still kicking around town. At the Artistic now.

Film version of 'Banque Nemo,' Louis Verneuil comedy, opening in Brussels.

Barbara Newberry dancing at Ritz gala, where Willie Lewis' orchestra plays.

Mary McCormic booked for a recital at Champs Elysees theatre Wednesday (9).

Georgia Graves doing her balloon dance at Saisons de Paris gala at Bagdad, nitery.

Leon Volterra's horses cleaning up $35,000 in prizes in one week at local tracks.

Jack Payne broadcasting number by Vincent Scotto, French composer, for first time.

Henry Bernstein's 'Assault' opening Tuesday (8) at Gymnase. Victor Francen in lead.

Capucines signing for a revue by Leon Daudet, royalist son of Alphonse, for next year.

'Wonder Bar' (WB) getting a big hand at opening Wednesday (2) at George Hirch's Apollo.

Lily Pons, who is relatively unknown in her native land, doing well in a Paris concert.

Jenny Dolly fighting French government suit for $35,000 tax on her $1,500,000 diamond ring.

Hoffman girls debutting as circus performers in Racing Gals benefit at Cirque d'Hiver, Saturday (5).

Andre Gide writing a ballet for Ida Rubinstein's season at the Opera, with music by Stravinsky.

Christiane and Duroy, back after a world tour, soon to hit the road again, this time with Marie Dubas.

Bob Murphy and son Dick putting on a show with Ralph Barton at Harry's Bar before sailing for home.

Francois Perans, stage manager of Gaite-Lyrique, winning 200-franc prize in 10th slice of French National Lottery.

Franz Lehar, passing through Paris, seeing 650th performance of this 'Land of Smiles,' operetta at Gaite Lyrique.

Max Schmeling studying statues of Greek boxers in Louvre as he passes through with Anny Ondra on way to Barcelona.

Traveling Institute of Wine and Gastronomy taking groups of Americans around France for laboratory course in wine tasting.

Vienna

By Erich Glass

Essad Bey in and out of city.

Josef Schmidt recovering from ear trouble.

Festival concert in honor of Strauss' birthday.

Leo Seidl eager to star Leo Fall's 'Empress' in London.

Charles Bennett's 'Big Business' doing big biz in Poland.

Stephan Wagner to go into management of Burger theater.

Anton Webern conducting a special radio concert for London.

Playwright Rudolf Heinz receiving Writers' Union prize of 1933.

Bronislav Hubermann starting to teach at Stakes Academy in May.

Monument to be erected in honor of late comedienne Hansi Niese.

Talk of J. B. Priestley's 'Laburnum Grove' for both here and Berlin.

Xenia, Field of London dramatizing Arthur Schnitzler's short story 'Dawn Break'.

Drastic cuts for admission at Reinhardt's, with tickets ranging from 20c to $2.

Salzburg Marionette's Theatre to go on tour to Istanbul, Athens, Beograd and Zagreb.

Marylebone Players giving one night performance of Shakespeare's 'As You Like It'.

New theatre in Oslo contracting W. O. Sormin's two character drama 'Assassination'.

Managers' Union negotiating to cut tax for private theatres during spring and summer season.

Radio City offering contract to Erwin Straus, who is the composer son of composer-daddy Oscar.

John Van Druten's 'There's Always Juliet' under contract at the Renaissance theater in Berlin.

Dark Volksoper attracting attention of Lustig-Prean, who is now manager at Bern, Switzerland.

Leon Gerstel, exiled from Germany, tripping from here to London in hope of getting big parts there.

Eva Hadrabova recovering from pneumonia, reappearing at the State Opera as Gulietta in 'Tales of Hoffman'.

Ballet mistress Margarete Wallman to London to rehearse dances in 'Schwanda' and 'Arabella' at Covent Garden.

Jarmilla Novotna now filming in London and studying 'Manon' for purpose of co-starring with Gigli in Massenet's opera.

Lothar Wallerstein, now at Venice, directing the Viennese Opera at the Teatro Fenice, sailing from there to South America.

Gregor Fitelberg coming from Bucharest to introduce and conduct prominent Polish works as he did also in the Rumanian capital.

This year's Mephistofeles at the Salzburg festival production of Goethe's 'Faust' will be played by Raoul Aslan in lieu of Pallenberg.

Lee Shubert among others nibbling for Broadway rights of 'Business with Royalty,' adapted from the Viennese by Anthony Armstrong.

Italian Government aiding current negotiations of local State Opera to produce 'Cosi Fan Tutte' and 'The Woman Without a Shadow' at La Fenice theater in Venice.

Franz Ulbrich, manager of the Berlin Schauspielhaus, on official mission in Vienna to study local theatre. From here plans to visit Rome, Paris and London.

Mussolini's twenty-four-year old nephew, Vito Mussolini, who is editor-in-chief of 'Popolo d'Italia' for a few days stay in Vienna on a motor sight-seeing tour through Europe.

Burg Theatre invited to play at Rome, Milan, Budapest and Zurich, with Mussolini-Forzano's 'Campo di Maggio,' in Italy, Madach's 'Tragedy of Man,' in Hungary and Schell's 'Forest Man' in Switzerland.

Hollywood

Ben Holzman due in May 19.

Jean Hersholt on N. Y. vacash.

Sam Briskin on biz in Vancouver.

Edith Van Cleve summering here.

Fay Wray's homing pigeon won a cup.

Kathryn Scola on six weeks' cash.

Charles Butterworth sinus.

Solly Violinsky's club, the Players, opens.

Dick Powell bothered with sinus trouble.

Henry King home from Panama via plane.

Gertrude Michael recovering from bronchitis.

Victor Milner yachting in the South Seas.

W. S. Van Dyke recently finished his 70th pic.

Frank Ramsey is going to Tahi next month.

Andy Hervey home under a physician's optic.

Clark Gable fishing again at Pyramid Lake, Nev.

Al Jolson broke a finger playing beach baseball.

Jeanette Rex now assistant to Lon Young at Mascot.

Larry Weingarten looking over the shows in New York.

Rita Kaufman free lancing fashions on quitting Fox.

(Continued on page 70)

OBITUARIES

DAN ASTELLA

DeLos Asprill (Dan Astella), 48, died at the General hospital Saranac Lake, May 4, after a fourth intestinal operation. He had been an N.V.A. patient for the past two years.

In vaudeville he was with the Astella's, a well-known acrobatic troupe, and for years was connected with the tab musical comedy field, touring the Southern States.

A daughter, son and sister survive. Interment Saranac.

LENORE DE LARSH

Lenore De Larsh, of the one-time sister team of Lenore and Vivian, died in Minneapolis May 4. She has been engaged out of the profession for several years. She was well known in dramatic stock and repertoire. She is survived by two brothers, James and Alford; Mrs. Julia Swarthout of Detroit, Mich., and Miss Vivian Bulmer of Minneapolis.

THEODORE P. ZADRA

Theodore P. Zadra, president of the International Amusement Co., died at his home in Denver May 10. Zadra was also a mining operator. Death was caused by pneumonia. Survived by his wife, five children and a brother and sister.

Zadra's company owns the Ogden and Hiawatha, Denver, and the Liberty Bell, Leadville.

CRISS WILLIAMS

Criss Williams, 64, burlesque actor and manager, died of kidney trouble May 12 at Manhattan General hospital, New York.

Williams was a Mutual and Columbia wheel franchise holder for years, producing and managing his own shows and also playing in them. Widow survives.

DOROTHY HARVARD

Dorothy Harvard, 22, died at the N.V.A. lodge, Saranac Lake, May 11, after an illness of five years. She was in 'Lovely Lady' and 'Broadway Ramblers' companies. At the time of her breakdown she was in vaudeville with Blake and Howard act. Survived by a father, mother and sister. Interment in New York.

PHILIP BRAHAM

Philip Braham, 52, composer of light music, died of heart failure at his London flat, May 2. Had acted as musical director, and composed many of the early Andre Charlot revues. His latest work was theme songs for films, two of which he left unfinished. Survived by widow and young daughter.

MRS. JACK DUNCANSON

Mrs. Jack Duncanson, 63, chairman of Los Angeles Philharmonic women's committee, died at her home in San Diego May 7 after a 13-day illness. For 11 years she provided San Diego with L. A. Philharmonic orchestra concerts, aided deserving musicians. Survived by her widower, two cousins.

GORDON HOEYE

Gordon Hoeye, 43, veteran coast film salesman, died May 6 in Denver, of pneumonia. Deceased for years was with the Pathe and FBO sales forces, and at one time operated a picture house in Wilmington, Cal. For a number of years he made his home in Los Angeles.

No immediate survivers.

BERTRAM H. CURRIER

Bertram H. Currier, 59, musician and composer, died at his home, Newton, Mass, May 9. He was a member of the first orchestra of the Boston Opera Co. and played with the People's Symphony Orchestra.

His widow, three sons and two daughters survive.

ALFRED ALDRIDGE

Alfred Aldridge, 58, Shakespearean actor, died in Hollywood, May 4. He was born in New Orleans and toured with Frederick Ward, Julia Marlowe and William Thorton. He also played picture bits.

Survived by a cousin and an aunt.

KATHLEEN GILISKA

Kathleen Marian Piper, known professionally as Kathleen Giliska, died in Halifax, N. S., recently, after a long illness. She was a professional stage dancer, and later a dancing instructress at Halifax. Interment in Halifax. She was unmarried.

IGRUM SALVASON

Sigrum Salvason, 25, who doubled for Greta Garbo under the name of Rae Randall, committed suicide in Hollywood, May 7.

She played bits in several pix. Her husband survives.

MRS. SARAH ROBINSON-DUFF

Mrs. Sarah Robinson-Duff, famous singing teacher, died in New York May 11 after a long illness. She counted among her pupils Mary Garden, Nora Bayes, Freda Hempel and Mary McCormic. Surviving are a daughter and two sons.

TOM QUEEN

Tom Queen, 73, veteran of the minstrel days, died in Glendale, Cal., May 11, following a performance for the American Legion.

He is survived by an invalid brother.

CARR LYNN

Carr Lynn, 49, animal mimic on vaudeville stage, died in London April 20. He had been ill for some time, following an operation.

Mother of late Henry White 3d, playwright, known professionally as Roland Oliver, died at her home here May 11.

Michael Duffy, 7-month-old child of Al Duffy, Boston publicity director for the Shuberts, died last week of pneumonia. Mrs. Duffy was Beth Stuart of the stage.

Father, 75, of Joe Cornbleth, vaude booking agent, died at his home in Los Angeles, May 5, following a lingering illness.

Frank R. Macauley, Santa Cruz exhibitor, died of heart trouble May 14, aged 54.

New Business

(Continued from page 56)

26 announcements on Luncheon Melodies, KLZ.

Denver Buick Co., seven announcements daily, indefinite, KFEL.

Denver Buick Co., seven one-min. spot announcements, KOA.

Dupler Furs, 21 preferred evening announcements, KLZ.

Dodge Motor Co., six one-min. spots, KLZ.

Shell Oil, 100 announcements, KLZ.

Lewis Medical Co., 'Tums,' 26 announcements, KLZ.

Buick Motors Co., 26 announcements, KLZ.

Ford Motor Co., 26 announcements, KLZ.

Pontius Shoe Co., 13 announcements, KLZ.

Waltere Beer, three 15-mi programs, KLZ.

DUBUQUE, IOWA

Lorenz Laundry, quarter hour daily for 26 weeks, with Lorenz Laundrymen and tenor. WKBB.

Trenkle & Co., three fifteen-minute periods weekly for 26 weeks, using 'Organ Melodies.' WKBB.

Rosheks Department Store, two quarter hours daily, one at noon, the other evening, for 52 weeks using news flashes. WKBB.

Hartman'c Furniture Store, daily ten-minute period for 13 weeks with 'The Inquiring Reporter.' WKBB.

Kelly Springfield Tires, quarter hour daily for 26 weeks presenting 'Band of the Week.' WKBB.

Skelly Oil Company, quarter hour nightly except Saturday and Sunday with transcription series 'Jimmie Allen, for 13 weeks. WKBB.

Star Brewing Company, quarter hour nightly for 26 weeks. Sports Review. WKBB.

Kraft's Clothing Store, one fifteen-minute period weekly using 'The Mississippi Male Singers' for 13 weeks. WKBB.

Dubuque Safety Deposit Company, two announcements, one day, one night, daily for 52 weeks. WKBB.

Key City Gas Co., one announcement daily for 13 weeks. 'Mail Bag Hour.' WKBB.

NASHVILLE

Armand Company, begin Monday May 21 for 13 times. Electrical transcriptions. Placed by N. W. Ayer & Son, Inc.

Buick Motor Company, May 7, through May 11, 6 each day—30 word announcements—Campbell-Ewald Co.

News of the Dailies

(Continued from page 68)

cameraman. Escaped with $1,500 in rugs and clothing.

Superior Judge McComb, Los Angeles, approved contract between Metro, Wanda Perry and William Henry.

Pauline Frederick spent 12 hours in Los Angeles, coming out from New York to testify in her bankruptcy suit held for the purpose of discharging her of liabilities.

Ruling that a husband who obtains a divorce need not pay alimony, Superior Judge Valentine, Los Angeles, refused to order C. M. Caskey to pay his former wife, Connie, actress, $300 awarded her at the time of the decree.

Betty McMahon, picture extra, has filed suit for divorce in L. A. from F. C. Stevens, Beverly Hills broker.

Superior Judge Pacht, L. A., has granted a non-suit in the $25,000 heart balm action of Earl W. Estes, musician, against James and Jennie Vance and William Coffee.

Margherita Sarfatti, Italian authoress, has left for New York, after visiting Los Angeles.

Emmett Flynn, 42, former director and film writer, sentenced some time ago to San Quentin on a charge of escaping from Riverside, Calif., jail, has applied to Gov. Rolph for a full pardon.

John Cromwell and Kay Johnson have been relieved of payment of $1,850 in fees to an architect for designing their ranch house by a L.A. judge.

Retrial of Princes David and Serge Mdivani, on theft charges growing out of their promotion of the Pacific Oil Co., postponed until June 25.

Mrs. Helen Cooke has filed suit in L. A. against Mrs. DeEtta DeGroff for $100,000 damages, charging she posed as her husband's wife.

State Supreme Court, Chihuahua, Mex., has issued a statement upholding its much-discussed divorce law.

Lewis Borzage and his wife are seeking $2500 damages in the L. A. Superior Court from Florence Carlson for injuries in an auto accident.

Emerald Littlefield, radio entertainer, granted permission in L. A. to apply for probation on conviction of attacking a woman.

Five years ago Frances Hamilton, daughter of a then millionaire lumberman was a deb. She was offered $350 a week at Paramount, but spurned the offer for marriage. The marriage failed and now she is an extra to aid in paying off a $36,000 mortgage on her parent's $125,000 home in Pasadena.

Amalie Baruch, niece of Bernard Baruch, is in Hollywood arranging screen tests. Her father, H. N. Baruch, was an actor at one time. She recently was divorced from Perry B. Frank, banker.

Jean Harlow announces she intends to sue Hal Rosson, cameraman, her third hubby, for a divorce.

Aida Polo Hopper, dancer and niece of Eddie Polo, divorced in Los Angeles from John Hopper.

Warren Williams has purchased an estate at Encino, Cal. Gary Cooper, E. E. Horton, Ann Nichols and Frances Lederer as neighbors.

Bob Robinson, 40, former actor, stabbed several times during an altercation in Hollywood.

Valley of the Moon, near San Francisco, written of by Jack London, will become a dude ranch.

Conway Tearle must appear in San Francisco May 15 to show cause why he should not be adjudged in contempt of court for not paying alimony to the estate of his deceased wife.

Three household workers have filed suit for $729 in Los Angeles against Evelyn Brent and her husband Harry D. Edwards.

Legislation to combat unethical radio advertising, by what are described as 'medical fakers', urged by the Calif. State board of Medical Examiners in a report to Gov. Rolph.

Francis X. Bushman and Owen Atkin, a West Los Angeles inventor, have announced completion of a device worked by the trigger of a revolver which photos a bullet fired from the gun.

Byron Gay, song writer, who hopped with Admiral Byrd to Little America, has returned to Hollywood.

Elsa Luhmann, 21, German actress, has arrived in Hollywood.

Leon Beaumon, film extra, was served with legal papers in a suit for $250,000 in Hollywood. Beaumon is an inventor-engineer and has several patents netting him $15,000 yearly, according to the plaintiff, and it is on one of these that he is being sued for infringement.

Virginia Ruth Roberts, actress, divorced in Los Angeles, from Orrin W. Roberts, picture technician.

H. H. Van Loan appeared in Los Angeles Superior Court and announced he would pay $250 back alimony as quickly as he receives a check for collaborating on a New York play to be produced in the fall.

Mrs. Daisy Canfield Chapman, daughter of the late Mrs. Antonio Moreno, and Harry Fickelsen, both of Los Angeles, married May 2.

CHATTER

(Continued from page 69)

Jean Harlow and her mother hopping to Honolulu soon.

Carl Laemmle, Sr., missed his first Kentucky Derby in years.

Joe E. Brown cabling from Hongkong he'll return in a month.

Maurice Kosloff sole operator of the Shelton & Edmunds Agency.

Diana Wynward will spend the three summer months in England.

If Wini Shaw's good in a Warner short she goes into 'Sweet Adeline.'

Estelle Clark given a party on a Honolulu-bound boat by Leo Robin.

Al Jolson and Ruby Keeler are slipping away via the canal May 18.

Andy Levine 'King of the Ball' at the Little Rock, Ark., cotton festival.

Bing Crosby bought an interest in Freddie Steele, Tacoma fighter, for $7,500.

Suzuki Demi, Jap actor, will come to Warners if Mervyn Le Roy has his say.

Sally O'Neill is being sued for $653 rent, etc., by Hotel Park Central, N. Y.

Mozelle Brittone will be in Alan Dinehart's (her hubby) play, 'Alley Cat,' in N. Y.

Rebecca and Silton are suing Marian Nixon for $393 commish on an RKO job.

Joan Blondell and George Barnes expect to join Norman Foster in Tahiti in July.

Ethel Borden, from legit, and Mercedes De Acota new scribblers on the Metro staff.

Ross and Stewart, King's club chanters, doing ditties in 'Stamboul Quest' at Metro.

Herbert Marshall, Hugh Williams and Henry Stephenson have reniged on European treks.

Jack Haley is jumping to his shack on Lake Mahopac, N. Y., on completion of pic work.

Meta Carpenter quits Wm. Perlberg and joins Irving Starr with Edward Small productions.

NVA shuttering office. No funds. Harry English, in charge, and Mrs. English vacationing in Boston.

Julius S. Fisher, p.a. for Amalgamated Theatres in Singapore, and brother of Joe Fisher, ogling studios.

Patsy Kelly suffered contusions about the feet in making a Roach picture, but continued work after medic probing.

Ramon Novarro, on a concert tour in South America, learns that Metro takes up its option on his services starting in October.

Municipal court Judge Blake, friend of show folks, has two beds set aside at the County hospital for people of the profesh.

Alleging plagiarism of her story, 'An Exiled God,' Claire Evans Donahue has brought suit for $50,000 damages against Par.

Mona Maris and Anita Campillo entrained for N. Y. for the Hecht-MacArthur picture, 'Crime Without Passion,' filming in Astoria.

E. Bruce Johnson has become associated with Sam Berkowitz and Mel Huling in Majestic-Far West Exchanges, and will run the 'Frisco office.

Sultan and Sultana of Johore, who are visiting here, were dinner guests of J. J. Murdock along with Frank Buck. Following the dinner, the Indian royalty viewed Buck's 'Wild Cargo' film in which the Sultan is picturized.

Mexico City

By D. L. Grahame

Very warm. Drinkeries report unprecedented demand for cocktails.

Government advising Mexican laborers not to go to the U. S. A., explaining that jobs are scarce there.

Chihuahua state government has drafted a law forbidding its divorce lawyers from advertising in American newspapers.

John Barrymore, his wife, Dolores Costello, and their children, visited Guaymas on their yacht. Second trip since Easter.

Twenty eight hundred divorces were granted, mostly Americans, by civil courts of Ciudad Juarez, across from El Paso, Tex., during the past 19 months.

Frank Beas, owner of the Beas Model Circus, robbed of a valuable gold watch presented by a fond municipality, while counting the house during a show at Guaymas, a Sonora state port.

Foreign Club, backed by an American-Mexican syndicate, costing $600,000, a luxury spot featuring gaming halls, completed in a local suburb and to be inaugurated soon. First club of the kind to be opened here in years.

Barcelona

By Lawrence A. Farnsworth

Juan de Landa's picture, 'Dale de Betun' ('More Shoe Polish'), will soon be released here.

'Queen Christina of Sweden' entering its fourth week at the Urquinaona and still going strong.

Hungarian artist, Helena Banhidy, has been contracted for the new Spanish picture 'Que te Quieres Apostar.'

Actualidades, newsreel picture house, finishing third week of special Mickey Mouse programs. Only Disney creations used on hour's program.

Etienne Pallos, director of London Flims, spent several days in Barcelona last week. While here he was the guest of Associated Artists at a luncheon at the Ritz.

'Dos Mujeres y un Don Juan' ('Two Women and One Don Juan'), new national production, will be released in Barcelona next week. Distributed by Cinnamond Flims.

National production in full swing. Seville all hot and bothered over the opening of new studios there. One picture now being filmed. At the Orphea two pictures are nearing completion.

Vilches, one of Spain's most popular actors, had to retire from a performance of 'Jabail' during the second act because he completely lost his voice. Actor is now resting and has greatly improved.

Anny Ondra and her husband, Max Scheiming, returned to Barcelona from Paris. They stopped just long enough to call on the President before leaving for Sitges, where Scheiming has his training camp.

First film to be finished in the new studios of C. E. A. in Ciudad Lineal, has just been released. It is titled 'Agua en el Suelo' ('Water on the Floor'). Opening was at the Coloseum in Barcelona and picture is now finishing its first week's run to good business.

Salvador Gervas, impresario of the Olympia Circus, was killed in a motor accident in Barcelona. He was riding in the car of Rafael Belda, member of the Human Eagles, troupe who were playing the circus at the time of the accident. Belda escaped serious injury.

Sydney

By Eric Gorrick

Dance season starts.

Sir Ben Fuller to London in May. Joe Joel handling Columbia exploitation here.

Par tickled over the big success of 'Alice in Wonderland' here.

F. W. Thring will produce 'The Beloved Vagabond' in Melbourne next week.

Everybody agreed past Lenten was the best ever experienced in Sydney since back in 1927.

'I Was a Spy' (G-B) has turned out the biggest hit scored by a British picture in Australia.

'Viennese Nights,' after a good return season in Sydney, will again be screened in Melbourne for a run try.

Charles Munro, co-director of G. T., still sticking to vaude acts at the Regent, Sydney. Latest importation is Al Priora.

'White Horse Inn' predicted to chalk up the biggest success yet scored by W-T. Seats are selling two weeks in advance.

Joe McCurdy successful in getting ace Columbia product into the G. T. circuit. Will preview 'It Happened One Night' for the trade.

Film probe thing is still continuing, but its mostly chatter by the lawyers now. Will be some weeks before a decision is handed down.

Metro is all set to open its new Melbourne theatre. Recently advertised for girl ushers for the theatre and hundreds rushed to grab the jobs.

It was thought by some that 'I'm No Angel' would only stay around two weeks at Prince Edward, Sydney. But that West personality has fooled them all. Picture is in 6th week and will stick longer.

DOROTHEA ANTEL
220 W. 72d St., New York City
My New Assortment of GREETING CARDS Is Now Ready. 21 Beautiful CARDS and FOLDERS. Boxed. Postpaid, for
One Dollar

I. MILLER
INSTITUTION de INTERNATIONALE
Shoes for the Stage and Street
SHOWFOLK'S SHOESHOP—1552 BROADWAY

Restaurants, Foreign Villages Top Concessions Set for 1934 Chi Fair

Chicago, May 14.

Concessions are practically set for the new World's Fair. Two types of concessions show a decided increase—foreign villages and eat- Restaurants couldn't handle the mobs last year. Villages coined money last year, but may be due to the small number of such attractions. This year may be tougher as competition grows. Good proportion of the concessions this year are holdovers from 1933.

Following is a 'ist of aires for 1934, the list being as of April 23. Information conveys the name of the concession, the type of concession and the man who serves as the contact for the spot.

American Badge Co., store for novelties, Frank Smith.

Armour & Co., special structure exhibit and sales, Mr. Russell.

Art Metal Works, Inc., sale of products, Mr. Gear.

Banks, Heyman & Rothstein, Cafe du Gourmet, Wm. Rothstein.

D. G. Barton, Adventureland, D. G. Barton.

Belgique Pittoresque, Inc., :gian Village, George Potie.

Joseph Beuttas, Colonial Village, Joseph Beuttas.

Joseph Beuttas, production, Joseph Beuttas.

R. V. Blanchard, children's magazines and books, R. V. Blanchard.

Borden Farm Products Co., ilk stands, W. F. Kettell.

Brookhill Labs., Inc., luncheonette, Russell Gage.

Admiral Richard E. Byrd, 'City of New York,' Col. L. McDonald.

California Prune and Apricot Grocers' Association, dried fruits and prune juice, Lou Buckeley.

Carlson Amusement Enterprises, Inc., 'Buck Rogers,' John Dille.

Casino de Alex, Inc., Casino de Alex, A. D. Berkey.

Century Homes, Inc., House of Tomorrow, George F. Keck.

Century Water Co., drinking water, I. D. Groak.

Chicago Concessions Co., carbonated drinks, C. B. King.

Chicago Steamer Lines, steamship transportation, W. K. Greenbaum.

Citrus Fruit Juice Co., still drinks, W. B. Wolken.

C. L. & M. Co., silverware and jewelry, Martin Lenz.

Continental bakery goods, B. Campbell.

Continental Concession Co., Lincoln group and Rutledge Tavern, R. Bonnell, Jr.

Continental Concession Co., Solomon's Temple, R. Bonnell, Jr.

Continental Concession Co., beach house, R. Bonnell, Jr.

Continental Conce .nite club 'Mexico,' Abe Raynor.

J. F. Cornelius, penny stamping machines, J. F. Cornelius.

Crown Food Co., ice cream, E. L. Morris.

Crown Food Co., sandwich stands, E. L. Morris.

Crown Food Co., seven restaurants, E. L. Morris.

Czecho-Slovak-American Chamber of Commerce, sale of merchandise, John Sokol.

Czecho-Slovak-American Chamber of Commerce, restaurant, John Sokol.

Daggett Roller Chair Co., roller chairs and rickshas, Whitney Elias.

Walker I. Dickerson Co., footwear, R. M. Vosburgh.

Doodlebug, Inc., restaurant, Earle Morris.

Doughnut Machine Corp., Mayflower doughnut, B. L. Marsh.

Dufour & Rogers, 'Hawaii' (nite club), Lew Dufour.

Dufour & Rogers, 'Life' (show), Joc Rogers.

Durkee Famous Foods, Inc., Durkee Products, J. Albert Califf, Jr.

Clemmensen & Hoefle, Edwards' Rancho, W. F. Clemmensen.

Eitel, Inc., 'Rotisserie,' Robert J. itel.

Espana Touristic, Inc., Spanish Village, N. Arias.

Espana Touristic, Spanish restaurant, N. Arias.

Fred Evans, popcorn and caramel corn, Fred Evans.

R. B. Fageol, miniature railroad, R. B. Fageol.

Flying Turns Operating Co., ride, H. Edsall Olson.

Attilio Forte, conical slide, Attilio Forte.

Paul F. Gaus, Swanee River Boys, Paul F. Gaus.

General cigar store, S. Adair.

Murray Goldberg, gue weight scales, Murray Goldberg.

Goodyear Tire & Rubber Co., dirigibles, K. I. Fickes.

Greyhound Corp., bus transportation, R. A. Bogan.

Gray Line Sight-Seeing Co., sight-seeing tours, Harry Dooley.

H. & K. Enterprises, ., auto skooter, Roy E. Tullgren.

H. & K. Enterprises, auto ride, Roy E. Tullgren.

H. & K. Enterprises, Inc., ride, Roy E. Tullgren.

Luther Harmon, headlight proving appliance, Luther Harmon.

Harvey, Inc., Toy Town Tavern, D. C. Plummer.

Chr. Hanson's Laboratory, Inc., sale of junket, Karl J. Monrad.

Hoffman & Lockwood, 'Puzzlecraft,' Carl Hoffman.

House of David, sale of manufactured products, H. T. Dewhirst.

Illinois Bell Telephone Co., public telephones, A. D. Swanson.

Illinois Hollywood Corp., 'Hollywood,' J. S. Markstein.

Illinois Hollywood Corp., 'Mexican Village,' J. S. Markstein.

Harry A. Illions, Hey Dey and Lindy Loop, Harry A. Illions.

Infant Incubator Co., infant incubator, Dr. Martin Cooney.

International Oddities, Inc., Ripley's, John E. Cornell.

Irish Village Corp., Irish Village, W. E. Ray.

Italian Village Corp., Italian Village, Thomas White.

Kamin, Herbert, 'Catapult,' Miss F. Shapiro.

Kamin, Herbert, 'The World Beneath,' Miss F. Shapiro.

Kaufmann & Fabry, photographer, Herman Fabry.

George Fred Keck, modern house, George Fred Keck.

K. Bernard Ki 'Streets of Shanghai,' K. Bernard Kim.

La Suisse Pittoresque, Village, George Potie.

A. C. Lawrence Leather Co., stuffed animals (Enchanted Island). E. L. Morris.

Libby, McNeill & Libby, tomato and pineapple juice stands, F. P. Silvon.

Lion Motor Drome, Inc., motordrome, T. A. Loveland.

T. A. Loveland, auto skooter, T. A. Loveland.

T. A. Loveland, House ystery, T. A. Loveland.

T. A. Loveland, draft root beer and pies, T. A. Loveland.

T. A. Loveland, , T. A. Loveland.

T. A. Loveland, Loveland.

T. A. Loveland, carrousel, Loveland.

T. A. Loveland, zoological garden, T. A. Loveland.

Henry C. Lytton Sons, , Ernest Gluck.

Marchand & Calas, Television show, Henri Marchand.

Match King, Inc., , articles, Mr. Lee.

Messmore & Damon, trip down Lost River, Mr. Messmore.

Midget Village, Inc., Midget Village, Stanley Graham.

Royal R. Miller, gravity coaster, Royal R. Miller.

Lucy Morgan, Carolina cabin, Lucy Morgan.

Charl Charles Muller.

Charles Muller, Cafe, Charles Muller.

Barney Nathan, store for sale of baby clothes, Barney Nathan.

Barney Nathan, store for sale of baby clothes (Enchanted Island), Barney Nathan.

J. Gilbert Noon, shooting gallery, J. Gilbert Noon.

R. H. Norton, maple products.

Oasis Co., Mediterranean Village, Felix Streyckmans.

O'Connells, Inc., restaurant, 'Connell.

T. Ohta, Japanese merchandise, T. Ohta.

Old England, Ltd., English Village, Ed. Vogelback.

Old Heidelberg Corp., eidelberg, Robert J. Eitel.

H. Edsall Olson, Hum All Instruments, H. Edsall Olson.

Pal Waukee Airport, Inc., airport, Owen Jones.

Parkwood Trading Corp., Pantheon de le Guerre, Mr. Chadwick.

Patent Exhibits, Inc., exhibit of patents, copyrights, etc., Lawson Jaffe.

The Patsyette Shop, dolls and doll accessories, Mrs. Rene Lavenant.

Person Exhibitors' Co., exhibit of malt beverage products—restaurant and dancing, George H. Grear.

Polly Grills, Inc., tea rooms, A. Friedman.

P. R. Enterprises, Inc., idway Beach restaurant, Jos. Pagano.

Progress Amusement Corp., lagoon transportation, Harry Rice.

Quaker Oats Co., Aunt Jemi , M. S. Stone.

R. & B. Amusement Co., cyclone coaster, Harry Rice.

Radio Steel & Mfg. Co., coaster wagons, E. M. Wallgren.

Rankin Roberts, pony ride, Rankin Roberts.

Rosenthal, Cornell & Dwyer, casino, J. S. Markstein.

H. H. Shuart, outdoor : H. Shuart.

Simon, Leo, voice recording, Leo Simon.

Simons, H. D., metal and leather novelties, H. D. Simons.

Simpson's Flower Shop, florist, G. S. LeMar.

Sinai Kosher Sausage Factory, Kosher sandwich stands, Jack Levin.

R. J. Sipchen Amusement Corp., lack Forest Village, R. J. Sipchen.

Mrs. Snyder's Home-Made Candies, store, Mrs. Ora Snyder.

Steinberg, Edw. J., Gift Shop of the World, Edw. J. Steinberg.

Sticha & Svator, Hungarian goods, Rudolph Sticha.

Society of American Florists and Ornamental Horticulture, garden and flower show, John Servas.

Carl Stockholm, barber shop, Carl Stockholm.

1934 Streets of Paris, Inc., treets of Paris, John C. McMahon.

Swedish Produce Co., Mr. Friedlander.

Swift & Co., 23d Street project, L. Morris.

John R. Thompson Co., restaurants at grandstand, John R. Thompson.

Mrs. James Ward Thorne, iniature rooms, Mrs. James W. Thorne.

Hazel M. Thorud, Miller High Life, Bert Thorud.

Toffenetti Restaurant Co., Triangle Restaurant, D. L. Toffenetti.

Touristic North Africa, Tunisian Village, Rene Bouary.

E. E. Truscott, Drive Yourself boats, E. E. Truscott.

Paul Turner, World's Fair Pocketbook Shop, Paul Turner.

Victor Unterreiner, store — Hungarian goods, Victor Unterreiner.

Victor Vienna Garden Cafe, Inc., Victor Vienna Cafe, Victor Deisenhofer.

Walgreen Co., stores and luncheonettes, Mr. Bowes.

Max Wenger, cotton candy (Enchanted Island), Max Wenger.

Wilson & Co., food stands, Wm. Grove.

Wilson & Co., sale of products, Wm. Grove.

Winston Corp., auto track, Charles S. Winston.

Woodlawn Service Co., souvenir stands, Fred Becker.

MIX GOES OVER

Oklahoma City, May 14.

On agreement between the state and defense council, an old 'horse embezzlement' case against Tom Mix, one-time cowboy on the 101 Ranch near Newkirk, Okla. was postponed in district court Saturday until May 25.

SHIFTING

Fort Wayne, May 14.

George Trier has closed his Minuet hall downtown and is now getting Trier's Amusement park on west side of city in shape for opening Decoration Day.

DILL-MIX CIRCUS

Wooster, O., May 11.

Sam B. Dill-'. m Mix Roundup, which launched its 1934 season at Hot Springs, Ark., only two weeks ago is already in Ohio and is heading east at a rapid pace to make its regular territory ahead of the railroad shows. Tom Mix, film star, is being given top billing over the Dill title. Show this season is considerably enlarged, due to the presence of Mix's own flee. of trucks. Outfit is completely motorized, moving on about 50 trucks, 38 trailers, 26 house cars and 16 private cars. A very elaborate and modern living car for Mix was delivered to the show recently at Memphis. All equipment is newly painted, interior of the tents spick and span and props are on par with the larger shows. New big top is 120 round with three 40's. The menagerie, also new, is a 90 with three 30's. The kid show also is new and larger than last season. Dill, as usual, looks after the front end and Mr. Mix has complete charge of the performance, with his old side kick, John Agee, as equestrian director.

Program opens with the customary pageant, headed by Mix and Tony, band cowgirls, stage coach, clowns and performers on foot, with Mix in center ring during the progress of the procession. Show runs: (1), Mrs. Helen Ford, dogs and monkeys; Roy Hilbert, dogs, tight rope and high jump; Mrs. Hilbert, dogs, monkeys, wire swinging ladders. (2), Arbaugh troupe, three people, acrobats; Jordan troupe, seven people, high ladder, pyramids; Bell Bros. and Wanda, acrobats; clowns' first appearance. (3), Hobson family, Homer, Herbert and Juanita, principal riding act. (4), Mrs. Joy Myers, Ethel Harris, single trapeze and muscle grinds; funny Ford on track; Herbert Beeson on the wire. (5), Roy Hilbert, ponies; Mrs. Hilbert, elephant; Mrs. Ford, ponies; clowns, baseball. (6), Walter Jennier, with "Buddy," trained seal. (7), M. iage number—. .ls o.. track; John Agee in sulky; Irma Ward, one-arm endurance swing, spotted near the closing, but a decided hit. (8), clown walkarounds; Hobson comedy riding. (9), Tom Mix and Tony and high school horses; clowns; Arbaughs and Bells, flying act, with Ward working with the Bells.

In clown alley are Jack Knapp (producing clown), George Jennier, George Harmon and J. Thomas.

Concert: Tom Mix, Herman Nolan, Boots Sallee, Ralph Clark, Ed Hendershot and wife, Augie Gomez, Frank Gusky and wife and John Agee.

Sideshow: W. E. De Berrie, manager; Fred Voss and Dan Moore, ticket boxes; Rex Omas, inside lecturer; Charles Perkins, boss canvas.

Entertainers: Ada Moore, snakes; Norma Estelle, mentalist; Jerry Adkinson, torture cabinet; Presto (De Berrie), magic; Hilda De Berre, birds in toyland; Mary Perkins and company, dancers; Harold Riley, hillbilly act; Marie Martino and Dorothy Voss, fan dancers; Simmons-Regan and company, ten-people minstrel troupe.

Executive staff: Sam B. Dill, co-owner and business manager; Tom Mix, co-owner and managing director; Dale Turney, assistant manager, secretary and treasurer; Albert McCabe, legal adjuster; C. A. Lawrence, general agent; Harold Manheim, advance press; Mrs. McCabe, press with the show; Buck Reger, 24-hour man and banners agent; Mike Pyne, in charge of advance trucks and billers; Mrs. Sam Dill, Mrs. Dall Turney, Albert McCabe and Mrs. Jerry Flowers in charge of front door; John R. Agee, equestrian director, assisted by James Arbaugh; Mrs. Espee, reserved seats tickets; Mary Hilbert, wardrobe mistress; Dennie Helm, superintendent big show canvas; Calvin Spike, assistant; Ed Henderson, superintendent ring stock; M. Campbell, assistant; Frank Crandall, charge of dogs; Marion Graves, superintendent menagerie; Bob Kelly, boss props; Joe Ford, master transportation; A. (Baldy) Allister, cookhouse superintendent; Ralph Peterson and Leroy Rokus, assistants; Edward Austin, blacksmith; Chuch Langford, superintendent privileges; Rand Taffe, and Joe Bowers, in charge of Tom Mix's private mechanical department.

Show again this year is making the noon-day parade a much-improved pageant over last season, with mostly all General Motors equipment being used for the cages and tableaux.

Chi Expo Concession Space 100% Sold; Many Applicants Rejected

icago, May 14.

World's Fair is sold to the limit to concessionaires. All available space, both in the open and in the villages, has been gobbled up.

still there are people hanging around the gates with greenbacks sticking out of their ears begging for a chance to angel anything or everything.

Gotten so that the Fair has been placed in a position where it is able to say yes or no to would-be exhibitors. Many concessions have been refused by the Fair. And included in the rejections are such well-knowners in the concession field as the Waggnor Brothers of Coney Island, who wanted to bring in a war show; Charlie Newman, with a Florida sea serpent, and Bill Rice, who wanted to spot a water circus featuring swimming monkeys. Even the Pabst beer company is not set for a display for this coming summer.

Jack Morrison, chief of the World's Fair publicity troupe, has topped stories in some 1,417 newspapers and mags throughout the world in one of the smartest campaigns for effectiveness and coverage yet. Job has been done thoroughly as far as publicity and concessions are concerned. Everybody seems certain that the Fair's going to make a lot of money, more than it did last year. But, as everything in show business, the final checkup is still a hearty question mark.

Catholic Verdict

(Continued from page 5)

booking' system, saying it enforced exhibs to show harmful pictures as well as good ones. He expressed the thought that the Assembly of Bishops in Cincinnati next month would devise a means of distributing lists of acceptable films to all church members, and that flicks not recommended should be considered unworthy of Catholic patronage.

An effort was made by a high motion picture official to stop this Bishop from making his attack but His Excellency would not reveal to VARIETY the name of the visiting pic man. He further lamented that he received no co-operation from quarters he had expected it in this part of the country, meaning Catholics in the industry. He voiced objection to the erstwhile policy of the National Catholic Alumnae, 'Boost the best and ignore the rest.' Said that often a good feature is nullified by fact shorts on same bill are immoral and degrading. Asserted films could be made into uplifting influences.

According to the Archbishop a published pledge is being circulated throughout the country, known as 'Pledge of the Legion of Decency,' which Catholics are being asked to sign and abide by the moral stop-go signals as regards picture attendance.

GETS MEMPHIS DATE

Birmingham, May 14.

The Dodson's World Fair Shows wintering at Clarksdale, Miss., has been booked for the Memphis Cotton Carnival during the week of May 13.

BARNES SHOW NICKED

Takes Out Animal Show Permit But Has to Pay for a Circus

It cost the Al G. Barnes show an extra $1,080 for the four days here last week because one of the city dads decided it wasn't a wild animal show but a circus.

The trick first applied for and got a wild animal show permit at $100 for the first day and $70 for each day thereafter, or a total of $360. But the city supervisors made the police change it to a circus permit at $500 the first day and $300 per day thereafter, or a total of $1,440, with an extra ten bucks for each side show.

Barnes, incidentally, set a new high for the season with a smashing business on Saturday. Total four day's biz is reported to have hit around $25,000, plenty big.

Vagrancy Arrests

Milwaukee, May 14.

Three stranded circus performers will have no worry about the near future. Caught on the blind baggage of a freight train here, Arthur Converse, 22, San Antonio, Tex.; Frank Talbot, 27, Houston, and Elizabeth Brownie, no address given, are in the lock-up charged with trespassing and vagrancy.

They told police their show went broke in Texas and because they like to travel hit the blinds. They will spend the summer months in the house of correction.

RESORT PAYS 50%

Charlotte, N. C., May 14.

Cash is in hand for immediate payment of 50% dividend to the 250 common creditors of Carolina Pines, Inc., elaborate resort and amusement center, according to R. Roy Carter, receiver. The enterprise has been turned over to private interests for operation. Common claims totaled $93,000 and preferred claims were $5.750. Superior court i expected to approve an order of sale to P. J. and L. E. Carlton and Mrs. Nannie C. Parrott, brothers and sisters of the founder, H. A. Carlton.

Midwest Amusement Parks Lifting Lid Due to Expo's S. A. Competish

Chicago, May 14.

Amusement parks in this territory are getting ready for a genuine fight in order to save their skins from the competition of the World's Fair. Parks suffered brutally last year and are trying to stave off a repetition of that disaster. All parks are figuring on plenty of free shows and giveaways.

Particularly are they all looking for good sex appeal stuff. They learned their lesson last year when they tried to operate a strictly clean family park. The public went for the Fair with its strip shows and fan dancers.

Riverview Park has already announced its 'Follies' show with the publicity containing plenty of flash femme photos. White City has plans for a similar production, as have amusement parks in the vicinity reaching from Milwaukee to Fort Wayne and south as far as Danville.

Concessionaires will be permitted to ride a bit more openly this year, and especially are inducements being offered to concessions with song and dance sho

N.Y. Fair NG's 'Romance'

Syracuse, May 14.

New York State Fair has turned down the suggestion of Mayor Rolland B. Marvin that 'The Romance of a People' be produced as a feature of the 1934 exposition.

FINIS FOR A FAIR

Newton, Ia., May 14.

Its curtains for the Jasper county fair, Ira Livingston sold the grounds and all buildings for $16,000 in satisfaction of a mortgage to George Eggert who will transform the grounds into an amusement park for year round entertainment.

SMALL, BUT BLACK

Dubuque, Ia., May 14.

Final reports of the Dubuque centennial celebration, expected to go plenty in the red, due to elaborate entertainment plans, has gone black according to final reports, a net profit of $8.51 being shown.

LETTERS

When Sending for Mail to VARIETY Address Mail Clerk.

POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED

LETTERS ADVERTISED IN ONE ISSUE ONLY

Bayard Vic
Betts Dorothy
Drake R S
Gordon Abe
Jackson Warren
Kane Albert
Lawton Frank
Martinez Santiago
Mierse Walter
Rothacker W

THE MOST CHEERING NEWS YOU'VE HAD THIS *Spring*

With "STAND UP AND CHEER!" standing them up and cheering them up in dozens of key cities . . . with "SUCH WOMEN ARE DANGEROUS" proving itself one of Warner Baxter's most popular pictures . . . Every exhibitor is looking forward to the rest of the great FOX spring group.

Watch these releases go places!

Never has Spencer Tracy been greater!

The full force of Spencer Tracy's power is unleashed in this vivid drama of a high-stakes gambler . . . who, too late, discovers he has played a sucker role in the game of life.

SPENCER TRACY

Now I'll Tell

by

Mrs. Arnold Rothstein

HELEN TWELVETREES

ALICE FAYE

Produced by Winfield Sheehan

Directed by Edwin Burke

Adaptation and Dialogue: Edwin Burke

Says "Variety Daily"

"From Every Angle a Box-Office Bet..."

What Gaynor-Farrell partisans have been looking forward to for over a year . . . one of the best love stories they've ever done!"

JANET GAYNOR • CHARLES FARRELL

in

CHANGE OF HEART

with

JAMES DUNN • GINGER ROGERS

Produced by Winfield Sheehan

Directed by John G. Blystone

Screen play: Sonya Levien and James Gleason • From the novel "Manhattan Love Song" by Kathleen Norris

Springtime Fancies of a Footloose Bachelor

Merry with the madness of springtime romance! A gay bachelor who has dodged the altar for years finds the halter near his neck as two beauties try to harness him for life.

A Jesse L. Lasky Production

SPRINGTIME FOR HENRY

with

OTTO KRUGER • NANCY CARROLL

NIGEL BRUCE • HEATHER ANGEL

HERBERT MUNDIN

From the play by Benn W. Levy. Screen play: Keene Thompson and Frank Tuttle

Directed by Frank Tuttle

FOX Spring FESTIVAL

RADIO SCREEN STAGE

VARIETY

PRICE 15¢

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RESORTS' 10,000 ACTORS

Par Financiers Considering Getting Sid Kent Back with That Company

Financial powers within Paramount are considering making a bid for the services of Sid Kent. Not having yet renewed his deal with Chase-Fox, Kent, now president of Fox, is free to consider the Paramount proposition. Paramount proposal, it is believed, will be a big minimum salary and percentage over a term of years.

It is fairly certain that Kent has no inclination to rejoin Paramount under the present management setup. When accepting the original offer from Chase Bank to head the Fox company, Kent insisted upon a free hand.

Fox Film under Kent has emerged in one year from a $15,000,000 loser to a profitable firm. Fox's affairs at Chase are controlled mostly through Herman Place and E. R. Tinker, Chase officials. Tinker was Kent's predecessor as head of Fox.

Concerning the Par trustees, it is known that only Eugene W. Leake of the trio may remain after reorganization takes place. He is a lawyer by profession. Charles E. Richardson has no inclination to fulfill other than what his present job calls for, as he is known to have long desired to take up certain private business, eve before going to Paramount. Neither does Charles D. Hilles aim to remain after reorganization.

The bankers' idea seems to be Adolph Zukor, Sid Kent, George Schaefer and S. A. Lynch as the desired foundation.

Roxy Pulls an Eva Le Gallienne; Pans Crix And Audience in Mpls.

Minneapolis, May 21.

S. L. Rothafel (Roxy) stirred up some excitement here, his former home town, during the week's engagement of himself and his Gang at the Minnesota theatre. Besides ripping into the newspaper critics, who weren't too kind, he added himself to the list of stage celebrities who have vexed local citizenry on the occasion of public appearances by speaking of the town or its residents in uncomplimentary terms.

Roxy's overt act was to pan, from the Minnesota stage during a performance, a lengthy poem written in his honor and read as part of a ceremony making him an honorary member of local Shrine temple. After the conclusion of the reading of the poem by its author, Roxy, replying, said it was 'lousy' as a piece of poetry but that he appreciated the 'sentiment' behind it.

Theatre did around $19,000, good, on Roxy's week.

Royal Crasher

London, May 12.

King of Siam and his retinue of six crashed Metro's Empire, where 'Viva Villa' is in its pre-release.

His Highness claimed immunity from paying on account of being an exhibitor himself. He is the owner of a picture theatre in Singapore.

SOCIETY'S YEN FOR SPICY DISCS

The smarter phonograph shops in the fashionable east side sectors of New York have built up a sizeable private recording business. It's either with hyper-sophisticated artists who are not known to the general public, but who enjoy a vogue among patrons of the smart cafes, or sometimes it's an ambitious socialite who likes to have her voice or pianologing recorded.

The retail music shops are equipped to make regular phonograph recordings of these types of artists and sell around 2,000 disks to a limited class patronage at $1 a copy. It's imprinted with a special label and, since the class artist or the amateur talent performs chiefly for the glory, the margin of profit is obviously wide.

Delving into this type of class recording discloses that there are a half dozen to a dozen little-known artists who enjoy a decidedly firm hold on their limited class patronages to the degree that their disks sell at $1 each, as against the top-notch 10-inch recordings at 75c. The compositions are usually unpublished, often spicy ditties, chiefly of the vocalists' own creation.

Dillinger's Double

Minneapolis, May 21.

Ralph Alsman, Brookville, Ind., has been able to capitalize a resemblance to John Dillinger, the bandit, by getting night club engagements. Local loop night club is featuring him as 'Dillinger's Double.' Signs in front of club state 'Dillinger Is Appearing Here,' then in small type, 'in person of his double.'

Stunt has to get Alsman arrested on suspicion that he's Dillinger and thus crash the newspapers. It worked here.

SUMMER TALENT BULL MARKET

New High of 1,200 Eastern Spots Going in for 'Life of the Party's Staffs—Attracting Many Standard Acts—Chorus Lines First Time—Legal Booze Angle Figures Big

AND GIGOLOS

Everything in the entertainment line from gigolos to union picture operators will be included in the social staff personnel of eastern hotels, resorts and camps this summer. It is estimated that 1,200 spots will maintain resident social staffs and that 10,000 individuals will be employed for the specific purpose of keeping the paying guests in a paying mood.

For the first time since the advent of the 'life of the party' racket six years ago, chorus girls are being booked. About 25 of the largest spots in the east will employ permanent lines ranging from six to 10 girls, plus a dance director to change the routines weekly.

The complete social staffs will consist of social directors (m.c.'s), stage hands, electricians, scenic artists, wardrobe women, costumers, stage directors and coaches, musical directors, one or more dance orchestras (swanker spots also have Argentine tango bands), soubrets, blues singers, mammy singers, gigolos, dramatic actors, sister

(Continued on page 51)

NOT ENOUGH HILLBILLIES?

Crazy Water Crystals Seeks To Uncover More 'Talent'

Charlotte, N. C., May 21.

Crazy Water Crystal Co. of Charlotte, which does the distributing of the product for the two Carolinas, has embarked on an idea for building up its own talent supply. With the intention of making the account's two-and-a-half-hour Saturday night barn dance over WBT the tryout ground for hillbilly bands, the CWC distributor in that territory has retained Fisher Henley, manager of the North Carolina Fiddlers Association, to organize and whip the units into shape.

Best of Henley's crop will be assigned to regular spots on the WBT marathon and the residue will be offered around to Crazy Water branches in surrounding territories. An office has been set outside in the Mayfair hotel for Henley's use in building and booking his hillbilly combinations.

Entire Equity Membership Could Be Used in National Free Shows

With Emphasis

Washington, May 21.

Objectionable feature of Government admissions tax was brought home sharply to members of Congress last week when the Ringling show attracted nearly all of the nation's legislators here.

Handing out ducats to prominent officials, John Kelly, Ringling general manager, made certain that members of Congress responsible for tax laws were on the free list. But he emphasized the importance of the 10% tariff by writing on the back of these pasteboards 'Be sure this guy pays the tax.'

HEALTH FORCES SCHILLER OUT OF LOEW'S

The future status of Col. Edward A. Schiller, general manager of Loew's, Inc., has the other heads preparing for the circuit's first important executive personnel shift in years. Schiller last week departed for the Coast under doctor's orders, and from there goes to Hawaii. There is no date for his return to active participation in Loew's theatre operation.

Unofficially but actually stepping up into Schiller's post as the theatre general manager is Joseph Vogel. He has been shouldering Schiller's duties since the latter went to Florida for his health last winter. Understanding within the organization is that Vogel's successor will be Marvin Schenck, moving over from the vaudeville department of which he is booking head under J. H. Lubin. Sidney Piermont, Loew booker, is expected in turn to re-

(Continued on page 54)

Golf Pro's Fright

Philadelphia, May 21.

Leo Diegel, golf pro at the Philly Philmont Country Club, set for a commercial show via WCAU commencing Friday (25). Program bankrolled by Silver King bait through the John Wanamaker store.

Mike so flustered Diegel during audition that he was ready to give up in disgust. Acting on the principle of giving taffy to a baby, the studio supplied the pro with golf club to juggle while he spoke his piece. Everything was okay from then on.

Decision on expansion of the Civil Works Administration's drama project into the most comprehensive emergency employment project in the history of show business, is awaited from Washington. Plan is to provide diversion in the 1,750 Civilian Concentration Camps throughout the country.

Project would entail federal expenditure as high as $1,500,000. Estimated that 200 troupes or companies would be required if the full program is carried out. With each unit or company averaging 12 players, were the CWA-CCC plan to be attempted, total would amount to virtually the entire paid-up membership of Equity.

That in itself would entail an employment or engagement problem. No Equity restrictions, however, apply to the CWA shows and unaffiliated players from other fields would be acceptable. There are, too, many legit actors who are outside of Equity because unable to pay dues, but eligible for CWA casts.

As a starting schedule which will blanket a considerable portion of the country, CWA heads in New York suggest the formation of 100 companies, carrying a weekly budget of $31,800. It is expected that the usual red tape will be avoided and the camp diversion expansion be speeded because of oncoming summer.

Proposed to form 40 companies in New York, 30 in Chicago, 15 in Los Angeles and 15 in San Francisco. Players are to receive $24 weekly, with a director accompanying each troupe, he to be paid $30 weekly.

Likely the CCC heads will not

(Continued on page 25)

World's Largest Sidewalk Cafe Planned for N. Y.

World's largest sidewalk cafe—the Cafe de la Paix of Broadway—is planned to open the end of June on Broadway, between 52d and 53d streets, on a 125-foot frontage and backing into Seventh avenue.

It's a part of a gigantic sunken gardens, sidewalk cafe and one-flight-up eatery which Ben H. Uberall, veteran cafe man, is working on. Uberall was previously owner of the old Reisenweber's and one of the founders of the Hollywood restaurant. Site is at 1580 Broadway and covers seven Broadway front stores for the sidewalk cafe venture.

Hotel St. Moritz, on Central Park South, today (Tuesday) formally opens its Cafe de la Paix sidewalk spot, patterned after the famous Parisian cafe, with a no-tipping service (instead 10% of the check is added for service).

Berkeley-WB-Goldwyn Trial Brings Out Need of Film Glossary for Courts

Hollywood, May 21.

A glossary of technical picture terms for use in contracts is one of the crying needs of the industry. This was sharply brought out at the long and heated injunction proceedings by Samuel Goldwyn against Warners for the dance direction services of Busby Berkeley, decided in favor of Warners last week by Superior Judge Frank M. Smith.

What, precisely, is meant by the term 'actual rehearsal' of a picture, for instance, became a major dispute in the court arguments, taking up days and the so-called expert testimony of many of the industry's ace producers and execs. In the end, the matter wasn't much clearer to the court than at the beginning, although Irving Thalberg, Eddie Cantor, Lou Brock, Winnie Sheehan and Darryl Zanuck had testified for Goldwyn, and Jack L. Warner, Hal B. Wallis, Lloyd Bacon, Mervyn LeRoy, Busby Berkeley, Robert Lord, Harry Warren and Al Dubin were among the Warner witnesses.

Lack of precise definition on this score is what virtually forced the issue into court, and was a big contributing factor in the court's surprise invalidation of the entire contract whereby Warners had agreed to loan Berkeley to Goldwyn for two films a year, whenever the dance director wasn't in 'actual rehearsal' directing numbers for Warners. Ruling on the contract is likely to prove costly to one or the other of the contending parties, since further legal aftermath of the injunction refusal is in immediate prospect by the Goldwyn attorneys.

What' a 'Rehearsal?'

Although Judge Smith ruled that Berkeley wasn't in actual rehearsal on the Warner picture, 'Dames,' when Goldwyn made his written demand for the director's services, in compliance, as he figured, with the contract the injunction issue was actually decided on a different point. This leaves the rehearsal definition minus a clear-cut legal precedent.

Prevalent opinion by the experts was that actual rehearsal embraces that period when the principals and cast are assembled, under pay, and go through the continuity routine as it will substantially be placed before the camera. But there were too many ifs and buts to make it conclusive in a legal sense.

Tilt Jean Parker

Hollywood, May 21.

Jean Parker draws a new contract at Metro with a substantial tilt in salary.

Ticket calls for her to be featured in all future pictures, studio execs figuring she will be ready to star in another year.

DIALOG 'INDO-CHINA'

Hollywood, May 21.

Oscar Sheridan, recently at Fox, has checked in at the Metro writing department.

He will write dialog on the script of 'Indo-China,' to be produced by Bernard Hymen.

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AGENCY CHANGE

Walter Myers West for Own Office —Goldstein Acts for S-L

Walter Myers' agency in New York having split with the Ed Small-Arthur Landau agency in Hollywood, Bob Goldstein (Abe Lyman's manager) is now repping Small-Landau. Myers is due on the Coast shortly and may establish his own Hollywood office, as before, and possibly remain West to supervise.

The Bestry-Myers-Romm-Scheuing combo in the East continues to function with Eddie Myers staying in N. Y., while Walter Myers is West.

AGENTS WARNED ON CLIENTS' U. S. TAX

Hollywood, May 21.

Expansion of motion picture agencies into the business of management service for clients as part of the regular contractual coverage has brought warning from U. S. Treasury Department as to how far the 10%ers may go in making promises regarding income tax matters.

Actor reps have been reminded of the regulation which prevents any member or representative of an incorporated agency or business bureau from appearing before the Treasury Department in connection with income tax disputes. In such controversies responsibility for the return must lie directly with the individual taxpayer. The latter may then be represented officially only by persons the Treasury Dept. recognizes as eligible to act. This excludes anyone identified with or nominated by an incorporated agency.

Warning was issued to agents following recent advertisements and representations that certain 10%ers are prepared to handle income tax and other business matters as part of the regular routine for artists.

Federal agents said the caution was sounded to prevent agents inadvertently contracting to do more for clients than they could fulfil.

COL. TALENT INFLUX

Bunch of New Contractees Begin to Reach Coast

Hollywood, May 21.

Advance members of the group of people contracted by Columbia in the past month have started arriving in Hollywood.

Inez Courtney was the first, coming in Saturday (19) on the S.S. Pennsylvania. Leo Bulgakov, stage director, whose last job was 'Come What May,' came in yesterday (Sunday) for his first try as a picture director. No assignment for either of them.

John Buckler got in today. He was Katharine Cornell's leading man. Others due shortly are James Blakeley, socialite, expected this week; Robert Allen, former model, in two weeks; Florence Rice, legit actress, July 1; George Murphy, in 10 days, but will do the Eddie Cantor picture for Goldwyn first. Charles Sabin is already here.

Harry Cohen and Bill Perlberg signed the players in New York. To date they are without assignments.

RKO Looses Wm. Gargan

Hollywood, May 21.

RKO has released William Gargan from his contract, having three years yet to go.

Player will freelance. Currently he is in Warners' 'British Agent.'

KEATING'S 6 MONTHS

Fred Keating has been signatured by Columbia on a termer starting at six months. He heads for the Coast around June 1 to go into Lewis Milestone's 'The Captain Hates the Sea.'

Walter Meyers booked.

WILL MAHONEY

The Detroit Evening Times said: "The one and only Will Mahoney has committed another crime. The inimitable dancing clown has stolen another show from two other groups on the same bill with him, and has even succeeded in eclipsing some of the very funny situations in the screen feature 'Convention City'."

Direction
WM. MORRIS AGENCY
Mayfair Theatre Bldg.
New York City.

Peggy Joyce Note Echo In Suit Filed on Coast

Los Angeles, May 21.

Note for $20,000 given by Peggy Hopkins Joyce to Pat Powers as security for an advance of salary for her role in 'Skyrocket' over two year ago has thudded back into Superior Court here in a suit pending against Miss Joyce.

Case will come to trial after Attorney Gene Behymer for the plaintiff, an assignee for Powers, returns with depositions from Miss Joyce and other witnesses now being taken in New York.

Milton M. Cohen, attorney for Miss Joyce, asserts that her salary on 'Skyrocket' approximated the $20,000, and that she was promised return of her note, which was then in New York, by Powers, who was her manager and producer. Jewelry, which supplemented the note as security, was returned.

Plaintiff charges that note obligation has not been entirely discharged.

Al Singer, Former Champ, Studying Picture Biz

Hollywood, May 21.

Al inger, former lightweight champ, is picture-minded. Wants to learn the business.

He is now located with M. H. Hoffman, who makes Liberty pictures at Pathe. Singer's first assignment was to watch the time it takes to make each shot and keep his eye on the number of takes for each scene.

Option Johnson

Hollywood, May 21.

Although Nunnally Johnson's contract still has eight weeks to go, 20th Century optioned him for another year. Short story writer is at present on loan to Sam Goldwyn for the Eddie Cantor film.

Bess Meredyth, also under contract to 20th, will finish scenario of 'Red Cat' and depart June 1 for Europe.

TEARLE STALLS ALIMONY

San Francisco, May 21.

Conway Tearle was granted a continuance until July 17 on the back alimony payment brought against the picture player by the estate of his late wife.

Tearle must show why he shouldn't be held in contempt for failure to pay $14,000 alimony.

WALLIS' MONTH ABROAD

Hal Wallis, Warner studio executive, sailed Saturday (19) for a European jaunt of about four weeks, accompanied by Mrs. Wallis (Louise Fazenda), who flew in from the Coast.

While abroad, Wallis will look over the talent and story market.

ERROL'S VITAPHONES

Hollywood, May 21.

Leon Errol has signed with Sam Sax for two Vitaphone shorts to be made in New York.

Comedian leaves June 15.

Touching Up 'Stills'

Hays Office Burns at Nat'l Advertisers' Use of Okayed Photos

Hollywood, May 21.

Hays office here is on a rampage against national advertisers who, i tie-ups with studios, have taken Hays office okayed stills and retouched them in such a manner that they appear to be semi-nudes when reproduced in mag advertising.

Current burn is against a bread concern that has a tie-in with Warners and in which line of girl presented in advertising in a national magazine, are made to appear almost in the flesh.

As a result of this, and other asserted misuses advertisers of stills, the Hays office hereafter will insist that studios making such tie-ins will make explicit contractual agreements that in no way must the photos be changed.

Extras Way Off

Hollywood, May 21.

Mobs were given the go-by again last week, studios using only 2,804 extras from Central Casting for the week ending Friday night (18).

Last Wednesday (16) only 269 extras dribbled through the studio gates.

Allen Declares L. A. Indictment Is a Frameup

Los Angeles, May 21.

Dave Allen, head of Central Casting office, who obtained a leave of absence from his duties after his indictment by the grand jury on what he declares is a framed 'morals' charge, will appear before Judge Bowron in Superior Court this Thursday (24) to enter his plea of not guilty. Indicted with him is Gloria March, who has not been apprehended.

Allen refused to testify before the grand jury on May 15. Others who testified were June Delong and Pearl Owings.

Immediately after Allen posted his bond he wrote to Fred W. Beetson, head of Central Casting, requesting a leave of absence until he could clear himself of the charges which he claimed were groundless, viciously false and originating from interests he stated that are not only trying to get him but the organization itself.

Beetson replied that the organization had confidence in Allen and allowed him the leave.

During the 10 years Allen has headed Central, which handles all extras employed by the major studios, he has been subjected to several frameups from disgruntled extras and has even fought off armed attacks on various occasions at his office, home and in the studios.

Geo. Roesners East

Hollywood, May 21.

With breaks not to his liking during the past six months, George Roesner has passed up Hollywood and Saguna. He is now on his way to New York by motor accompanied by his wife.

Roesner says he will return to the coast when they give him one of those studio tickets for at least a year without options. Likely that he may rejoin the Shuberts, with whom he was connected prior to coming to the Coast.

ORIENTAL WILL HAYS

Chinese Film Savant Looks Over Coast and European Studios

Hollywood, May 21.

Lo Ming Yau, considered the Will Hays of the Orient, arrived here Saturday (19) to investigate the picture industry here and in Europe.

He will check the studios here with Yi-seng S. Kiang, vice-consul at Los Angeles, who represents his government on picture matters.

Get 'Winning Ticket'

Hollywood, May 21.

Leo Carrillo and Louise Fazenda will have the leads in 'Winning Ticket,' an Irish Sweepstakes yarn, to be produced by Harry Rapf.

Script for the comedy is being written by Ray Doyle and Robert Hopkins.

MG SIGNS YOUNG CHANEY

Hollywood, May 21.

Metro has placed Creighton Chaney, son of the late Lon Chaney, under a term contract.

Execs decided to tie him up after seeing him in a sketch, put on by the students of the Metro dramatic school.

Bronc Pic's Injury Jinx

Hollywood, May 21.

Injury jinx hit Universal's Buck Jones' 'Red Rider' serial company three days in a row during the first week's filming.

Troupe had just reached location at Aguora Rancho the first day when Janet Chandler, femme lead, was bitten by a venomous spider, necessitating emergency treatment. She continued playing in bandages.

Second sock hit Monte Montague, cowboy actor whose horse, blinded by a reflector, lammed into a tree knocking both player and animal unconscious.

Third casualty was Al Ferguson whose mount, also blinded by reflectors, dashed under a tree lacerating him severely and putting him out of the picture for half a day.

'Red Rider,' from a W. C. Tuttle tale, is being directed by Louis Friedlander.

Resents Being 'Mr. Elissa Landi'; Actress' Divorce

Hollywood, May 21.

Charging mental cruelty, Elissa Landi filed suit in Superior Court today for divorce from John Cecil Lawrence, British attorney. Charges husband, who favored her acting and writing career for a long time, now refuses to submit to any situation that might entail his being called 'Mr. Elissa Landi.' Also charges he refused to make his home with her, with result she has to live life of hermit and be stigmatized as 'the coldest woman in Hollywood.'

Couple were married in London six years ago.

Par Wants Robinson

Hollywood, May 21.

If Paramount is able to close current negotiations with Edward G. Robinson, for starring spot in 'Shoe the Wild Mare,' company will materially increase production budget on that picture and set it as a special for the 1934-'35 program.

Robinson will be available to make the picture for Paramount, and it is understood the player and company have reached an agreement on salary, but other conditions of the contract are now being worked out.

SAILINGS

May 19 (New York to Hollywood) Benjamin F. Holtzman, Hy Daab (California).

May 26 (New York to London), E. Lloyd Sheldon, Wolfe Kaufman, Nat Karson (Ile de France).

May 19 (New York to Paris) Charles Doble, Hal Wallis and wife (Louise Fazenda), Virginia Valli (Paris).

May 19 (New York to Genoa) Oliver H. P. Garrett (Saturnia).

May 23 (New York to Paris) J. J. Vincent (Hamburg).

May 19 (New York to London) Genevieve Tobin (Aquitania).

June 2 (London to New York) Monty Goldman, Earl St. John, J. C. Graham (Aquitania).

May 20 (Los Angeles to Honolulu) Harry Joe Brown and wife (Sally Eilers), Merian C. Cooper, Hobart Henley, Roszika Dolly (Furline).

Film Stars Inaugurate New Coast Stadium in War Chest Drive

Hollywood, May 21.

Hollywood's newest outdoor amusement venture, the Gilmore stadium, was given a somewhat mild baptism Friday night (18), when the Screen Actors Guild presented the opening performance of a Film Stars' Frolic before an estimated audience of 5,000. Amphitheatre seats 20,000.

Three-day affair, by which the Guild hopes to raise funds for its war chest, is a combination carnival, pageant, circus and rodeo. Every conceivable type of concession has been given ground space with a wide open beer garden also functioning.

Stadium performance opens with a pageant, participated in by several hundred persons, including screen celebs, near celebs, horsemen, clowns, circus and rodeo performers. Opening night had Ann Harding as queen, transported around the hippodrome in an old-fashioned barouche draped in purple. Queens for the four remaining performances will Mary Astor, Miriam Hopkins, Jeanette MacDonald and Elissa Landi.

Participating in the pageant and hippodrome parade were Eddie Cantor, who drove a four-horse Roman chariot garbed in a white toga, and puffing a cigaret; Fredric March, James Cagney, Ralph Bellamy, Charlie Chase, Bob Woolsey, astride prancing horses; Adolphe Menjou, John Boles and Boris Karloff in old-fashioned carriages, and Jimmy Durante, riding a sulky drawn by a huge steer.

Back of the screen celebs came the Junior Screen Actors Guild, the Troupers Club, garbed in Shakespearean attire; the Thalians, with a Nursery Rhyme theme; the Dominoes, with six of the members masked and riding on a portable stage; the Maskers in a Minstrel Parade, led by Sam Hardy; the Singers Guild and a Gypsy singing chorus; Sheriff Gene Biscaulz riding at the head of 30 mounted deputy sheriffs; Victor McLaglen and his troupe of Light Horse Cavalry, the American Legion band, the Southwest Patrol, made up of picture players, and most of the performers.

In Two Parts

Amphtheatre performance was divided into two parts, first section being a grouping of circus turns including tumblers, wire walkers, bar and trapeze performers. This was followed by a rodeo.

Gilmore interests are drawing 10% of the gross for use of the new stadium and it is reported Richard Tucker, director-general, gets a 10% share for staging and promoting.

Special Dispensation to Reisner from Supers

Hollywood, May 21.

Charles (Chuck) Reisner was given a new year's contract at Metro, with provision he has no producer supervisorship on his pictures.

This is first time Metro has issued such a contract.

TOO MUCH AIR

MG's Erstwhile Vaude Pic Turned Etherer Is Off

Hollywood, May 21.

Metro has abandoned the idea of remaking 'Excess Baggage.' When undusted it was believed, inasmuch as vaude was unfamiliar to the younger generation, the theme of the yarn should be radio. It goes back on the shelf, on the theory there are too many air pictures currently.

John Larkin, writing a new treatment of the old stage play, is off the studio staff.

Spot Wera Engels

Hollywood, May 21.

Wera Engels gets the lead opposite Eric von Stroheim in 'House of Strangers,' which Maury Cohen is producing for Invincible. Actress was borrowed for the picture from Edward Small. Leslie Fenton also prominently spotted.

'House of Strangers,' an original by Charles S. Belden and Robert Ellis, is skeded to start tomorrow (Tuesday) at the Universal lot under Frank Strayer's direction.

KAY FRANCIS INJURED

Pushes Hand Thru Windshield and Gets Nine Stitches

Hollywood, May 21.

Suffering a severely lacerated wrist when she pushed her hand through the windshield of her car, Kay Francis has been home since Thursday (17) while Warners has been shooting around her on 'British Agent.'

Actress was due to return to work today (Monday), but it is unlikely she can work as her arm is heavily bandaged.

Miss Francis was entering the driveway of her home when her car got out of control. A tendon in her right arm was completely severed, nine stitches being necessary.

Kay Francis returned to the Warner studio today (Monday) with her injured arm muchly bandaged.

LeMAIRE TO BE INTERN'L AGENT

Rufus LeMaire, in from Europe, flew to the Coast Friday (18), and will probably open offices as an international agent with affiliates in New York, London and Paris. He remains George Arliss' personal manager, having just set that actor for one with Gaumont-British.

LeMaire's new move means he will in future handle a limited number of people for engagements here and abroad.

Binnie Barnes Hastens To H'wood in 6½ Days

Hollywood, May 21.

London to Hollywood transit record is jarred if not broken by Binnie Barnes, who arrived here Saturday (19).

Actress finished in Douglas Fairbanks' 'Don Juan' at 12:30 Saturday (12) noon and checked in at Universal studio 6¼ days later to start work on 'There's Always Tomorrow,' planing from New York on close steamer connections.

More 'Thunder'

Hollywood, May 21.

With 2,000,000 feet of film from which to draw, Principal Pictures will carve out its third short from the footage of Sergei Eisenstein's 'Viva Mexico.' Principal has already made 'Thunder Over Mexico,' a feature, from the Eisenstein effort, and expects the negative, which it owns, will supply more pictures during the years to come.

First short, 'Death Day,' depicts religious customs of Mexican Indians. Other two are travelogs; latest, which Walter Anthony will write the narrative for, being of the Tahauntepec country.

Scully Scripting with 'All The Comforts of Home'

Hollywood, May 21.

Frank Scully, on the Fox writing payroll, is the only contract writer allowed to do his stuff off the lot.

In order that he would not lack for anything the studio sent up to his new home in the Hollywood Hills, a desk, typewriter, swivel chair, filing cabinet and the rest of the fixings.

WB's Comedy Quartet

Hollywood, May 21.

Hugh Herbert, Guy Kibbee, Frank McHugh and Allen Jenkins become a featured comedy quartet in at least two pictures, and possibly four, by Warners.

PAR ENTWINES NOLAN

Hollywood, May 21.

Paramount has placed Lloyd Nolan, stage actor, under contract. He is due from New York in a week.

Small Landau agency in conjunction with Jane Broder of New York made the deal.

Agent Gives In

Hollywood, May 21.

Charlie Feldman was trying to sell Bill Rowland talent for 'The Girl Friend.' Salaries submitted by Feldman sounded to Rowland like phone numbers.

Finally Feldman asked why he couldn't do business, Rowland told him he was too good an actor to sell people. So when Feldman phoned again Rowland hired him for $100 to do a bit in the picture.

Benny's Two Films, With One Heavy On Radio Names

The Edward Small - Reliance 'Transatlantic Showboat,' for United Artists release, will be bullish on eastern radio names. Jack Benny is in and signatured at $35,000 for the film. Benny is also set for another film for UA (20th Century) at a tilt.

Benny with Arthur S Lyons, of Lyons and Lyons who placed him, departs for the Coast next Saturday (26) Harry W Conn, Benny's radio author and Mary Livingstone (Mrs. Benny) go along. Latter will not be in the film but Conn may contribute to the dialog in between scripting the air programs which will be picked up from Hollywood.

General Tires has agreed to an eight weeks' Coast siesta for remote-control pickup, but no longer. Benny must then come back east for his future radio dates and then go back to Hollywood for his second UA film.

Jean Sargent, also from radio, is already on the Coast and set for the same picture. Frank Parker, who works in Benny's air show is another Coast departer but will do one picture for Radio although possibly also working into 'Transatlantic Showboat.' Gene Raymond, Edmund Lowe and Madeleine Carroll are to be in it with Ben Stoloff directing.

Hollywood, May 21.

Helen Morgan and the Mills Bros. join Jack Benny in Edward Small's Reliance production of 'Transatlantic Showboat.'

Par Loses Point in 150G Libel Suit Over 'Tragedy'

Albany, May 21.

Appellate Division of the Supreme Court on Friday (18) refused to grant Paramount a dismissal of Mrs. Minerva Brown's suit for $150,000 based on the film, 'An American Tragedy.' Par had petitioned for the right to appeal to the Court of Appeals from a former decision of the Appellate Division that reversed the dismissal of the suit, granted in the lower trial court. Mrs. Brown asked the Appellate Division to refuse permission to Par to appeal to the state's highest court.

Justice Daniel V. McNamee was the only one of the five jurists of the Appellate Division who favored Par's petition. In his opinion, he wrote that the film company should be granted permission to go to the Court of Appeals because of the novel points involved in the suit.

Mrs. Brown, mother of Grace Brown, murdered by Chester Gillette, 30 years ago, which case was allegedly reproduced in the film, 'American Tragedy,' is suing Par on the ground that the character alleged to portray her in the picture was depicted in such a way as to constitute libel and that she has suffered humiliation by screenings of the film in Norwich, where she lives, and adjacent territory.

When the Appellate Division on March 23, last, refused to dismiss Mrs. Brown's action, Justice F. Walter Bliss, in the majority opinion, discussed sound motion pictures as a possible new form of libel.

GLORIA STUART DIVORCED

Hollywood, May 21.

Blair Gordon Newell, sculptor and ex-husband of Gloria Stuart, beat the Universal star through the divorce courts, marrying Amelia Rubeshko, non-professional, Saturday (19) one day after he had been freed by a Juarez, Mexico, judge.

Miss Stuart filed her complaint here three days before, alleging incompatibility. The Newells will take a post-honeymoon trip to China.

N. Y. Public Library's Visual Screen Experiment; 'Variety' First Filmed

If an experiment now being made is successful the N. Y. Public Library can move into a loft building and patrons can forget all about thumbing musty files and simply sit back and get their periodical reading matter right off the screen.

One foot of film covers slightly over eight pages of daily newsprint. VARIETY is being shown from cover to cover in about 10 feet of regular 35 mm film. This paper was used as the library's first subject.

Literally, miles of storage space will be saved if the library deems film the practical medium. But they want to be sure it won't be too costly; that prints won't have to be renewed too often.

There is no extra cost for a browser who wants his reading on the screen. Whether he be one or a dozen who wants to see the same film file, the library operator threads the machine for the job.

Eastman Kodak is donating all film being used during the experiment. Method is known as the Recordak system.

News on the screen, as used by the library, is not in regular motion picture form but more in the class of still photography.

LINED UP FOR SHORTS

Half Dozen Signed and Downey May Continue to Coast

Booked for Vitaphone (WB) shorts, one each, are Morton Downey, Jack Denny and Charlie Davis' bands, Donald Novis, Vera Van and the Will Osborne orchestra.

Downey and Novis may make more than one, former possibly going to Hollywood and Paramount for 'Collegiate Rhythm,' out of which picture Lanny Ross has been switched to 'Her Master's Voice.'

Downey also has a bid to follow Harry Richman into the Riviera, Englewood, N. J., roadhouse.

DeSYLVA, METRO PIC DEAL OFF

Culver City, May 21.

Buddy DeSylva and Metro were unable to get together on a deal for him to take charge as associate producer of all musicals made on the lot here. Likely that another proposition may be worked out later in the summer when Eddie Mannix goes east.

Understood that in the meantime DeSylva is going ahead, in association with Max Gordon, on a musical, Lou Shurr has been active on the phone trying to get picture people for the cast. Jack Haley is among those contacted.

JIMMY SAVO WILL DO 3 FOR HECHT-M'ARTHUR

Ben Hecht and Charlie MacArthur who will produce for Paramount in the east, have signatured Jimmy Savo, comedian, for a series of pictures to be especially written for him. Savo is set for three with options on eight more, first to start shooting around Aug. 1.

Margo, Spanish dancer at the Waldorf-Astoria, N. Y., has also been contracted by this new producing unit.

Tallulah's 'Mary'

London, May 12.

Tallulah Bankhead will be starred in 'Mary, Queen of Scots,' which is to be produced here by Clifton Hurst.

After that the film company will make Wilde's 'Picture of Dorian Gray' with Raymond Massey in the title role.

Clifton Hurst's 'Tell-Tale Hearts,' which was distributed by Fox in England, will be distributed in the U. S. by DuWorld.

Heart Attack Fatal To Mrs. Chas. Judels

Hollywood, May 21.

Charles Judels left Sunday (20) by plane for his home in Nutley, N. J., when receiving word his wife died there that day from a heart attack. Couple were married 24 years, deceased being an invalid for 10 years.

Judels just finished an assignment at Paramount on Saturday and was to have started Tuesday (22) for Invincible. Deceased non-pro. No children.

Seeks Mayhem Duo

Hollywood, May 21.

Mitchell and Durant, currently in Fox's 'She Learned About Sailors,' have an offer from C. B. Cochran for a revue at the Palace, London, in August.

Pair have tentatively accepted, final decision waiting until they can get a leave of absence from Fox.

CHESTER HALE'S FIRST

Hollywood, May 21.

First assignment for Chester Hale, recently brought from the East by Metro, will be guidance of dance numbers for 'Student Tour.'

Charles Reisner directs.

H'WOOD THALIANS D'ING PERSONALS AT CHI FAIR

Hollywood, May 21.

Troupe of players from the Thalians Club, organization of young film actors, departed by train Friday (18) for Chicago to do four weeks of personals in the Hollywood-at-the-Fair auditorium.

Unit rehearses a week prior to opening of the Fair Sunday (27). Illinois-Hollywood Corp., made the deal for the young players through its Hollywood rep, David Schwartz.

One, and possibly two, shorts of the Thallan series of six for Universal release will be filmed at the Fair in June, Jack Townley, who produces and directs, is writing the first and leaves this week to join the company.

There is no connection the film and personals deal.

Penner Out of 'B'dcast,' Into 'College Rhythm'

Hollywood, May 21.

Joe Penner, holding contract with Paramount for one picture, will have the comedy lead in 'College Rhythm' instead of 'Big Broadcast of 1934,' as originally planned.

'Rhythm' is due for production in July, with Lanny Ross, Joe Morrison, Lyda Roberti and Ida Lupino featured with Penner.

Cully Richards Slated For Goldwyn's 'Barbary'

Hollywood, May 21.

Cully Richards, comic appearing in the current 'Shim Sham Revue' at the Hollywood Music Box, has been given a contract by Sam Goldwyn.

Richards will first be used in 'Barbary Coast,' in a spot previously scheduled for Buster Keaton.

Oumanskys West

Alex and Peggy Oumansky, unit stagers, left by car yesterday (Monday) for the Coast. Possibility of going into the Paramount studio to work on pictures requiring dance direction.

Oumansky several years staged units for Par Pacific de luxers under Al Kaufman. He also has directed pictures abroad for British-Gaumont, Gainsborough and British-International.

For the past 21 weeks he and Mrs. Oumansky, ballet mistress, have been putting on shows at the Fox, Brooklyn.

READYING W&W'S NEXT

Hollywood, May 21.

Bert Wheeler came in from New York over the weekend to join Robert Woolsey, preparatory to starting their next Radio musical.

Film has been titled 'Kentucky Kernels.' H. N. Swanson supervises.

Overbuying No Reason for Picture Dearth; Shorter Runs Prime Cause

Despite the zeal with which it is already being attacked by NRA grievance boards, overbuying is not the answer to product shortage clouds throughout the country, say film men. Neutral major spokesmen, while conceding that a curtailment of overbuying will ease famine picture threats in some highly theatre-populated territories, maintain now that film life in the first-runs must be lengthened or else house policies in many spots must be changed.

Within the past five years, a current survey shows, the life of the average first-run has been severed in the middle. Houses that ran a picture for two weeks are now showing the same product for a week. Other first-runs which used to stand for a week are now split-weeking.

Drop in attendanee is held responsible for shortening picture life. The more optimistic of the industry's overseers see in a return to normal-size audiences the automatic longevity of pictures, especially of the first class.

While attendances are increasing almost monthly, according to the business weather bureau, they cannot be counted upon to heal the picture shortage in various parts of the U. S. until after next fall. In the meantime, they hold, there is no immediate aid upon which exhibitors in such predicaments can call, except to change to a lesser run or darken.

Regarding NRA relief through the overbuying provision, it is becoming evident to major spokesmen that there is no such thing as a precedent, and that because each case is different and must be tried separately, the Eagle patch is necessarily a long one.

In substantiation of this the S. Ashley case in Milwaukee, which was sustained immediately by the Code Authority, is now being compared to the F-WC-Alhambra case which the Authority is investigating.

Still a different situation, it is also maintained, showed up in overbuying charges brought by Rogowsky, Port Chester (N. Y.) independent, against the Skourases, which last week were found true by the N. Y. Grievance Board, and still are open to appeal and possibly another version by the CA.

PAR'S GB REORG. CLEARS DECK FOR OTHERS

Court has okayed a new deal for Paramount on the Goldstein Brothers' circuit in western Massachusetts, formerly operated by Olympia Theatres of New England. Under this deal a new company is formed for G-B which will be operated by the Goldstein Brothers operating partners of Paramount. Par achieves a buy-back privilege as in other deals which were made by the advisory committee on reorganization of Publix Theatres under S. A. Lynch.

The G-B deal is among the best trades made by the committee and brings back into the clear and under the Par aegis some 17 important houses in 12 Massachusetts towns, including another theatre in Utica in upstate New York.

The new company which is to be formed will have a stipulated issue of common stock of which Par will own 52% and the Goldstein Brothers 48%. The bonded indebtedness of the G-B circuit is to be relinquished under a plan whereby the old bonds will be exchanged for new debentures as guaranteed by the Goldstein Brothers.

Par is further protected by the fact that the Goldsteins must put up a cash indemnity if defaulting on this guaranty to fulfill this exchange.

Goldstein Brothers will reecive a weekly aggregate salary of around $500 for operating the theatres and it is more than likely that Par will be amply represented in the officers of the new company as well as the

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800G 'Buccaneer'

Hollywood, May 21.

Paramount has signed Maxwell Anderson and Laurence Stallings to write an original, ' ,' based on the life and exploits of Sir Henry Morgan, pirate chief.

Company has assigned the picture to Cecil de Mille to produce as his next for Paramount, with advance budget set at the $800,000 mark. Production is slated to be made in the early fall for spring release.

RADIO PRODUCT DEAL SET FOR MUSIC HALL

icture deal is closed between Radio City Music Hall and RKO this coming season. Means that the RKO and the Rockefellers will traipse hand in hand for the next year and that things are hunky-dory between the two sides. Likely that before the summer is out a new leasing arrangement will be in tow for the big house by RKO.

The RKO product deal for the M. H. is understood to be a percentage arrangement against a minimum. It's for a stipulated number of films with an option in favor of the M. H. for others. So far the Music Hall people have not clinched any other film deal with other companies but talks are on with Fox.

The present Fox franchise runs out with the close of the season when a new deal must be on the tapis. Probable also that the M.H. will subscribe to certain Columbia and Universal films as in the past. That would give the big house about the same film representation it has had since it entered upon the present stageshow and film policy.

KEITH CLARK

'The Man with 1,000 Cigarettes'

Empire, Paris, 12 weeks; Earl Carroll 'Vanities,' Grauman's Chinese, Hollywood; picture, 'Trick for Trick,' Fox; RKO, Paramount, Fanchon & Marco tours; Capitol, Roxy, New York.

Now Palladium, London, Moss Empires and G. T. C. tours. Soon U. S. S. R.

Booked Exclusively by O. L. Oz (Jenie Jacob's Office)

RIALTO, N. Y., BUILDING PROPOSAL LOOKS COLD

Offer has been made on behalf of realty people to the owners of the Rialto theatre, on Broadway, to take over that property and on its site erect a new three-story structure and theatre. Theatre would be a 600-seater. Understood the offer carries a proposal of $85,000 yearly as rental. This is outside of taxes, which amount roughly to around $75,000 a year presently.

However, whether this deal goes through is open. Paramount has a lease on the theatre which still has around a year and a half to go. Par pays around $40,000 yearly as rent and covers taxes itself. Arthur Mayer operates the spot for Par.

Par even now is angling to extend its lease on the property an additional five years, hence the outside realty deal becomes one of those things.

A Cartoon

Reprinted from Chicago "Daily Tribune," May 17, 1934

THE SALACIOUS FILM PRODUCING COMPANY DEBATES WHETHER OR NOT TO GET WORRIED

Chicago, May 21.

Accompanying cartoon appeared on page one of the Chicago Tribune last Thursday (17). It drew an immediate protest from the local Film Board of Trade, which addressed its complaint to Col. R. R. McCormick, publisher of the Tribune. Cartoon is by John T. McCutcheon.

While the Chicago Tribune has arbitrarily indicted an entire industry through an unnecessarily rough cartoon, it should draw the attention of Hollywood's recalcitrant faction to the growing storm.

Exhibitors and circuit theatre m n have become aware of the severity of the agitation within the past two months. It started two years ago

Allied in N. Y. Conclave Talks a '9th Major Prod. Co.' to Make 'Clean' Films

MG's $3,037,698 Net

For the 28 weeks ended March 15, 1934, Metro's net profit after taxes was $3,037,698, officially announced through David Bernstein, v.p. and treasurer of the company. Figure represents half year's earnings. Company's net operating income, including $452,453 in miscellaneous income, was $16,599,718.

Amortization of negative and positive costs and depreciation amounted to $13,040,088. Federal taxes, $521,932.

PAR WORKS ON NEW DEAL FOR L. I. STUDIO

An entirely new arrangement is to be worked out between Paramount, Erpi and Prudence Bond in connection with the Paramount, L. I., studio, on which Par is in default on a mortgage of around $930,000. Plan on which preliminaries are being approached looks mainly to the retention of the property by the Seneca Holding Co., a wholly owned subsidiary of Par. (Seneca also controls the big 44th-45th and Broadway block front taking in the Criterion-Loew's New York theatre property.)

The Astoria studio is under foreclosure following proceedings brought some time ago by Prudence, but by mutual consent the foreclosure has been standing still. New arrangement would direct itself principally to some means of discontinuing the foreclosure the same as has been engineered for the Criterion-New York property, with temporary receivers there now out.

Erpi is now tenanting the Par Astoria studio under prior arrangements which take into account Erpi's large claim against Par of around $1,140,000. This claim and the financing by Erpi of a series of pictures at Astoria for release by Par will become a part of the general scheme to be worked out, it is said.

The Seneca problem is one of many requiring special attention from the Par trustees and their attorneys.

During the past week two steps were taken in connection with property behind the Criterion which was taken over several years ago when Par wanted to build a big house on the site. An order was signed Thursday (17) by Referee Eichhorn authorizing the Par trustees to advance up to $12,500 as taxes on the Lenox hotel and for interest on a mortgage.

Of this amount $2,400 goes to pay interest, the balance as taxes. At the same time trustees obtained a reduction on interest applying to the first mortgage and a cut from $150,000 to $100,000 of principal of the second mortgage.

FOX TAKES 6 ERPI FILMS FOR '35 RELEASE

Hollywood, May 21.

Deal whereby Fox will release features financed by Erpi, and made at the latter's studios on either coast, is limited to six productions for the 1934-35 season, according to information here.

Although the tie-in of Erpi with Fox Film is particularly strong, Sidney R. Kent is said to have placed a limit on the number of pictures coming from Erpi sources at six as he does not want to have too many outside pictures being saddled on the sales organization.

KENT'S COAST QUICKIE

Hollywood, May 21.

Sid Kent, prez of Fox Film, is expected to leave for New York around the latter part of the week.

Expects to plane back.

Syracue, N. Y., May 21.

Tentative plans for the organization of a ninth major production company 'before the end of 1934' to give 'clean' film to exhibitors were drafted at two meetings held by Allied groups here last week. In session were the Allied directors from seven Atlantic Coast states and the New York State exhibitor body.

Whether the plans are transferred into definite action rests with the result of a survey now being made both in the United States and abroad by a committee headed by Edward Ansin, of Boston, Mass.

'If we get the right answer, we go into production this year,' announced Sidney E. Samuelson, Allied president. Samuelson added that there was no intention of taking over an existing producing organization, and assured that 'the financial backing for independent production will be there when the time comes.'

Both sessions blasted block booking, screen 'filth,' the defects of the NRA, particularly as an agency for the improvement of screen morals, and the shortcomings of the Hays organization. The Motion Picture Research Council came in for praise, so, too, the various church organizations campaigning for clean films.

Speakers at the meetings included Abram F. Myers, chairman of Allied's board, and Nathan Yamins, of Fall River, Mass., president of New England independent exhibitor.

Schaefer Warns On Organization Film Agitation

Something should be done to impress those womens' clubs, civic organizations, and church elements concerned with pictures the danger of permitting a interjection of intra-industry problems and propaganda motives.

This is the admonition of George J. Schaefer, general manager of Paramount, who last week attended and spoke at a meeting of women's clubs in Boston. His belief is that these groups may become an instrument for those in the industry whose interest is rooted in picture politics and self aggrandizement.

Schaefer told the Boston gathering that they should disassociate themselves with intra-industry problems and confine their efforts to the question of morals and standards of picture entertainment. His audience was not inclined to accept this suggestion, an attitude which was significant to Schaefer as to the headway which has been made in taking industry problems out of the hands of the industry and into the laps of organizations concerned with public interests. It is headed by the question of block booking, the subject of recent complaints from women's organizations and others.

The morals faction will evidently have to discover for itself, Schaefer declares, the motives behind the propaganda which is being fed them.

PAR ADVISORY BOARD MAY EXTEND TO 10 MEN

Original plans to limit the national advisory council of Par theatre partners to six, have been altered to permit wider scope of representation. With selection of M. J. Mullin, representing New England partners, and M. E. Comerford for Pennsylvania, the board numbers seven.

May be that the board will eventually number nearer 10 and include someone from the northwest, the Colorado-Utah territory and other portions of the south, which is thick with Par theatre partners. Likely John Friedl would be the northwest's choice and that Louis Marcus would represent the far west in such an event.

FILMS-CHURCH BATTLE NEAR

Foreclosure Trial on the Roxy, N. Y., Up May 28; Rothafel, Others Bid

Foreclosure trial on the Roxy theatre, N. Y., comes up before Federal Judge Francis Caffey on May 28. It is likely that at that time any reorganization plan which the bondholders of the theatre may have under consideration will also be discussed. For the present there is no signed deal with anybody for the spot, and it continues until further notice under Receiver Howard S. Cullman.

Cullman's term expires June 15 and if the hearing of the 28th resolves into anything it still is possible that Cullman's tenure may be extended until an actual reorganization gets an ultimate okay from the court.

However, S. L. Rothafel (Roxy) is confident of landing the spot under a proposed reorganization plan. Certain of Roxy's reps have been around the Radio City houses operated by RKO, lining up certain help to go with Roxy, and the date as stated to be handed these employees is June 1.

In the meantime, it also has been learned that Herbert L. Lubin, who has been on the financial promotion for Roxy, has been scouting downtown with banks relative to finances in connection with certain details of the proposed reorganization. Lubin, with one of the Chanin Brothers, is stated to have been looking over the Roxy theatre relative to the Chanins doing some reconstruction work on the spot. Understood that the Lubin-Chanin reconstruction angle is to do considerable repairs. These repairs if done on a cost-plus basis are stated to run around $200,000.

Depends on Roxy

Since no papers have actually been signed on the proposal there is still the chance that one of the other bids for the theatre may ride in ahead of Roxy's own deal for the theatre. Much seems to hang on what kind of salary arrangement can be made with Rothafel himself. Newly proposed financial overseers of the theatre aim to hand Roxy a weekly salary of $500, plus stock, which may be issued in connection with the reorganization.

The interests which Lubin and Rothafel are dealing with and in which group the downtown firm of Hayden, Stone is interested, are ready to put up $1,300,000 for reorganization purposes. However, there still must be worked out whether this money goes ahead of the mortgage on the building, which runs around $4,000,000, and whether a moratorium, so-called, against foreclosure on the theatre in favor of the new financiers under conditions could be had. The idea is to protect the first mortgage bondholders. Junior equity holders also have an interest of around $2,500,000.

Meantime, Fanchon & Marco continue to operate the spot for Receiver Cullman, although they withdraw, regardless, by June 15.

'CLEAN FILM' SPOTS CAN PICK THEIR PICTURES

Exhibitors who will play only pictures recommended by public groups in their territory can forget all about block booking and go on an individual rental basis with majors, anyway, for 1934.

The Hays office makes such a pledge for its membership. It holds itself up as weary of exhibitor cries to women's organizations that they can't show the pictures the people want because Hays won't let 'em.

In the presence of a group of exhibs and women last week in Boston, C. C. Pettijohn, Haysian right bower, took Allied Exhibitors' general manager, Abram Myers, by surprise with this declaration. But not an exhib in the room, including Myers' lieutenant, Sid Samuelson, would okay the idea of letting women in the neighborhoods oversee film bookings.

RADIO'S SCHEDULE SET

Depinet-Sisk Fly Back—Doyle Arrives Under Escort

Hollywood, May 21.

Radio's production schedule will probably be settled today (Monday), with Ned Depinet and Bob Sisk heading east by plane tomorrow.

Ralph Doyle, Radio's general manager for Australia, arrived Saturday (19) by boat and will spend some time at the studio before going to Chicago for that company's convention June 18.

Owing to the tumult caused by the longshoremen's strike, studio sent three husky guards to escort Doyle through the danger zone.

Say FWC, Others Held Off Films In $300,000 Suit

Los Angeles, May 21.

Charging conspiracy on the part of Fox-West Coast Theatres, Spyros and Charles Skouras, the three F-WC trustees in bankruptcy and all major distributing companies, to deprive the Parisian and Ravenna theatres of film product, H. W. and M. C. Chotiner, doing business as Chotiner Theatres, Inc., filed a $300,000 damage suit in U. S. District Court here.

This Federal court action is first filed against Fox-West Coast and major distribs since the Government launched a restraint of trade action in 1929, which terminated in the 1930 consent decree under which defendants have since been presumed to be functioning.

Action, brought under the provisions of the Sherman-Clayton Anti-Trust act, asks that an alleged monopoly and restraint of interstate trade and commerce be adjudged illegal and in violation of the anti-trust act; that the defendants be enjoined from continuing to carry out the practices complained against; that mandatory injunction issue commanding and enjoining the defendants to lease to plaintiff a fair and just proportion of its product for suburban first-run exhibition in the plaintiff's houses; that a mandatory injunction issue commanding and enjoining defendants to lease unto plaintiff their pictures for subsequent runs; that a mandatory injunction issue commanding and enjoining defendants to exhibit its motion picture films in plaintiff's theatres prior to exhibition in theatres in competition when the admission charged is lower than the admission in plaintiff's theatres; that $10,000 be awarded plaintiff for attorney fees, and that plaintiff recover judgment against the defendants in the sum of $300,000.

Complaint charges that defendants are taking away from the Chotiner houses first run of product which they have had for years.

Distributors are charged with permitting F-WC to run pictures ahead of the Parisian and Ravenna, although at a lower admission, and they are further charged with booking their feature product in such a manner that all F-WC houses in the western section of Los Angeles are enabled to play them before Chotiners get a chance at them.

Cohn Pulling Out

Harry Cohn, Columbia prez, back to the Coast the middle of this week, probably Wednesday or Thursday.

Cohn has been east setting his next season's program.

PIX ANXIOUS TO WIN CATHOLIC OK

But Meantime Reconciled to the Church's Offensive the Industry — To Propagandize for Local Parish Survey of Sundry Types of Pictures

NRA SOLUTION?

With a fuse extended and ready to touch off the morals issue with the NRA as soon as a properly drawn complaint is recorded with the Code Authority, the major dustry this week is launching its own defensive throughout the country for Hollywood.

The Catholic situation is virtually in the stage of crisis. Major filmdom, according to spokesmen, is reconciled to a battle with the Church. All it seeks, emissaries say, is an even break—that the Church recommend pictures which it does not ban. There are some film leaders who privately see a crusade of this kind as beneficial to the entire business and a certain washout, if judiciously and wisely conducted by the Church, for the dubious in production.

No ultimatum for a national Catholic stand has yet been reached. Bishops postponed their Cincinnati convention last week, where the picture campaign was to have been drafted. Formal reason given was that Bishop Cantwell of Hollywood could not be present with main facts regarding production conditions.

Another version for the postponement heard in film political circles is that the Church leaders are debating what course to follow; that experiments with lists of objectionable pictures in various parts of the country so far have been involved and not sufficiently satisfactory for

(Continued on page 21)

WOMEN'S CLUBS ABROAD SLAP YANKEE FILMS

Paris, May 21.

American films came in for some rough handling at the current convention of the Federation of Women's Clubs in Europe, held at the American Women's Club here.

Mrs. F. von Treschow, wife of the U. S. Consul General at Zagreb, Jungoslavia, complained to the others assembled that the Continent is being flooded with pictures that give a wrong impression of the United States.

Chi Mayor Eases News Censorship On Merchants; Expo Intervention

, May 21.

icture companies and Mayor Kelly have their dispute over the censorshi of newsreels with the mayor easing up on the slicing of the reels by censorship supervision in view of the squawks for freedom of the press.

Newsreel question was brought to a head by the leading Chicago merchants and the World's Fair offici both groups asking the mayor to co-operate with the picture companies in the matter of newsreel censorship. World's Fair was particularly interested in the question in view of the tremendous co-operation the Fair drew from the newsreel outfits in 1933.

M-G Gives Each Supe One Pic to Combat Indies on Dual Bills

Just Asking

They were discussing the office layout of the Rockefeller quarters on the 56th floor of the RCA building Radio City. Among those present was John D. Rockefeller, 3d, son of John D., Jr., who spends much time in connection with the family investment in the R.C. Music Hall.

It was suggested that the reception room be 'impressive.'

'Whom are we trying to impress?' asked John D., 3d.

Hollywood, May 21.

Metro, in setting tentatively 10 pictures each to be made for less than half the usual cost, has notified each supervisor to find one yarn and turn in a film as near the $100,000 mark as possible. Metro plans to be able to compete on the lower sides of dual bills with independents.

Most of the material forming the basis of the cut-rate productions are to be remakes of former silents, thus saving an original yarn buy.

First two yarns chosen didn't work, however. 'Excess Baggage' was started for the bargain route, but was discarded after it was decided that the new theme for the stage play, a radio station, was currently too common in pictures.

Other one, 'Four Walls,' reached the final script stage only to have the execs figure that the yarn offered bigger possibilities.

WANGER QUITS MG TO PROD. INDIES

Hollywood, May 21.

Walter Wanger obtained his release as producer from Louis B. Mayer and leaves for New York Wednesday (23) after setting himself in as an indie pic maker. In New York he plans to confer with his attorney, Nathan Burkan, on the indie project. End of this week he intends to sail to Europe to negotiate for stories and players now employed in London pictures.

Plans returning to Hollywood around Aug. 15 to put his organization into operation to make pix for a major release.

Wanger made seven films during the two years he was at Metro. He previously was at Columbia for a year. He was an exec at Par for 10 years.

Wanger has closed negotiations with Gardin Layton, in London, for rights to his novel 'There Goes the Groom.' Wanger also obtained a 60-day option on 'Sir Humphrey,' by Austin Murdock.

Production will be either in New York or on the Coast.

Barney Glazner Does 6 Under New Par Pact

Hollywood, May 21.

With a month to go on his current associate producer contract, Barney Glazer draws a new pact from Paramount to start at the expiration of the present one.

New agreement is for a year, calling for the supervision of a minimum of six pictures during that term.

COL. PIX'S 9-MONTH NET EXCEEDS ALL OF '32-'33

Unofficial accounts have Columbia Pictures' earnings for the first nine months of the current fiscal year exceeding the 12 months' net of the company for 1933. Company on Friday (18) declared a 25c quarterly dividend, first since fall of 1931, plus a 5% stock dividend payable semi-annually. Company's earnings in 1933 were handed around $750,000.

That 25c dividend is payable on 167,885 shares of common stock on July 2, to holders of record June 15. Stock dividend payable Aug. 2.

COOPER WILL DO 2 FOR RADIO

Hollywood, May 21.

Merian C. Cooper late Saturday (19) signed a deal whereby he will make two pictures for Radio next season. Both are to be specials, the first to be 'Last Days of Pompeii.' At the same time Cooper abdicated his position as vice-president in charge of production and relinquished all claims to a participation in the profits on the entire studio output.

Studio heads wanted Cooper to make four this year and eight for '35-'36, but he declined to commit himself to more than the duo.

Cooper sailed for Hawaii yesterday (Sunday) to bring his family back, and then expects to make a trip to Italy for research and background material, putting the production into work about Sept. 1.

Deal for the two pictures is understood to be in the neighborhood of $50,000 plus participation in the profits.

UA'S LONDON FILMS' DEAL FOR 16 PICTURES

Steven Pallos, general sales manager of London Films, in New York over the week-end, concluded a new deal for his company with United Artists for 16 pictures. Deal also gives London definite entry into the United Artists family as a distinct and separate production unit with complete UA unit privileges.

Terms of the deal permit London Films to pick its own films for production and exercise its own judgment on stars and other talent. United Artists agrees to distribute all the pictures thus produced throughout the world, with the exception of Canada, where London has a distributing deal with Regal Films.

London Films is now in active production in London on 'Exit Don Juan', starring Douglas Fairbanks. Picture will be completed in about three weeks, with 'The Scarlet Pimpernel' to follow.

London Films is a separate corporation, UA having no actual financial interest in it. Stock is owned by Alexander Korda, company's active head; Pallos, one of its organizers, Douglas Fairbanks, Charles Laughton and Ladislaw Biro. Joseph M. Schenck has no stock interest in the company.

Immediately on completion of the terms, Pallos left Sunday (30) for Washington, where he will spend a few days before going on to Canada for confabs with the Canadian distributors of his pix.

Amusement Stocks Stage Late Rally In Dullest Market Week of Year

Market crawled to new low in volume today (Monday), when only 380,000 changed hands. Smallest volume in 10 years. Eastman Kodak registered new high at 96½, up 2¼ points, on news that company had won patent suit in U. S. Supreme Court. Case was that of Eastman Kodak against Gray. Radio common and Preferred B shares slightly higher on report that Radio Corp. of America had won its patent case in U. S. Supreme Court. Litigation was between Radio Corp. and Radio Engineering Laboratories over validity of patents covering oscillating audion and feed back circuit devices. Courts previously upheld De Forest patents.

Whole market executed an about face last Thursday (17) on short covering and latest silver news from Washington front, thereby halting further decline and enabling numerous issues to close the week with gains. Amusement stocks were not backward in reversing the trend and, aided late in week by favorable news, made an excellent recovery. However, most issues of this group had not dropped off as badly as many industrials and did not have far to come back.

Dow-Jones Industrial averages definitely penetrated the 90-92 level on Monday (14) when averages touched 89.17 before snapping back. Industrial averages, largely as a result of a rally on Thursday, closed Saturday (19) at 95.13, up 2.91 points from previous Saturday. VARIETY'S unweighted averages for amusement group were up 1.29 points from previous Saturday, 12 representative issues in group finishing at 21.87. Group never dropped below last week's low mark and managed later in week to hit 22.50. Only discouraging factor was big drop in volume as compared with other weeks, but this was true of whole market. In fact, it proved to be dullest week thus far this year. Less than 300,000 shares were traded Saturday.

Although wheat and other grains showed strength most of week, stock market had virtually only one cheerful day—Thursday. News that Roosevelt had given in partially to silverites in Congress was met with considerable indifference at start of Thursday's market. Later in day, with silver and smelting issues leading way, whole market became active on upside. Considerable short covering aided bullish sentiment. Many had considered market was overdue for a sharp technical rally and short traders were quick to realize this fact and cover. Numerous long traders had been run out of the smelting stocks Wednesday, and it was easy to boost these the following day when more definite silver news came from Washington. Biggest net gain was made by U. S. Smelting, which ran

(Continued on page 21)

Yesterday's Prices

Sales		High.	Low.	Last	Net chge
500	Col. Pict.	30¼	29	30	+1¾
100	Col. Film.	3⅞	3⅞	3⅞	
1,800	East. K...	96½	94½	96½	
3,600	Gen. Elec..	20⅝	19⅞	20¼	+ ¼
1,500	Loew's ...	31½	30½	31½	+ ⅝
900	Par cfts...	4¼	4⅛	4¼	— ⅛
3,000	RCA	7⅞	7½	7⅞	+ ⅜
400	RKO	2⅞	2⅞	2⅞	
2,300	W. B.....	6	5⅝	6	

BONDS

$1,000	Loew's ...	100	100	100	
7,000	P-F-L	51	50½	50¾	— ⅜
4,000	Do cfts..	40	40	40	+ ⅝
12,000	Par-Pub	51	50½	50½	—1½
15,000	W. B.....	58⅜	58⅜	58⅜	— ¼

CURB

1,400	Tech.	0⅝	0¼	0⅝	+ ⅛

WB'S REGIONAL SALES CONCLAVES; 60 FOR '35

A total of 60 features and 130 shorts is the Warner Bros. schedule for 1934-'35 to be announced concurrent with several regional sales conventions, decided on in preference to one large conclave as in previous years.

Regional meets will probably be followed by a country-wide series of trade showings at exchange points for exhibitors, a policy adopted last year. Quite likely WB each year will hold two such trade showings for buyers and exhibitors, one in the early fall when new winter product is ready, another in the spring for later releases.

First of the series of sales conventions to be held for Warner people only will be in Montreal May 28 and 29, second at Atlantic City, June 4 and 5. Dates for similar meets in the west and south will be set by Grad Sears on his return from Chicago.

Sales policies will be formulated at the regionals, including whether WB again is to insist on percentage contracts only and an admission minimum of 15c. Believed that both these departures will be continued.

More Than 50% of 90G C. A. Fees Not Yet Paid

With over half of the $90,000 exhibitor assessments due in the first half of 1934 unpaid Monday (21) (the deadline set by the NRA) the Code Authority of the Motion Picture Industry this week is taking steps to haul delinquents on the carpets of grievance boards throughout the country.

Boards are being instructed to investigate some 3,500 theatres which so far have failed to do their bit. Of these several hundred have already complained to the C. A. about unfair classification on the assessment role.

At the same time the C. A. has decided to allocate charges among all producers and distributors on a flat basis, rather than a percentage of the gross done by each.

Schlaiffer's Duties at UA Will Be Divided

United Artists will appoint no successor to L. J. Schlaiffer for the time being at least. Schlaiffer's duties as divisional sales chief under Al Lichtman will be divided at the home office.

Schlaiffer stepped out of UA last week. He joined the company about a year ago when J. R. Grainger went into U as general sales manager, succeeding him there.

GABE YORKE TO H.O.

Westwood, May 21.

Gabe Yorke leaves tomorrow (Tuesday) for New York.

Will attend the Fox convention opening May 30.

LOUIS COHEN EAST

Hollywood, May 21.

Louis N. Cohen, Fanchon & Marco realty head, accompanied by his brother, Harry, suddenly left for New York Friday night (18).

MULL FOX STORIES

Hollywood, May 21.

Julian Johnson has left for New York to confab with home office execs on the stories for the new year at Fox.

No Gang Stuff

Culver City, May 21.

Metro has optioned 'Hide-Out,' story dealing with reformation of a gangster, but picture will be minus any of usual gang film stuff. Robert Montgomery, who stars, has been summoned from his eastern farm.

W. S. Van Dyke directs the yarn, which is by Maurl Grashin.

Lou Sagal Remains Poli-N. E. Operator For Loew; Shaw Asst.

New Haven, May

Report that Lou Sagal would be out of Poli with Loew's assumption of operating control of the New England circuit is contrary to Loew's intentions. No shakeup is in the offing or intended. Sagal remains as general manager. Loew's officially assumed operation last week.

N. L. Nathanson, of Canada and A. C. Blumenthal are financial partners of Loew's in Fox-N. E. Under the Fox-N. E. operating control of Poli's, the former firm guarantees 5% interest on the first mortgage bonds on the Poli theatres. First mortgage amounts roughly to around $6,900,000. Interest on second mortgage of about the same amount will be paid as earned.

It was this position as guarantor that impelled Loew's mostly to assume operation presently rather than wait until the fall, as was first planned, according to accounts. S. Z. Poli holds a majority of the bonds. He stays in the picture together with Sagal, who mostly represents Poli. Gene Rodney, assistant executive of the circuit under Sagal, will probably leave the organization.

Harry Shaw is assistant general manager under Sagal. A. J. Vanni, nephew of Poli, continues in charge of booking, and Earle Wright, present house manager of local Poli's, will head circuit publicity. New manager of Poli's so far not picked.

CHAS. R. ROGERS LIKELY REMAINS PAR PRODUCER

Hollywood, May 21.

Charles R. Rogers has been given an extension of time on his Paramount contract to clean up cutting of two pictures and other details before winding up his present Par deal. Contract otherwise would have been over tomorrow (Tuesday). Likely Rogers will prolong his stay at Par.

He leaves around June 15 for New York by way of the canal for a vacation and to talk over his next production spot, which is not set.

Rogers completed nine features in the past year. 'Here Comes the Groom' and 'The Great Flirtation' are the last two, now being edited.

Warblers Vs. Rosy

Hollywood, May 21.

Singers Guild of Hollywood and vicinity has sent a petition to President Roosevelt urging dismissal of Sol A. Rosenblatt, as Divisional Administrator of the picture code.

Singers charge Rosenblatt has been unfair in his dealing with them and that he is incompetent to fill the position.

Dunlop's Year Up

After spending a year on the Coast in the interests of the Paramount trustees, John A. Dunlop returned to New York, Friday (18). He's from the law firm of Root, Clark, Buckner & Ballantine.

Dunlop went west shortly after Par's bankruptcy, principally to straighten the badly tangled situation between Fox-West Coast and Par as concerned seven Pacific Coast Par houses under lease to F-WC.

Monogram's Convention

Cincinnati, May 21.

Monogram Pictures will convention here June 1-2. Huddles and a banquet will be held in the Netherland Plaza.

William Onie and Chick Weinberg, of the local Mono exchange, in charge.

Industry's Rebuttal to Darrow

Major filmdom this week has an answer for each of the 10 points credited as being urged by Clarence Darrow to reform the industry's Blue Eagle.

There is some justification, the majors concede, for Darrow's recommendation deleting hook-up of shorts and features in sales policies. Majors, however, strongly contest the point holding that distributors are within their rights on the matter of dictating admissions in leasing.

They inform Darrow that his fourth point is well taken; that there is no ban against double-featuring in the code as it is now written.

The indies are complaining about major domination and yet they would dominate the boards themselves. The power, in order to be justly distributed, should be evenly distributed. Such is the reply to point five, which would reorganize grievance and zoning boards and place the indies in control.

It's just none of their business; it's strictly the distributors right. That's how point six is answered. This would outlaw distribution rights to specify playdates for films leased on percentage deals.

'That demand is pure anarchy,' major spokesmen reply to point seven, which would lift the time limit for filing complaints. Time is the very life of the business, they hold, because it denotes the run and is consequently the picture's biggest asset.

On the matter of opening code privileges to all, whether they have signed the Eagle or not, majors take the position that such is strictly up to the NRA.

Block booking is next in line. The majors hold that if any one can present a system to supplant the block they will listen gladly. Darrow would have a commission formulate a substitute.

There is no open comment on the tenth point, which is reported to deal with the removal of Sol Rosenblatt as administrator. Film leaders feel there is no need for comment, that Rosey's record speaks for itself.

1st Runs on Broadway

(Subject to Change)

Week May 25

Paramount—'Little Miss Marker' (Par) (2d week).
Capitol—'Sadie McKee' (MG) (2d week).
Strand—'Upper World' (WB) (23).
Rialto — 'Hollywood' (MG) (24).
Roxy—'Now I'll Tell' (Fox).
Music Hall—'Where Sinners Meet' (RKO) (24).
Rivoli—'Murder at the Vanities' (Par) (2d week).

Week June 1

Paramount — 'Many Happy Returns' (Par).
Capitol—'Viva Villa' (MG).
Strand—'The Key' (WB) (29).
Rialto — 'Hollywood Party' (MG) (2d week).
Roxy—'Now I'll Tell' (Fox) (2d week).
Music Hall—'Little Man, What Now?' (U) (31).
Rivoli—'Sorrel and Son' (UA).

$2 Pictures

'House of Rothschild' (United Artists) Astor (11th week).

HARRY J. BROWN'S 1ST AT WB, 'CAPT. BLOOD'

Hollywood, May 21.

Harry Joe Brown wound up seven years as an associate in film production with Charles R. Rogers and departed yesterday (Sunday) for Honolulu on five weeks' vacation. He reports July 2 at Warners to assume a producer job.

First picture for Brown at Warners is to be 'Captain Blood,' pirate story, in which studio will spot a cluster of stars. Brown took along a lot of material to read while in Honolulu.

Sally Eilers (Mrs. Brown) and Mr. and Mrs. Milton Bren are accompanying him. Other picture people on the boat are Merian C. Cooper, Mr. and Mrs. Hobart Henley, Rosika Dolly and Irving Netcher.

Crawford Treats for Lew Brown at Paramount

Bobby Crawford, prez of DeSylva, Brown & Henderson, music pub firm, heads for the Coast Tuesday (22) on a film deal in behalf of Lew Brown.

Brown may land on the Paramount lot as a musical unit filmer.

New Coast Contracts

Walter Kingsford heads for Hollywood June 18 to report at Paramount under a term contract. He starts in 'Pursuit of Happiness,' recreating his original stage role.

Kingsford was signed through the Bestry - Meyers - Romm - Scheuing agency. Same agency has also placed Robert Allen and James Blakely with Columbia starting June 1.

N. Y. to L. A.

Benjamin F. Holtzman.
Hy Daab.
Alex and Peggy Oumansky.
Mr. and Mrs. William Raynor.
Harry Cohn.
Jack Benny.
Mary Livingstone.
Arthur S. Lyons.
Jean Sargent.
Frank Parker.
Bert Wheeler.
Bobby Crawford.
Sid Skolsky.
Harry Revel.
Mack Gordon.

L. A. to N. Y.

George K. Bacheller.
Maury Cohen.
Joe Schnitzer.
Julian Johnson.
Sam Harrison.
Walter Wanger.
Gabe Yorke.
S. R. Kent.
Louis N. Cohen.
Harry Cohen.
Charlie Judels.

WB B'klyn Studio Starts Again; Added Manpower

With Sam Sachs again in charge of Warners' Brooklyn Vitaphone studio, several new contracts were issued last week, including the signing of Lloyd French as director. French formerly directed comedies for Radio on the Coast. He starts at Warners with the first of a series of seven Ben Blue two-reelers.

Writers added are Justin Herman and Royal King Cole and a songwriting team, Sanford Green and Jack Manus.

RKO R'C'V'R'S REPORT

Slated for Filing Today (Tuesday) —Affiliates' Net Profits

Irving Trust, as receiver for RKO, was to have filed its report with the Federal Court today (Tuesday). Report comes after RKO already has reported net earnings for the first quarter of the current fiscal year of more than $400,000 and Keith-Albee-Orpheum and the B. F. Keith company aggregately have reported around $268,000 net for the quarter ended March 31, 1934. Latter figures are before federal income tax provisions. The receivers' report will show certain economies in overhead achieved during the past year, mostly in the conducting of the RKO Service Corp.

Metro's 'Sixteen'

London, May 12.

Metro has purchased the picture rights to 'Sixteen,' drama now current at the Criterion, paying $20,000 for the screen privilege.

Piece was originally produced for a fortnight at the Embassy, after which Alban B. Limpus brought it to the Criterion.

LAEMMLE EAST ON SALES

Hollywood, May 21.

Carl Laemmle leaves for New York next Friday (25) for sales confab accompanied by Joe Weil and Jack Ross.

DARROW'S ATTACK; NRA REBUTTALS

WHAT DARROW WANTS, ROSY RAZZES

Washington, May 21.

Principal recommendations of the Darrow report involve:

1. Setting up a new Code Authority with equal representation for majors, indies and the public.

2. Formulation of a new system of film distribution to supplant block booking and to provide 'the right to buy.' A commission of industry members would be appointed to accomplish this objective.

Elimination of trade practice clauses giving producers and distributors control over the manner in which their films are displayed.

4. Complete changes in composition of both Clearance-and-Zoning and Grievance boards to give indies topheavy majorities and domination of all activities.

Considering the Darrow recommendations on their 'merits,' Rosenblatt concluded the findings are based on:

1. Flagrant misinterpretations of the provisions of the code.

2. False, unsworn statements of a few discredited complaining witnesses.

3. Misstatement and deliberate evasion of rulings made by the courts.

4. Bias and prejudice of the boards' members resulting from an ex parte hearing or from preconceived notions.

5. Sympathy for the 'chiseler' and 'kicker' who for selfish reasons seeks to destroy the National Recovery Program.

6. Anticipated fears and forebodings actually disproven by past and present conduct.

7. Ludicrous counter-proposals which are completely oblivious to the reality of the situation.

'Small Group of Kickers'

Contrasting attention to industry matters paid by the NRA and the NRRB, Rosy observed that conclusions of the Darrow report were founded on 'ex parte presentation by a small minority of kickers' and the evidence consisted of statements by 'a few discredited and disgruntled witnesses, some of whom have been found guilty by the Supreme Court of New York of being violators of the code provisions with respect to labor, and who, it will be demonstrated later, brazenly misstated facts.'

'Flagrant misstatements of fact were anxiously devoured by the Review Board, ex parte accusations were accepted as the solemn truth despite volumes of testimony at hand to disprove them. Prejudice and factionalism were poured into the ears of the board and were accepted in lieu of the impartial findings of months of investigation made by the National Recovery Administration,' Rosenblatt informed Johnson.

What NRRB No Like

Washington, May 21.

Trade practice provisions held objectionable by Darrow Board of Reviewer include:

1. Specified play-date clause.
2. Forcing of shorts.
3. Fixed admission prices.
4. Provision permitting exhibitors to outlaw double features.
5. Cancellation percentage allowance.

Specific changes were urged to correct each of these situations.

Contending that evidence shows that certain exhibs have been compelled to buy so many shorts they cannot use them, the Review Board held that the clause permitting distributors to require theatre operators to buy a certain proportion of short subjects and newsreels in order to obtain features is a hardship on producers of shorts as well as exhibs. Recommending deletion of the present article on this subject, the report suggested adoption of an amendment specifying that 'no distributor shall require as a condition of entering into a contract for the licensing of the exhibition of motion pictures that the exhibitor contract also for the licensing of short subjects and newsreels.'

Charging the board with being ignorant of weeks of negotiation on this feature of the document, Rosenblatt replied that the clause 'was a concession wrung from the distributors and producers who insisted that they had the right to sell their product as they saw fit in accordance with their individual sales judgment,' and declared that the present provision 'affords relief which even the courts have been unable to give.'

Washington, May 21.

Complete overhauling of the film code and transfer of amusement pacts from the jurisdiction of Divisional Administrator Sol A. Rosenblatt are demanded and bitterly opposed in the cat-and-dog fight over alleged NRA encouragement of monopolies, President Roosevelt revealed Sunday night (20) by publishing the long-awaited Clarence Darrow report and a sizzling response from the NRA.

With the Roosevelt Administration torn by almost unprecedented factional warfare over economic and political policies, the fate of the film pact remains in grave doubt. Recovery Administrator Johnson has expressed complete confidence in Rosenblatt, however, and denounced Darrow's attacks on the film pact authors. Rosy will continue to supervise administration of the picture agreement, Johnson announced Friday (18).

Unrivaled bitterness, reaching the point of libel and slander on occasions, has been provoked by Darrow's National Recovery Review Board's efforts to solve the problem of the 'little fellow' and prevent monopolies and oppression under NRA trade agreements. The famed Darrow report, which President Roosevelt first tried to pigeonhole and then to censor, saw daylight in full text yesterday, accompanied by replies from the caustic pens of Johnson, Rosenblatt and NRA Counsel Donald R. Richberg.

Calling for socialization of all American industry as the only means of correcting evils of competition under the profit system, the Darrow report insists upon immediate scrapping of the entire NRA and repudiation of the fundamental policies espoused by President Roosevelt. The Review Board's suggestions brought from Johnson a blistering declaration that acceptance of the report on the means to prevent monopolies and oppression of small business would require the American people to embrace either Communism or Fascism.

ATTACK ROSY, RICHBERG CHAMPIONS DEPUTY ADM.

By far the most heated attack unloosed by the Darrow outfit was directed at Rosenblatt and the picture code, but also the most vigorous counter-attack came from Rosy with the complete support of Johnson and Richberg.

Opening the general discussion of the film agreement, the Darrow board charged that:

'Monopolistic practices in this industry are bold and aggressive and its small enterprises are cruelly oppressed.'

The principal point still at issue concerns the Review Board tactics which were fiercely denounced by all NRA executives and also were bitterly assailed by John F. Sinclair, Review Board member, who submitted a minority report and offered President Roosevelt his resignation in protest against t') one-sided investigations on which the report was based.

'The Code of Fair Competition for the Motion Picture Industry as approved on Nov. 27, 1933, is designed to eliminate and oppress small enterprises engaged in the motion picture industry and tends to discriminate against them. The code, as at present drawn, is designed to promote a monopoly in the motion picture industry in behalf of the large producers and distributors,' the Darrow report informed the President.

'The code is of incalculable benefit to the small enterprises of the industry and affords great relief from the monopolistic effects of the copyright laws and other property rights which give legal advantages of an oppressive character to large enterprises, which they are required under the code to forego to a considerable extent,' retorted the NRA in a statement prepared by Counsel Donald R. Richberg.

Chief items in controversy between the NRA and the NRRB are:

1. Composition o. the Code Authority and subsidiary boards; administration of the code.
2. Trade practice provisions.
3. Block booking and the right to buy.

DARROW BOARD WOULD PLACE INDIES ON TOP

Amendments stipulated by the Reviewers to prevent major domination would have the effect of entirely changing the balance of power and putting independent exhibitors in the driver's seat. Overhauling of the Code Authority and both Grievance and Clearance-and-Zoning Boards, as well as sweeping changes in trade practice clauses, is urged to equalize economic strength of the two factions.

The question of Rosenblatt's fitness to supervise the film code brought almost libelous expressions from both the NRRB and the NRA, with the Divisional Administrator writing an exhaustive defense of his position and launching a vitriolic counter-attack on his critics in both the industry and the Darrow organization.

'Because of the defiance by the Deputy Administrator of this board and because of testimony to the effect that he is prejudiced against independent producers, distributors and exhibitors in the industry, this board recommends that the Deputy Administrator in charge of the Motion Picture Code be removed from all connection with the Motion Picture Code and another Deputy Administrator appointed,' wrote the Darrow board.

GEN. JOHNSON ENDORSES ROSY AS 'PUBLIC-SPIRITED'

Whereupon Gen. Hugh S. Johnson shot back that the Review Board 'impugns the motives of the Divisional Administrator in the Motion Picture Code because he formerly worked for an attorney who has clients in that field and it asks his removal. Nobody here has rendered more public-spirited, disinterested and intelligent service than this Divisional Administrator,' stated Johnson.

'There was no defiance and there is no prejudice. The report, even after distorting the minutes before it, was unable to offer a word of justification in support of its charges. It is vacuous, unfair, biased and prejudiced, and does not even make a pretense that its conclusion was arrived at upon any facts,' retorted Rosenblatt.

Almost the same intensity of feeling was reflected in charges and defenses written about the Code Authority by the two disputing parties. Darrow assailed the C.A. as not concerned about the indies; Rosy replied that actions speak louder than words.

Probably the most sweeping recommendation submitted to President Roosevelt by the Review Board pertains to block booking, a subject on which the Darrow crowd admits it entertains 'definite ideas.' The Reviewers, basing their legal stand on testimony submitted by Abram F. Myers of Allied to the effect that this practice has been condemned by Federal courts on various occasions, declare that protests against the system appear to 'have merit.'

A special investigation of distribution problems and preparation of amendments to the code solving this problem are urged by the Darrow board. Noting that 'the active co-operation of the industry as a whole is necessary to the correction' of the asserted evil, the Reviewers propose a code amendment setting up a committee of nine industry members to investigate the matter and report not later than Aug. 1.

This commission, financed by the Code Authority, would include two producers and two distributors and four independent theatre owners. The producer-distributor members would be picked by major members of the C. A. and the indie representatives by unaffiliated C. A. members, with the proviso that if the latter group cannot reach a unanimous agreement the indie commission posts shall be filled by Clarence Darrow. The eight industry members would elect a ninth to serve as chairman, with the Chairman of the Federal Trade Commission authorized to make the selection in case of a deadlock.

'The said committee shall study the questions of the right to buy films in free and open competition, and block booking, and shall submit a report to the Code Authority and the President of the United States suggesting provisions to be included in the code governing these two questions,' the Darrow-sponsored amendment stipulates.

Failure of the committee to make up its mind by Aug. 1 would result automatically in insertion in the code of articles declaring 'it shall be an unfair method of competition to deny to any exhibitor the right to buy in free and open competition whatever run or runs of pictures he requires'; and specifying that 'no distributor shall require as a condition of entering into a contract for the licensing of feature motion pictures that the exhibitor shall contract for or lease any feature pictures as a condition to the opportunity to lease all or a portion of the remaining feature pictures produced or distributed by said producer or distributor during any stated period of time.'

Remarking ironically that in the short time the Reviewers listened to 'a one-sided complaint,' they reached conclusions not only on contents of the code but matters omitted from the pact, Rosy sailed into this complicated scheme with the explanation that 'The omission of these subjects from the code was the result of careful consultation with the legal division of the National Recovery Administration and upon the advice of the Division of Economic Research and Planning.'

REVIEW BOARD IGNORANT BLOCK BOOKING IS LEGAL

The Divisional Administrator also pointed out that the Review Board had 'benignedly ignored' the decision of the Circuit Court of Appeals for the second circuit in the case of Federal Trade Commission vs. Paramount, in which the practice of block booking was held to be a fair means of competition.

Emphasis was laid by both Rosy and Richberg on the scant attention given to intricate industry matters by the Darrow organization and the one-sided nature of testimony, and the NRA officials sternly condemned the Review Board's rejection of an exhaustive and convincing brief filed by seven major producers in which not only complaints but also the code and the history of block booking were thoroughly discussed and analyzed.

The code was promulgated following 1,200 hours of work in drafting, conferring, studying and revising proposals, and the hearing of 206 witnesses, the NRA execs emphasized, while the Review Board report was based on unsworn testimony of only 21 of 7,500 theatre operators and followed but 14 hours and 20 minutes of investigation into industry matters.

'The board acted solely on the basis of a disorderly mess of unsworn and largely false testimony of a few malcontents (many of them discredited by previously illegal practices), covering only eight out of 288 subdivisions of the code,' Richberg snorted, 'and arrived at sweeping conclusions upon the entire code founded on obvious ignorance of the code, of the industry, and the law. The detailed analysis of the board's action shows conclusively that the investigation was carried on with utter disregard for fair play and that the conclusions of the board are unworthy of the slightest consideration.'

The Rosenblatt comments along this line were even more bitter as the Divisional Administrator backed up his accusation that the findings are unwarranted, unjust and ignorant. Breaking up the Reviewers' comments into three categories, Rosy denounced the findings as 'unsupported by any factual basis,' 'unscientific, inaccurate, unfair and inequitable,' 'unsupported by a scintilla of evidence,' based on flagrant misconceptions' and resulting from 'slanderous attacks.'

Rejection by the Reviewers of a brief filed by the seven major producers drew acid denunciation from both Rosy and Richberg. Meanwhile industry observers here charged Darrow and Counsel Lowell Mason with double-crossing the Code Authority, pointing out that permission to file a brief instead of

(Continued on page 8)

DON'T REGARD ROSY OUSTER SERIOUSLY

If the Darrow report doesn't do anything else it is likely to precipitate a Congressional investigation of the entire NRA during the summer. This was an opinion of Government aides also reflected in major film parts Monday (21).

Washington contacts of the business over the week-end termed it 'a nine day wonder' and predicted that by the end of the week the report will either be pigeon-holed or be flaunted around as new political fodder by Senators Nye and Borah, among others.

General Johnson at the same time was being privately chided by some of the more active picture minds which felt that the Eagle Man would have made a better job of his reply had he taken the suave and time-will-tell path.

For Rosenblatt, however, there was none in major ranks who believed he is set for an ouster. And those who consider themselves close to the Divisional Administrator are certain he won't resign as long as there is any firing.

89.5% of Pic Code Favors Indies, Sez Rosenblatt

Washington, May 21.

Defending his brain child in a sizzling 67-page analysis of the Darrow board findings, Rosy sailed into the Reviewers with the assertion that: 'If the report is intended to be a conclusion based on testimony and findings of fact, it can easily be demonstrated that it is wholly unwarranted, unjust, prejudiced, and ignorantly contrived. . . . Is the labor and wisdom of months of efforts to be upset by such undigested, hasty, one-sided, and ill-considered opinions?'

Answering the Darrow board's generalized accusation that the code benefits principally major industry interests, Rosenblatt cited statistics showing the origin of important provisions and analyzed in detail the effect of every disputed clause. The NRA exec replied that 'an exhaustive, scientific, and accurate analysis of the code, as contrasted with the hop, skip and jump method of the National Recovery Review Board,' demonstrates that:

Of 45 parts of the code, 26 were for the benefit of indies and 25 grant entirely new rights. Excluding general provisions, 89.5% of all portions were for the benefit of unaffiliated exhibitors, distributors and producers, and 99% of these provisions gave new privileges to independent interests.

'The provisions of this code assure to small enterprises that which the National Industrial Recovery Act was designed to obtain for them,' Rosenblatt answered confidently.

Nye Knees Rosy

Washington, May 21.

Clarence Darrow, promising to spend a full day discussing the NRA situation on the floor, Senator Nye today jumped on Deputy Commissioner Sol A. Rosenblatt and asked for immediate publication of comments of the Trade Commission and Dept. of Justice on the Darrow report.

'I have not completely digested the report but if the NRA response written by Mr. Rosenblatt on the moving picture code is a reflection of the general response then that response must be a masterpiece of evasion and confusion,' exclaimed Nye.

Darrow Attack on NRA

(Continued from page 7)

appearing personally had been given Harold S. Bareford, Warner counsel and C. . ambassador.

Admitting receipt of the brief, the Reviewers made no objection to the fact that the majors' reply was submitted after hearings concluded, but threw out the document on the ground that it 'attempts to discredit the testimony of these various independent exhibitors and purports to set forth f cts showing that their testimony before this Board was misleading and false. . . . In view of the fact that the major producers-distributors knew of the hearing before this Board and could have appeared and testified in defense of the Code had they so desired, this Board does not believe that the brief filed by these seven producers-distributors should be given serious consideration, particularly in view of the nature of many of the statements.'

While Rosenblatt hurried to assert that the Darrow organization, 'in violation of its arrangement and despite the incontrovertible factual exposure of the complaints' 'testimony' contemptuously ignored the very evidence which would make its findings impossible,' Richberg cited the instance as typical of the Reviewers' l . b an . closed minds.

'The refusal of the Board even to receive correct information is shown in its rejection of the brief filed by seven producing-distributing companies,' the NRA legal chief said. 'The Board specifically agreed to the presentation of testimony through this brief—since all other testimony was unsworn—and then disregarded it on the announced basis that since these major producers-distributors 'could have appeared and testified' their brief should not be given serious consideration. Thus by giving no attention to the vast files of information of the NRA, or the principal testimony offered in support of the code, and by refusing to listen to the exceptionally well-informed Deputy Administrator the Board was able to arrive at findings contrary to fact and conclusions contrary to any intelligent opinion,' Richberg charged.

SCORES MYERS AND BRANDT AS 'PROFESSIONAL OBJECTORS'

Declaring that the complainants were repudiated by the overwhelming majority of indies who accepted the code, Rosy lashed out particularly at Myers and Harry Brandt, president of the Independent Theatre Own. s Association of New York, in analyzing the testimony and answeri . r personal attacks. The code supervisor pointed out that 8,950 written acceptances have been received and that 74% of the signers are indie exhibs.

'Every industry has its raucous outer fringe of professional objectors who thrive on contest and publicity; who obtain professional jobs to lead the 'opposition' and who detest the codes which render useless such parasites,' Rosy asserted. 'With the exception of two or three, all of the exhibitor witnesses who testified have over a period of many years appeared as witnesses time and again before Congressional committees, courts of law, and other forums to testify that due to the 'oppression' of large producers and distributors the death-knell of the independent exhibitor was a. hand.'

Urging several minor alterations, the Reviewers pressed for at least 15 major revisions which would completely upset the industry and counteract all that has been done toward bringing stability. These revisions were urged with the contention that 'if the code is not changed in many parts, the small independent theatre owner and operator in this country will be either forced out of business entirely, or his business will be so dominated and controlled by the large producers, distributors, and affiliated theatre owners that he will only be able to conduct his business in the way and manner prescribed and desired by these large interests.'

'The code is drawn so as to favor the large interests in the producing, distributing and exhibition branches of the industry, and under its provisions the independent producer, distributor and exhibitor—especially the latter—is entirely at the mercy of these interests,' the report stated.

The first and most important change—aside from the recommendation on block booking—relates to the composition of the Code Authority which, the Reviewers contended, is dominated by the majors and does no. afford adequate representation to indies. The report held that eight of the 10 codists are members of the major group or sympathetic toward large interests.

REVIEW BD. SCORES C. A., FAVORS GOVT. MEMBERS

Particular criticism was directed at the provision for appointng alternates, which the Reviewers complained makes the C.A. 'self perpetuating' and is 'unusual.' Such a provision, the report said, 'obviously should be eliminated,' and to accomplish this end a new Article II was suggested. This substitute provides that:

1. The C.A. should comprise 5 affiliated producers, distributors and exhibitors; 5 indies, and 5 Government representatives with voting privileges.

2. All members would be named by the President, who also would designate alternates.

3. Not more than two of the indies could be producers or distributors; none of them could be affiliated with the MPPDA; and no indie should be an officer, member, or representative 'of any trade . ciation supported in whole or in part by affiliated producers, distributors or theatres.'

4. All committees appointed by the codists should provide proportionate representation.

Authoring a complete defense of the C.A., Rosenblatt derided the proposed set-up and denounced the charge that only two of the five indie members are truly representative of their groups. He also ridiculed the complaint that the C.A. is a 'self-perpetuating body,' terming this criticism a 'catch-word accepted without understanding or discrimination' by the Review Board.

Charging the Reviewers with basing their complaint on 'anticipated treachery,' Rosy reviewed decisions of the codists to support his contention that all deliberations have been carried on impartially and that indies have been treated squarely.

'The Report fears evil where actual conduct reveals only good,' the Divisional Administrator commented. 'The Report anticipates dishonesty where actual conduct reveals honesty. The Report presumes that the personal interest of the members of the Code Authority will sway their honest judgment; the conduct of the members of the Code Authority conclusively demonstrates the opposite.'

F.D.R. OBJECTS TO GOV'T CONTROL OF BIZ—ROSY

Rosy also dismissed the recommendation that Government members should enjoy voting rights, remarking that the suggestion is contrary to NRA principles and opposed to President Roosevelt's repeated statements that he did not wish the Government to run business.

Power of grievance boards to direct distributors to boycott offending exhibitors was severely condemned by the Darrow group, who said that section 3, part 3, division E of the unfair trade practices article should be entirely stricken. The Report said that 'such a power . . . should not be given to any industry board, and certainly not to a board made of business competitors.'

Changes in the composition of both C-Z and Grievance boards were demanded in order to provide what the Reviewers believe to be fairer representation for indie exhibs. Giving the C-Z boards power to fix schedules by agreement, the Report said, establishes a practice which courts have held is a violation of the law when done in combination.

Maintaining that operation of C-Z boards is 'vital to independent exhibitors,' the Review Board proposed an amendment which it held would curb C.A. and major producer domination which exists at preseht. The new provision which is offered as a complete substitute for article IV, part 1, section 1, calls for election of members within each exchange territory and allocated places as follows: One affiliated and one independent distributor; one affiliated and on. independent first-run exhibitor; four independent subsequent-run exhibitors, and a Government member.

The board also recommended deletion of section 4, which is termed 'argumentative,' and which it said could be regarded as an attempt to influence decisions of C-Z boards. Remarking that 'it is to be assumed that the members of the boards will know what factors to consider in preparing their clearance and zoning schedules,' the Reviewers said, 'such instructions and argumentative material have no place in the code.'

A third change in this portion of the trade pact would make decisions of the boards final on the ground that the present appeal arrangement discriminates against indies who might be forced to appear before the C.A. and be confronted with new and additional evidence which would place complainants at a disadvantage.

These recommendations received no encouragement from Rosenblatt, who bluntly pointed out that the composition specified would be 'clearly inequitable' and that the amendment 'deliberately stacks the board against the seller.' Rosy said the suggestion that the C.A. should not appoint the members of the boards is 'ludicrous in the light of actual experience.'

The idea of eliminating the section setting up guides for decisions of the boards was termed 'trivial' by the Divisional Administrator, who was 'amused at the Review Board's sudden display of 'confidence in the ability, standing and experience' of the Clearance-Zoning members after criticizing their tendency to discriminate against small operators.

Recommended elimination of the clause permitting the C.A. to review decisions in zoning disputes also drew criticism from the code supervisor, who said the suggestion is 'hyper-technical and unsound.'

MATTER OF GRIEVANCE AND ZONING BOARDS

In the matter of grievance boards, the Review Board advocated that final decisions be rendered by these agencies instead of having cases certified to the Code Authority for disposition and called for changes in membership. The former revision was suggested with the idea that 'if the Code Authority is a body which is to pass on complaints, it would seem better to provide that such complaints be made direct,' while the latter alteration was urged in the interest of more adequate representation for indies.

Appointment of the grievance boards by the C.A. was termed 'improper,' while the allocation of positions was described as 'arbitrary and unfair' and tending to favor producers and distributors. Observing that under present conditions these boards probably would vote three-to-one against indies, the Reviewers advocated an amendment providing as follows:

1. Boards would be elected in each exchange territory. 2. Membership would include one representative, two indie exhibs, one affiliated operator, and one Government member.

Still another change in this portion of the code would result in elimination of section 5 of part 2, article VI, the paragraph which permits distributors to give preference in leasing to their affiliated exhibitors. This section was regarded as 'unfair to the independent exhibitor' and as preventing indies from complaining about action which adversely affects their interests.

Most of the board's suggestions concerning grievance boards were termed by Rosy as 'too trivial to be worthy of comment,' but the Deputy Administrator displayed considerable concern about the idea that 'a distributor has not the unequivocal right to license his own photoplays to any theatres operated by him.' Such a privilege, Rosy observed, 'has at all times been conceded by every member of the industry,' including exhibitors who were star witnesses at Review Board hearings.

A recommendation that the rules of evidence be followed and no new testimony be permitted at C. A. hearings on appealed decisions was nixed by the Divisional Administrator while Rosy also turned down a suggestion that privileges of codes be extended to all members of the industry regardless of their willingness to sign the pact.

'Is it oppressive to require that one who wishes the benefits of the code provisions should consent to it so that he may also undertake the obligations thereof?' Rosy inquired. 'If it is oppressive to deprive an exhibitor of the relief afforded by the code, how can it be argued that the code oppresses exhibitors?

'Those who execute the code are required to contribute financially to its operation, but those who do not need make no contribution. By what moral considerations does the report reach the conclusion that one should be able to escape contribution to the operation of the very machinery the advantages of which he seeks?

'It is revelatory of the report that it seeks to protect the shirker and the slacker and to aid him to get under the wire.'

BOARD'S ATTITUDE ON % PLAY DATES DEPRECATED

The usual argument was repeated by the Review Board on the subject of specified play-dates, the report condemning distributors for requiring 'percentages as high as 35% and 40%,' and expressing the opinion that 'this practice exacts an undue amount from the exhibitor' and 'takes the control of the operation of the theatre out of the hands of the theatre owner and puts it in the hands of the distributors.' The recommended amendment, a complete substitute for the existing code provision, stipulates that 'no distributor shall require any specific day or days of the week for the exhibition of specific pictures or class of pictures.'

Accusing the Reviewers of a 'flagrant misunderstanding,' Rosenblatt said the code clause at present is so plain that the board's misstatement suggests 'either deliberate misconception or gross negligence,' and said adequate relief is provided for oppressed exhibs. The Divisional Administrator added that 'none of the rights granted to the independent exhibitors by this provision . . existed prior' to the signing of the code.

Code clauses granting distributors the right to stipulate admission scales in negotiating contracts were condemned by the Reviewers and upheld by Rosy in another similar difference of opinion.

The Review Board demanded a substitute clause on the ground that 'no such provision should be in the code,' while Rosenblatt replied that 'for more than 10 years upon the demands of exhibitors there have been minimum admission prices in standard and other exhibition contracts . . the courts have held such clauses legal and not in violation of public policy.'

Citing testimony that many major distributors have been inserting by means of a rubber stamp a qualification that features covered by contracts are not to be shown as part of dual bills, the Review Board said the provision authorizing changes in the standard contract is 'entirely unfair both to the independent producers and distributors and to the independent exhibitors.' Such a practice, the Reviewers added, 'is another interference with the right of the exhibitor to operate his theatre as he thinks best to meet competition or the desires of his patrons. If the practice is one which is to the interest of the industry to eliminate, there should be a provision in the code to that effect.' The Board amendment would provide that 'such additional conditions or provisions shall not prohibit any exhibitor from contracting for the licensing of the exhibition at the same performance of any motion picture from any other distributor.'

Explaining reasons for the existing clause which provides for barring of duals when 60% of the exhibs in any territory agree, Rosy said that NRA experts felt the subject involved questions of individual sales policy and the code should not attempt to settle this controversy. The Divisional Administrator added that 'a distributor acting individually may have the right to determine when he licenses a picture that it shall not be exhibited with another on the same program' and observed that 'particularly is this true where there are percentage engagements and the distributor's picture may have cost $1,000,000 to produce, while the second feature on the program cost but $50,000 to produce.'

FAVOR 15% REJECTIONS, 10% NOT ENUF, SAYS R. B.

The 10% rejection privilege is not sufficiently great to protect exhibitors, the Reviewers said, asking the limit be placed at 15%. In this connection, the Darrow board referred to the code as stipulating that average rentals must be $350,000, a slip which brought ridicule from Rosy who remarked that if the Board had read the 'simple language' of the pact 'it could not have made the error of assuming that the average license fees for all pictures are more than a quarter of a million dollars.'

The present 10% provision was held by the Divisional Administrator to be a major concession to indie exhibs, and Rosy remarked that, 'There is no other industry in America which affords such an unequivocal and extraordinary right.' The code grants the greatest cancellation privilege ever afforded in the motion picture industry. 'This special relief was intended particularly for the small operator.'

Reference was made by the Reviewers, on the subject of Rosenblatt's fitness to administer the film code, to his former law partnership with Nathan Burkan, who is Columbia Pictures' counsel and director, and United Artists board member, but the Board failed to link this fact to Rosy's asserted prejudice against small businesses.

The Revi v Board implication was picked up, however, by the Divisional Administrator, who observed that 'Perhaps, according to the Board, mere association with a law office which represents among other things motion picture interests disqualifies an attorney from any position of trust.'

Relating his personal background, Rosy asserted that his law practice 'concerns itself to the largest extent with the protection and safeguarding of the rights of independent and unaffiliated exhibitors, distributors and producers, so far as any motion picture industr clients were concerned' and maintained that 'the Deputy Administrator, instead of being possibly prejudiced against the independent interests has undoubtedly been their protagonist.'

REVIEW ROSENBLATT VS. MYERS AND BRANDT FEUD

The standing feud between Rosenblatt and the Myers-Brandt faction was described in detail, including reference to the Allied campaign to 'deluge the White House' with telegrams protesting the code, and the conferences between the bolting independents and Col. R. W. Lea of the NRA which resulted in Lea's approval of Rosenblatt's work and decisions.

Using a remarkable array of invectives, Rosenblatt termed his industry critics 'hoodlums,' 'the wrecking crew,' 'obstructors,' as he blamed the attack on his personal integrity on 'a handful of so-called unaffiliated exhibitors and their counsel whose deliberate purpose it was to sabotage the code conferences. This same group constituted the complaining witnesses before the National Recovery Review Board.'

The NRA exec asserted that this 'defiant group' has fought the code at every turn and charged that 'one of its weapons was to slanderously impugn the honesty and sincerity of the Deputy Administrator.' He blamed the indie faction for spreading 'vicious rumors, wholly unsupported by even a shadow of suspicion' and accused them of 'mulcting' many innocent exhibs of large sums under the guise of soliciting contributions to finance a campaign to 'protect' exhibitors' interests.

'The National Recovery Review Board, listening to only one side and without any knowledge of the background of the controversy, found that the Deputy Administrator 'may be' prejudiced against independent exhibitors. The overwhelming number of independent exhibitors in this country think otherwise,' Rosy declared.

1st All-Indie Appeals

Only three cases were on the appeals docket of the Code Authority Monday (21) all from the same city, Baltimore. They are scheduled to be heard when the C.A. convenes May 30.

What has happened to all the cases reported throughout the country, especially in Chicago, no one attached to the Authority knows.

Indie versus Indie is the title of the three Baltimore cases; Cluster against the Leader theatre, and two complaints by the Gwynn against the Forrest. They will be the first all-indie cases to be heard by the C.A. charges so far involving indies against majors.

Mrs. Brokaw, C.A.

Washington, May 21.

Appointment of Mrs. Clara Boothe Brokaw, New York writer and editor of Vanity Fair, to the film code authority as Government member was made last week by Divisional Administrator Sol Rosenblatt.

Mrs. Brokaw is serving in the same capacity on the legit code authority.

Loop Stalls on Holdovers While Waiting for Fair; 'Stingaree' Tops Pace on 17G; 'Princess' a Weak 20G

Chicago, May 21.

That pre-Fair lull remains to hold down grosses here. People are staying away from the theatres generally, being too busy getting their own business in readiness for the Fair rush.

Second cue for slide is the trio of houses loaded with holdover pictures this week. McVickers continues with 'Viva Villa,' which picked up excellently after a slow start. Flick will stick a fortnight or more and then be replaced by 'Change of Heart.' 'Rothschild' will make it a full month at the United Artists, a hefty and profitable stay throughout. Roosevelt on Saturday (19) took over 'Manhattan Melodrama' from the Chicago, where it had cleaned up the best profit the house had seen in some weeks.

Showmen have two pictures to talk about this week, 'Stingaree' and '30-Day Princess,' but not for the same reason. 'Stingaree' is lifting the Palace to $17,000 and the Chicago is lonesome with 'Princess.' According to opening pace house can't see $20,000 for the picture, and it's likely to replace on Wednesday or Thursday with 'Murder in the Vanities.' B.&K. stuffed 'Melody in Spring' and 'Trumpet Blows,' which went into the nabes without any first run stay in the loop. 'Melody,' at the Southtown, is doing excellent business.

State-Lake yesterday (20) reverted to its Sunday openings and its 35c top. Has resulted in a pick-up of business, particularly in the afternoons. B.&K. planning to open the Garrick on Saturday (26) simultaneous with the Fair getaway. Plan is for repeat pictures at 40 and 25c.

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75)—'30-Day Princess' (Par) and stage show. With the general lull in the picture biz may hit new low for this theatre. Indications are not bettér than $20,000. Picture may be pulled before week is out, with 'Murder in the Vanities' (Par) to replace for eight or nine-day run. Last week 'Manhattan Melodrama' (MG) socked through to $17,100 and went into the Roosevelt for a holdover.

McVickers (B&K) (2,284; 25-35-65)—'Viva Villa' (MG). Clicked nicely opening week, building to fine $19,100. Remains at least a fortnight before giving way to 'Change of Heart' (Fox). Pace continuing and gross will stick above $10,000 currently.

Oriental (B&K) (3,200; 25-35-40)—'Once to Every Woman' (Col) and vaude. Off again this week around $11,000, just fair. House managed to top $12,000 last week on 'Show Off' (MG) and a vaude bill of Duncan Sisters and Will Mahoney.

Palace (RKO) (2,500; 35-55-83)—'Stingaree' (Radio) and vaude. House perking on this Dix-Dunne picture. Up to $17,000. Last week 'Finishing School' (Radio) finished to fair $14,100.

Roosevelt (B&K) (1,500; 25-35-45)—'Manhattan Melodrama' (MG). Second week in loop and headed for fine $9,000. Last week 'Ninth Guest' (Col) dribbled along to so-so $5,100.

State-Lake (Jones) (2,700; 20-30-35)—'Hips Hips Hooray' (Radio) and vaude. Looks like fine $12,000 this week under new policy. Last week went eight days for 'Hold That Girl' (Fox) to okay $12,830.

United Artists (B&K-UA) (1,700; 35-55-65)—'Rothschild' (UA) (4th week). Month run has shown consistent profit. Will finish to $9,000 easily after taking gratifying $13,800 for third week. 'Sadie McKee' to follow next Saturday (26).

Ginger Triples

Hollywood, May 21.

Radio has pacted Ginger Rogers for 52 weeks straight, with yearly options for five.

Actress' old covenant was riddled and salary id have been tripled.

KRUG CRICKING AGAIN

Pittsburgh, May 21.

Karl Krug, recently of United Artists' publicity department in New York, is now picture critic and columnist for the Sun-Telegraph here, Hearst paper.

Krug was formerly dramatic editor for Scripps-Howard Press, leaving in 1932 after a disagreement.

LOMBARD'S REPEAT FLU

Hollywood, May 21.

Carole Lombard is stricken with a second attack of influenza.

'Rothschild' Still Buff's Best; 'Gambling Lady' OK

Buffalo, May 21.

'Rothschild' is walking with the business palm again for the current period, after a bang-up first week which took toll of the other box offices. The Buffalo is figured to continue last week's slide.

Century rates to hold its own and the Lafayette with the latest Stanwyck looks good on the strength of the star's past showings.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55)—'Sadie McKee' (MG) and Habanera revue. Started mildly with indications for about $14,000. Last week '20 Million Sweethearts' (WB) 'Continental Revue' dropped off from expectations to under $15,000.

Hipp (Shea) (2,400; 25-40)—'Rothschild' (UA) (2nd week). Continuing along to nice business after fine week. Should get $8,000 or better. Last week same, showed up strong for an excellent $14,000.

Century (Shea) (3,400; 25)—'Come On Marines' (Par) and 'Sing and Like It' (Radio). Takings preserving even pace at $6,000. Last week 'Deluge' (Radio) and 'I Believed in You' (Fox); five-day week for this program brought gross down to $4,500.

Lafayette (Ln.) (3,400; 25)—'Gambling Lady' (WB) and 'Manhattan Love Song' (Mono). Doing neatly and will undoubtedly top $7,000. Last week '9th Guest' (Col) and 'Beggars in Ermine' (Mono) average at just over $6,000.

Ellington, 'Wild Cargo' $14,500 in Seattle; 'Witching Hour' N.S.G.

Seattle, May 21.

Heavy sugar expected this week for name stage unit policy that Music Hall tries, with similar attraction about every third week. Prices at b.o. upped to 55c top, including the tax. Duke Ellington teamed with 'Wild Cargo' for a combination that should bring 'em out alive for the full week.

Paramount back to regular singleton and stage policy, with the takings also back to regular.

Estimates for This Week

Bluse Mouse (Hamrick) (1,000; 25) 'As the Earth Turns' (WB) and 'Uncertain Lady' (U) dual. Expected to gather fair $2,000. Last week, 'Smarty' (U) and 'Crosby Case' (U) dual, good enough $2,800.

Coliseum (Evergreen) (1,800; 15-25) 'Mystery of Mr. X' (MG) and 'Devil Tiger' (Fox), dual first half; 'Moulin Rouge' (UA) and 'Three on a Honeymoon' (Fox) dual last half. Figure around $2,800, slow. Last week, 'Carolina' (Fox) and 'I've Got Your Number' (WB) dual, $3,350, good.

Fifth Avenue (vergreen) (2,400; 25-40) 'Viva Villa' (MG). Big publicity barrage helping; nifty $13,000. 'Melody in Spring' (Par) dandy pix and Al Pearce gang on stage, $12,700, very big.

Liberty (J-vH) (1,900; 10-25) 'I'll Tell the World' (U) and 'My Pal, the King' (U) dual should get very agreeable $4,500. Last week 'Ninth Guest' (Col) and 'Speed Wings' (Col) dual, $3,400, fair.

Music ox (Hamrick) (950; 25-25) 'House of Rothschild' (UA). Extended run from Music Hall, making this the third week and still worth good $4,200. Last week 'Looking for Trouble' (UA) ten days, $4,400. Very fair.

Music Hall (Hamrick) (2,300; 25-35-55) 'Wild Cargo' (Radio) and Ellington roadshow with Cotton Club band, Ivie Anderson and Earl (Shakehips') Tucker making great combination for box office, expected to accumulate pretentious $14,500. Last week, 'House of Rothschild' (UA) eight days (second week) very forte $7,300.

Paramount (Evergreen) (3,106-25-35) 'Witching Hour' (Par) and five vaude acts with Buffano's Club Villa Band. Hardly $5,000, poor. Last week 'Wharf Angel' (Par) with dual stage show, Jay C. Flippen 'Follies' atop regular Levy five-act bill, responsible for good $9,100.

HALEY IN 'GIRL FRIEND'

Hollywood, May 21.

Jack Haley has been chosen for a featured part in 'The Girl Friend', which Bill Rowland will produce for Columbia.

Picture set to start May 28.

'WHARF ANGEL' LEAN $900

'We're Not Dressing' Gets $7,000 In Birmingham

Birmingham, May 21.

With the exception of personal appearance of Guy Lombardo Saturday night the amusement diet this week is lean. 'We're Not Dressing' is only outstanding bill. Lombardo plays auditorium for dance, with one theatre appearance at Temple which was reopened for occasion.

Estimates for This Week

Alabama (Wilby) (2,800; 30-35-10)—'We're Not Dressing' (Par), Bing, goes the cash register for $7,000. Last week 'Men in White' (MG), $6,900.

Ritz (Wilby) (1,600; 25)—'Moulin Rouge' (UA). Just fair $2,500. Last week 'Cat and Fiddle' (MG) $2,800.

Empire (BTAC) (1,100; 25)—'Whirlpool' (Col) with Jack Holt, not so hot $2,600. Last week 'Twentieth Century' (Col) $2,900, slipped.

Strand (Wilby) (800; 25)—'Wharf Angel' (Par). No names and no story $900. Last week 'Show Off' (MG) around same.

OLSEN-SHUTTA $10,000, K. C.

Kansas City, May 21.

If the firstruns don't do business this week it is not because the managers failed to spread the printer's ink. The publicity was poured on thick and the countup will tell the story.

Mainstreet with 'Registered Nurse' on the screen but with lion's share of the advertising given to George Olsen and Ethel Shutta, who were given a welcoming reception at the station on arrival, is set for a nice gross.

A block away the Midland selling all seats at all times for a quarter found use for its 4,000 seats when the customers lined up to buy tickets to see Joan Crawford in 'Sadie McKee.'

In addition to huge newspaper ads the management tied up with the distributors of Liberty and had heralds for the picture inserted in every one of the magazines on the stands and street sales.

Estimates for This Week

Mainstreet (RKO) (3,200; 25-35-50)—'Registered Nurse' (FN) and George Olsen and Ethel Shutta. Stage unit given lead publicity and as both the Olsen band and Ethel Shutta are radio favorites here, nice business is expected. This is Miss Shutta's first Kansas City appearance. Over week-end takings good and looks like close to $10,000, good. Last week, '20 Million Sweethearts' (FN) and 'No Greater Glory' (Col), $6,000.

Midland (Loew) (4,000; 25)—'Sadie McKee' (MG). Joan Crawford back to her home town in this one and the fair sex are out in droves; opened heavy and is going strong. Should take near $16,000. Last week the Gable-Powell-Loy 'Manhattan Melodrama' eased along for $11,400.

Newman (Par) (1,800; 25)—'30-Day Princess' (Par) and 'Uncertain Lady' (U). Up against strong opposition but getting a fair play from those who are seeking a lot of show for their quarter. Will probably return about $5,000. Last week, 'You're Telling Me' (Par) and 'A Modern Herp' (WB), hit about the same.

Tower (Rewot) (2,400; 25)—'Countess of Monte Cristo' (U) and 'Harlem Hotcha' all-colored revue. Had a nice play over the week-end is expected to show a little better than normal, possibly $5,500. Last week 'The Whirlpool' (Col) got $4,700.

Uptown (Fox) (2,040; 25-40)—'Change of Heart' (Fox). With Gaynor and Farrell the week should be one of the best for some time as the return of the stars together is pleasing to their followers. Likely to hit around $6,000; good. Last week, 'Stand Up and Cheer' (Fox), second week, $3,200.

Fox Decides to Research As Soon as Yarns Taken

Westwood, May 21.

Hoping to supply writers with material to weave into their scripts, Fox's research department will henceforth start digging for background facts and details on stories as soon as studio buys them. In the past, researchers have waited until script was nearly completed before beginning actual work.

Additional time will also give the library staff more opportunity to supply the data.

Lance Baxter, formerly in the art department, has moved over as head of research. He replaces Frances Richardson, who assumes another capacity.

'Miss Marker' Pushes Par Up To $35,000; 'Sadie' and Warings $45,000; Weather Hurts B'way

A state of lethargy continues to hang over first run row in New York with nothing of outstanding nature this week to blow the trumpets about. Weekend weather included two thunder storms, hail, and a hot Monday.

Best are the Capitol and Paramount, with latter the comparative leader on $35,000 and a chance to build beyond that. The Cap, with Joan Crawford in 'Sadie McKee' and Fred Waring's band on stage at $10,000, looks about $45,000. holdover was not certain Monday afternoon, Waring is in for two weeks but picture may change. The $45,000 figure is normally good for house but under expectations considering the bill.

Par's 'Little Miss Marker,' sold via campaign, drew fine reviews and with broadcasting of highlights from the picture Sunday night (20), plus word-of-mouth, a holdover is possible but doubtful this early in the week.

Music Hall held over its 'Madame Butterfly' operatic abridgement with a new picture, 'Stingaree.' Indications this week point to $65,000.

Strand is straining to get $18,000 on the Cagney 'He Was Her Man,' okay, considering the Sunday night rainstorm and hail which hurt all over town. Most theatres were all right on the Sunday matinee but the Hall fell off after a pretty good Saturday.

Rivoli brought in a new one, 'Murder At Vanities,' Saturday, but it didn't start as well as expected and with the Sunday night's weather disturbance will be held down to a $25,000 top on the first week. That's nice but no rave.

All the managers are now waiting for the fleet to get in and the Paramount hopes to get the Mae West picture, 'I'm No Angel,' in while the sailors are here.

Estimates for This Week

Astor (1,012; $1.10-$1.65-$2.20)—'Rothschild' (UA) (10th week). Nothing seems to hurt much here. Last week (ninth) picture did $16,900, while first five days of current (10th week) holds up at $13,400. Stays indefinitely.

Capitol (5,400; 35-75-85-$1.10)—'Sadie McKee' (MG) and stage show. Fred Waring's band on stage and possibility of $45,000. All right, but under expectations. Last week, second of 'Manhattan Melodrama' (MG), okay $30,000.

Mayfair (2,200; 35-55-65)—'Murder in Trinidad' (Fox). Meller doing well enough to stick out week ending tomorrow (Wednesday). Will be around $8,500. 'Unknown Soldier Speaks,' assembled by Jack Goldberg, opens tomorrow night (Wednesday) or Thursday.

Palace (1,700; 35-50-66-75)—'Change of Heart' (Fox) and vaude. Gaynor-Farrell team may be better than average here, topping $11,000. Last week '20th Century' (Col) around $10,500.

Paramount (3,664; 35-55-75-99)—'Little Miss Marker' (Par) and stage show. Good notices and may build to beyond $35,000. Possible holdover. Last week $29,000 tabbed on '30-Day Princess' (Par).

Radio City Music Hall (6,945; 40-60-85-99-$1.65)—'Stingaree' (Radio) and 'Madame Butterfly' tab on second week. Operatic holdover with new picture has chance for $65,000. Last week 'Change of Heart' (Fox) and 'Butterfly' $59,800.

Rialto (2,000; 40-55-75-85) 'Crime Doctor' (Radio), (2nd week). Fine on first week at $14,000, but didn't have the desired strength for holdover of eight days. Satisfied on final eight with around $7,200. 'Hollywood Party' (MG) opens Thursday night (24).

Rivoli (2,200; 40-55-75-85) 'Murder at Vanities' (Par). Opened Saturday (19) and may do $25,000, oke. Final 10 days of 'We're Not Dressing' (Par) $14,800, oke.

RKO Center (3,525; 25-40) '20th Century' (Col) four days, and 'Finishing School' (Radio) three days. Doubtful of reaching $6,000. Predecessors splitting the week. 'Stand Up and Cheer' (Fox) and 'Wharf Angel' (Par) went under $6,000.

Roxy (6,200; 35-55-75-85) 'Black Cat' (U) and stage show. Better than in some weeks and looking to som profit at indicated $22,000. Last week 'Glamour' (U) at $17,000.

Strand (2,900; 35-55-75-85) 'He Was Her Man' (WB). May march itself to $18,000, oke. Last week, third of '20 Million Sweethearts' (WB) $11,700.

State (2,300; 35-55-75) 'Manhattan Melodrama' (MG) and Cab Calloway on stage. Near $18,000, good. Last week 'Tarzan' (MG) $17,000.

Circus, Rodeo, Boatrace, Hurt New Haven Films

New Haven, May 21.

Plenty competish from outside this week, with Rodeo, Gorman Bros. Circus and Yale boatrace all battling for weekend patronage.

Last week, against recent legit run of 'Double Door' at pop prices, film did swell, with house reporting fans coming in to compare the two versions.

Estimates for This Week

Paramount (Publix) (2,348; 35-50)—'Thirty-day Princess' (Par) and 'In Love With Life' (Ches). Word-of-mouth should mean good $6,800 for this one. Last week 'Double Door' (Par) and 'Private Scandal' (Par). Held steady for okay $6,200.

Poli's (Loew) (3,040; 35-50)—'Sadie McKee' (MG) and 'Crime of Helen Stanley' (Col). Looks like close to a nice $10,000. Last week 'Stand and Cheer' (Fox) and 'Lazy River' (MG). Just over the bars at $8,100.

Roger Sherman (WB) (2,200; 35-50)—'Upper World' (WB) and 'Very Honorable Guy' (WB). Not too hot around $4,500. Last week 'Modern Hero' (WB) and 'Merry Wives of Reno' (WB). Faded to slim $4,300.

College (Loew) (1,565; 25-40)—'Black Cat' (U) and 'Half a Sinner' (U). Early returns indicate $4,500, nicely in the black. Last week 'Rothschild' (UA). As a holdover, died first three days then recouped for oke $4,600.

'Change of Heart' Tops Cincinnati, $10,000; '30 Day Princess' Oke

Cincinnati, May 21.

Summer weather on tap over the week-end and the Hagenbeck-Wallace circus here for the first half linking to slow up traffic along Fleker front, where two of the ace houses have holdovers. 'Change of Heart,' the b.o. pacer with $10,000, which is okay considering current setup. 'Thirty Day Princess' next $7,000.

Ike Libson, RKO chieftain, long a jerker of no-pull product, uncorked a new one last week by yanking 'Witching Hour' out of the Lyric after the first grind of the pix on the second day of its scheduled week's run and shoving in the w. k. 'She Done Him Wrong.' The substitution fetched surprisingly good trade.

Legit Shubert redarkened after fortnight's screening of 'Beyond Bengal' indie jungle adventure film with Harry Schenck, who personaled for a week. It got a slow $2,600 the first week and a slower $1,200 on the final 7 days.

Hagenbeck-Wallace circus, on new downtown location near former Grand Central depot, refused a parade permit by Police Chief Copelan on grounds of traffic jamming.

Estimates for This Week

Palace (RKO) (2,600; 35-44)—'Change of Heart' (Fox). Gaynor-Farrell combo the ace for a sweet $10,000. Last week 'Finishing School' (Radio), $7,000, dandy.

Albee (RKO) (3,300; 35-44)—'Thirty Day Princess' (Par). Press puffs for Sylvia Sidney. Comedy-romance admirers coming along for $7,000, okay. Last week '20th Century' (Col), drop peg off in last half, finishing with $7,000, favorable.

Capitol (RKO) (2,000; 35-44)—'Sadie McKee' (MG), in second week, maybe $6,000 after heavy $12,000 for first week.

Keith's (Libson) (1,500; 30-40)—'20 Million Sweethearts' (WB), holding over to a neat $4,000 following a lulu $10,000 on 9 days.

Lyric (RKO) (1,394; 44)—'You're Telling Me' (Par). W. C. Fields fetching high-class comedy trade for $3,800, nice going. Last week 'She Done Him Wrong' (Par) displaced 'Witchir Hour' (Par) on second day and Mae West's fans called to tune of $3,000; swell job of pinch-hitting.

Grand (RKO) (1,025; 25-35)—'Eight Girls in a Boat' (Par) and vode topped by Gaudsmith Bros. Hovering around average $3,800, same as last week with 'I'll Tell the World' (U) and five-act bill.

Family (RKO) (1,000; 15-25)—'Hell Bent for Love' (Col) and 'Honor of the Range' (U) split. $1,500, fair. Last week 'Whirlpool' (Col) and 'Crime of Helen Stanley' (Col), divided, ditto.

Strand (Ind) (1,200; 15-20-25-30)—'Sin of Nora Moran' and vaude headlined by Capps Four. Around $1,700. Last week 'Cross Streets' and 5-act bill, $1,500.

'Hitler's Reign' Flops in Frisco

'Stingaree' Good $14,500—Ben Bernie at Orpheum May Hit $14,000

May 21.

Heat is kicking ing down out here.

'Stingaree' and 'Hitler's Reign of Terror' are copping the spotlight for this week, former because of the exceptionally swell start it is getting on its world premiere, the latter because of the disappointing gross despite the interest and legal dust kicked up on the film.

'Stingaree' is clicking better than previous Dix picture in many months, that largely because the RKO Golden Gate has given the pic such a slap-bang all-round campaign, starting it off with Irene Dunne in person the first day, Tom Brown the second and Mitzi Green the third. Orpheum may hit $14,000.

Cornelius Vanderbilt-produced 'Hitler's Reign of Terror,' hoped for as whirlwind money maker at the tiny Strand, has been more of a verbal wind than any other kind. Herman Cohen, Strand owner and manager, was pinched by the cops after protests by a German delegation, was booked, put up bond and secured an injunction against further arrests. Strand ads ballyhooed, 'Come and see why the Nazi element had the manager arrested for showing Hitler's Reign of Terror,' and although biz perked up a few bucks after that it remained disappointing.

Estimates for This Week

Fox (Leo) (5,000; 25-35)—'When Strangers Meet' (Col) and 'Twin Husbands' (1st Div), split, but no more vaude. Around $7,500. Ditto last week on 'I Hate Women' and 'Monte Carlo Nights,' split, with vaude and Buck Jones in person over week-end.

Golden Gate (RKO) (2,844; 25-35-40)—'Stingaree' (RKO) and stage show. Richard Dix picture aided by socko campaign, getting $14,500 but no more. Irene Dunne, Tom Brown and Mitzi Green in person for first three days a help. Last week '20th Century' (Col) up to good $12,000 despite Barrymore not usually a draw at this house.

Orpheum (F&M) (2,400; 25-35-55)—'Uncertain Lady' (U) and stage show with Ben Bernie in person. Radio maestro and the lads are at top of the broadcasting heap in these parts and maybe $14,000. If so, this will be second best gross since F&M operation. Ted Lewis, returning last week, with 'Black Cat' (U) the horror picture, hit good $13,500, above his previous week.

Paramount (FWC) (2,400; 25-35-40)—'Tarzan and Mate' (MG). First single film since duals were inaugurated three months ago, and Weissmuller-O'Sullivan team and Burroughs story drawing lotta kids. Biz is good at $12,000, which is better than has been done on many duals, including last week when Raft in 'Trumpet Blows' (Par) was weak at $11,000, when split with 'Now I'll Tell' (Fox).

St. Francis (FWC) (1,500; 25-35-40)—'Viva Villa' (MG) (2nd week). Holding for a second stanza here, after a record gross across the street at the Warfield, making three weeks on Market St. Currently, will get $5,000, after $7,000 on the first, and $27,000 at the Warfield.

Strand (Cohen) (990; 25-40)—'Hitler's Reign' (Cummins). Manager was arrested for running such a film and there has been much talk but not much biz. Mebbe $2,500 on the week, and that's very disappointing.

United Artists (1,200; 25-35-40)—'No Greater Glory' (Fox). Without draw names is not getting the biz, and poor at $5,000. '20 Million Sweethearts' (WB), bowed out after nine days, getting $9,000 on the lot, and that's poor.

Warfield (FW) (2,700; 35-45-65)—'Stand Up and Cheer' (Fox) and stage show. Musical has an okay sounding cast but off at $18,500. Last stanza 'Sadie McKee' (MG) with stage show hit $21,000, very good.

'Villa' Is Viva in Detroit, Smash $33,000; Arliss OK

Detroit, May 21.

With the Michigan making a big play for biz, house is stepping out again this week as the pacemaker. Using 'Viva Villa' there takes that film away from a run at the United Artists. Using a short stage show and opened big.

The Fox has to be content with a lesser run of pictures and is trying to offset with names on stage. Competition is plenty tough here with both Michigan and Fox on the go. This week Fox has 'Stingaree' and is using Hal LeRoy, Ken Murry and others on stage. Also opened better than the week previous.

Last week Walter Winchell managed to lead the town at the Fox with a mild $23,000.

Estimates for This Week

Fox (Indie) (5,100; 15-25-35-40-55)—'Stingaree' (Radio) and big stage show about $21,000 in sight, getting by. Last week Walter Winchell in person and 'Sisters Under the Skin' (Col) ordinary $23,000.

Michigan (Par) (4,045; 15-25-35-40-55)—'Viva Villa' (MGM) and stage show. Romping toward a smash $33,000. Last week 'Tarzan' (MG) fair $20,000.

United Artists (Par) (2,018; 15-25-35-40-55)—'Rothschild' (UA) (3d week). Still okay, $7,000. Last week pretty at $13,000.

Fisher (Par) (2,750; 15-25-35-40)—'Private Scandal' (UA). Look to $5,000, okay. Last week 'Men in White' (MG) in third week, fair $4,000.

'Heart' Jumps New To $6,000 at Balto; Sweet 'Sadie,' 22G's

Baltimore, May 21.

Heat wave wafted over town from Friday through weekend, diverting plenty of prospective biz from boxoffice to beaches. Coolers on at every theatre but burg still too enthusiastic over advent of spring to seek to dodge the sun.

Only two houses doing really important biz this week. Century, with 'Sadie McKee', and the New is enjoying one of its sparkler sessions with 'Change of Heart'.

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-66)—'Sadie McKee' (M-G) and vaude. George Givot and Al Trahan on stage, but primarily the Crawford draw hoisting to smacko $22,000. Last week 'Manhattan Melodrama' (M-G), and Lupe Velez heading vaude, $24,000.

Hippodrome (Rappaport) (2,500; 25-35-40-55-66)—'Stingaree' (Radio) and 'King's Scandals' unit. Won't budge indifferent $11,000. Last week 'Sisters Under Skin' (Col) and 'Broadway to Rio' unit near $10,000.

Keith's (Schanberger) (2,500; 25-30-35-40-50)—'Come on Marines' (Par). Too much opposition from the adjacent New. About $3,000, flabby. Last week 'Black Cat' (U), slipped to $4,000, fair.

New (Mechanic) (1,800; 25-30-35-40-50)—'Change of Heart' (Fox). Should snag sparkling $6,000, best here in months. Appears cinch to holdover. Last week, in five days, 'Now I'll Tell' (Fox) never got started, only $1,700.

Stanley (WB) (3,450; 15-25-40)—'Upper World' (WB). Theatre billing Ben Hecht, author, over everything. Wait 'till MacArthur hears about it. Pic getting scattering class play, but won't better $8,500, n.g. Last week 'We're Not Dressing' (Par), a nice $13,500.

Valencia (Loew-UA) (1,000; 35-40-55) (two-a-day)—'Sadie McKee' (MG). First-running concurrently at Century also. Doubtful of crossing $2,000, poor. Isn't type pic to draft carriage trade and that's the element for this house. Last week 'Manhattan Melodrama' (MG) slowed to standstill and finished up around $2,500.

'Villa,' $7,500, Omaha; 'Stingaree,' $5,500

Omaha, May 21.

Straight pictures in all houses is the entertainment diet resumed along film row. Stellar attractions all around should draft some heavier money. Contest for first place is a four-way struggle, edge going to 'Viva Villa' at the Paramount over a pre-release playing of 'Stingaree' at the Brandeis. Pancho, in the person of Beery, stands fair to drag in $7,500, while Dix, a favorite in this town, will see $5,500 as it opens a day early for an eight-day run.

Estimates for This Week

Paramount (Blank) (2,765; 25-40)—'Viva Villa' (MGM). Type of attraction needed in this house and should sell to a strong week with Beery the magnet. Around $7,500, a substantial purse. Last week, 'We're Not Dressing' (Par) with 'The Big Bad Wolf' in assistance could do only near average; $6,250, passable.

Brandeis (Singer) (1,200; 20-25-35) — 'Stingaree' (Radio). Has a program partner in 'The Crime Doctor' (Radio). Dix-Dunne vehicle opened the show Thursday for an eight-day run and with the pre-release play getting ballyhooed can see a neat $5,500. Last week, 'Twentieth Century' (Col) and 'Sisters Under the Skin' (Col), couldn't hold their own, and were jerked at end of sixth day. Fell under $4,000.

Orpheum (Blank) (2,976; 25-40)—'Manhattan Melodrama' (MGM) double billed with 'Uncertain Lady' (U). In for a good take at around $7,500. Last week, 'You're Telling Me' (Par), with George Olsen and band and Ethel Shutta on the stage saw the second record week the house has had under Blank control. Till register near equalled the mark set by Ben Bernie and band in March; $16,000, the very top.

World (Blank) (2,100; 25-35)—'I'll Tell the World' (U) dualled with 'All Men Are Enemies' (Fox). Draft here comes from Lee Tracy, and should be good for an average week at $4,000. Last week 'As the Earth Turns' (WB) together with 'Smoky' (Fox) saw biz perk to $4,200.

'VILLA' BRIGHTENS DULL PITT AT $17,000 GAIT

Pittsburgh, May 21.

'Viva Villa,' at the Penn, about the only big noise this week. The Warner went to a double feature policy with 'Black Cat' and 'This Man Is Mine' for the initial sprint, and looks as though the policy might up the take.

'Rothschild,' moving over to the Davis from the Penn without advantage of advance publicity, did a nice eight days, and then the shutters went up for the summer.

Estimates for This Week

Davis (WB) (1,700; 25-35-50)—'Rothschild' (UA). Gumshoed over from the Penn without build-up. Did $6,000 on an eight-day stay, but not sufficient to win a holdover, and house dark.

Fulton (Shea-Hyde) (1,750; 15-25-40)—'Show-Off' (MG). Lucky if it can click off $4,000; no cheers. 'Sorrel and Son' (UA) last week also $4,000.

Penn (Loew-UA) (3,300; 25-35-50)—'Viva Villa' (MG). In spite of its limited femme appeal looks to top town with $17,000. Last week 'We're Not Dressing' (Par) fooled 'em; $13,000 isn't bad for the season.

Pitt (Shafer) (1,600; 25-40)—'Social Register' (Col) and 'Midway Nights' unit. Off at a saddening $5,800. 'Three on a Honeymoon' (Par) and King's Scandals unit did $6,000 last week.

Regent (WB) (900; 25-35)—'Where Sinners Meet' (Indie) and 'One Is Guilty' (Col). On a dual for $1,800. Last week only $1,600 for 'Ninth Guest' (Col) and 'Modern Hero' (WB), unexciting.

Stanley (WB) (3,600; 25-35-50)—'Melody in Spring' (Par). Looks to warble $7,500 out of customers. Heartening after $6,000 session with 'Gambling Lady' (WB).

Warner (WB) (2,000; 35-40)—'Black Cat' (U) and 'This Man Is Mine' (Radio). Looking for $7,500 on double bill, oke. Last week $3,-800 for 'Double Door.'

'Rothschild' Manna to Providence

Leads Town with $16,000; 'Stand Up' Okay at $6,500

Providence, May 21.

Picture fare is nothing to rave about as a whole. Best two bets look like 'House of Rothschild' and 'Stand Up and Cheer.' Others just so-so. 'Rothschild' at Loew's with vaudeville, but there's no question that the picture's doing all the work. Opening great and nothing to indicate that pace should slacken. Wouldn't surprise anyone if gross tilts $16,000.

'Stand Up and Cheer' at the Majestic with 'Morning After' as a companion picture. Should be stronger, but considering snail's pace at which things have been moving at this house, this week's gross of $6,500 will look swell.

Estimates for This Week

Fay's (2,200; 15-25-40)—'A Modern Hero' (WB) and 'Cotton Club Revue' on stage. Town just plain nuts on colored shows, and there's no doubt that this spot will be able to ease into a nifty $7,000 without difficulty. Picture's part in gross build-up is hard to gauge. Last week 'Such Women Are Dangerous' (Fox) and 'Casino Follies' managed to come through okay on strength of stage show at $7,200.

Loew's State (3,200; 15-25-40)—'House of Rothschild' (UA) and vaudeville. Stage show weak, but house doesn't need it this week. As a matter of fact picture would do much better if it was playing solo; $16,000 is not to be sniffed at. Last week 'Manhattan Melodrama' (MG) was tepid at $9,200.

Majestic (Fay) (2,200; 15-25-40)—'Stand Up and Cheer' (Fox) and 'The Morning After.' Best bet in town among the straight picture houses. While pace should be a great deal stronger, $6,500 represents almost double of what house has been bringing in lately. Last week 'Journal of a Crime' (WB) and 'Half a Sinner' (U) was lukewarm at $4,-100.

Paramount (Indie) (2,200; 15-25-40)—'Witching Hour' (Par) and 'Manhattan Love Song' (Mono). Brisk start, but downward slide over the week-end indicates this one will be toughest week house has had since it went indie over a year ago. Not more than $2,500 indicated; bad. Last week 'We're Not Dressing' (Par) and 'City Limits' (Mono) was oke at $6,500.

RKO Albee (2,000; 15-25-40)—'Stingaree' (RKO) and 'The Party's Over' (Col). Agreeable bill getting fair comment and fairly good treatment from the cricks, but the takings are not so hot. Going indicates, however, that next to the Majestic, house will be in a fair position with $4,800 as top. Last week 'Finishing School' (RKO) and 'Whirlpool' (Col) so-so at $4,000.

RKO Victory (1,600; 10-15-25)—'Hell Bent for Love' (Col) and 'Marriage on Approval.' Looks like a fair $1,150 on split week. Last week 'The Line-Up' (Col) and 'I Like It That Way' (U) also fair at $1,050 on split week.

Still Wintry Montreal Gives 'Tarzan' $10,000; French Opera, $3,500

Montreal, May 21.

Weather holding wintry helping main stems some, but grosses are beginning to show summer complaint. Hopes are high for the Tarzan pic at the Capitol. No special counter-attractions in sight currently, with ball team leaving town.

Estimates for This Week

His Majesty's (CT) (1,600; 50-$1.50). French operetta, subscription basis, $3,000. Last week 'There's Always Juliet' (legit) not so good at $2,500.

Palace (FP) (2,700; 50)—'As the Earth Turns' (WB) and 'A Very Honorable Guy' (WB). $7,500 would be satisfactory. Last week 'Bottoms Up' (Fox) and 'You're Telling Me' (Par) topped town at $9,500.

Capitol (FP) (2,700; 50)—'Tarzan and His Mate' (MG) and 'Private Scandal' (Par). Pretty sure to get good biz at $10,000. Last week 'We're Not Dressing' (Par) and 'Double Door' (Par) good at $9,000.

Loew's (FP) (3,200; 50)—'Glamour' (U) and 'I'll Tell the World' (U). Looks like $7,000. Last week 'Trumpet Blows' (Par) and 'Love Birds' (U) down to $6,000.

Princess (CT) (1,900; 50)—'Palooka' (UA) and 'Social Register' (Col). Should gross $7,500. Third week of 'Rothschild' (UA) and 'Chance at Heaven' (Radio) last night grossed very good $8,500.

Cinema de Paris (France-Film) (600; 50)—'Liberte Cherie.' Will gross about $1,500. Third week 'Les Thenardier' last week $1,000.

'SADIE M'KEE' $20,000 LEADS DULL BROOKLYN

Brooklyn, May 21.

Complexion of the downtown deluxers has changed quite a bit. You wouldn't recognize the old town this week. Paramount is closed; Fox is on a week to week basis; Strand is giving 'em two features for the price of one; Walter Hampden in 'Richelieu,' 'Hamlet' and 'Macbeth' at the Academy of Music; Coney Island boardwalk getting a good play.

The Paramount, instead of closing on Thursday, kept its door open until Sunday night. Attraction was 'Were Not Dressing' (Par) and Milton Berle on stage. House did about $31,000 on 10 days, good, but too late for the operating table. The Strand goes back to singles Thursday (24).

Estimates for This Week

Fox (Conco) (4,000; 25-35-50)—'Success at Any Price' (Radio) and stage show. Should do about $12,000, satisfactory. Last week, 'Whirlpool' (Col), $10,500.

Albee (RKO) (3,500; 25-35-50)—'Change of Heart' (Fox) and vaude. Around $15,000, off. Last week, '20th Century' (Col), $15,000.

Loew's etropolitan (Loew) (3,000; 25-35-50) — 'Sadie McKee' (MG) and vaude, featuring Johnny Perkins. Around $20,000, good. Last week, 'Laughing Boy' $13,000, mild.

Strand (WB) (2,000; 25-35-50)—'Journal of Crime' (FN) and 'An Honorable Guy' (FN). First time in history of house that patrons are getting a double dose. Mebbe $6,000, weak. House returns to singles Thursday (24), playing 'He Was Her Man' (WB). Last week, '20 Million Sweethearts' (2d week) did satisfactory $7,000.

CLIVE'S 2-A-YR. FOR WB

Hollywood, May 21.

Colin Clive contracted to Warners for two pix annually.

'30 DAY PRINCESS' $12,000, ST. LOUIS

St. Louis, May 21.

They'll split the take fairly evenly among them again this week and few of the film houses will have much left when all the bills are paid. And some of them may not even be able to pay the bills.

Loew's State, doing nicely enough with a trio of stars, is an exception. There the story will be a profitable week. Considering the absence of expensive stage show, the Ambassador is doing fairly well, too, although far from the figur when flesh was in the house.

Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55) — 'Thirty-Day Princess' (Par). Around $12,000, fair. Last week 'Catherine the Great' (UA) and 'House of Mystery' (Monogram) got $10,000.

Fox (F.&M.) (5,000; 25-35-55)—'Change of Heart' (Fox) and 'Springtime for Henry' (Fox). Fair at $13,000. Last week 'Where Sinners Meet' (Fox) and 'Now I'll Tell' (Fox) lukewarm around $10,000.

Loew's (3,000; 25-35-55)—'Manhattan Melodrama' (MG). Good $15,000. Last week 'Viva (MG) big $18,000.

Missouri (Skouras) (3,500; 25-40)—'Double Door' (Par) and 'Half a Sinner' (Radio). Poor $6,000. Last week 'Uncertain Lady' (U) and 'Manhattan Love Song' (Monogram) obtained $7,000.

Shubert (Warners) (2,000; 25-40)—'As Earth Turns' (WB) and 'Very Honorable Guy' (WB). Headed for $9,000. Last week 'Registered Nurse' (WB) and 'Harold Teen' (WB) copped $11,000.

'Manhattan Melodrama,' $15,000

Philly Sluggish—Few New Films—Raft Aids Earle to $18,000

Philadelphia, May 21.

Three hold-overs has reduced the number of openings this week to four. On the whole, the array of downtown offerings doesn't promise any great amount of excitement although average biz is forecast.

Estimates for This Week

Aldine (1,300; 40-55-65)—'House of Rothschild' (UA) (4th week). Still going strong, $9,000 indicated. Last week, $13,000.

Arcadia (600; 25-40-50)—'Wharf Angel' (Par). Looks only fair, $2,100. Last week, 'Such Women Are Dangerous' (Fox), plenty weak. Only $1,800.

Boyd (2,400; 40-55-65)—'Sadie McKee' (MG). Surprised by holding over although some doubt if it gets a complete second week. If so $10,000 may be hit. Last week, $15,500.

Earle (2,000; 40-55-65)—'This Man Is Mine' (Radio) and vaudeville. George Raft is headliner. Between $18,000 and $19,000 indicated. Last week, 'You're Telling Me' (Par) and vaude. George Jessel revue featured. Hit $20,000.

Fox (3,000; 30-40-60)—'Stand Up and Cheer' (Fox) and stage show. Another holdover although last week's $19,000 was not remarkable. $13,000 likely this week other things being equal.

Karlton (1,100; 30-40-50)—'Glamour' (U). Doesn't look so hot. May be $2,800. Last week, 'Laughing Boy' (MG). Even weaker than that. Poor $2,500.

Stanley (3,700; 40-55-65)—'Manhattan Melodrama' (MG). Looks strong despite mixed notices. $15,000 at least expected. Last week, 'We're Not Dressing' (Par). Disappointing $11,500.

Stanton (1,700; 30-40-55)—'Witching Hour' (Par). Maybe $4,000. Opened midnight show last night. 'Merry Wives of Reno' (WB). A sad $5,500.

'Change of Heart,' Nick Parkyakakas, $24,000 at Metropolitan, Boston

Boston, May 21.

Conditions are fairly favorable here although double feature tendency is growing and soon single feature deluxers will be in a minority downtown.

Estimates for This Week

Keith's (RKO) (4,000; 25-35-40) 'Stingaree' (Radio). House will be lucky if it brings in $12,000. Last week, 'Twentieth Century' (Col), began hotsy-totsy, but slanted, garnering a n.s.h. $11,500. Spot goes double film next Saturday. This will leave Met, State and Orpheum alone among major single filmers.

Boston (RKO) (4,000; 25-30-40) 'Party's Over' (Col), and 'Line Up' (Col). May get $9,000, ordinary. Last week, 'Keep 'Em Rolling' (Radio), and 'Where Sinners Meet' (Radio), had three big days at start, but slumped, total set at $8,500, off.

Orpheum (Loew) ($3,000; 40-50) 'Viva Villa' (MG) and vaude. Very lively, movie being the hypo. Looks pretty safe for fine $14,500. Last week, 'Sorrell and Son' (UA) and vaude, film one of those occasional evils; unhappy at $9,500.

State (Loew) (3,000; 30-40-50) 'House of Rothschild' (UA). Biggest biz in town. Plenty biz left in this one, despite roading in recently for grand stay at Majestic; and State seems to have a clincher on $15,000; bing-bangish. Last week, 'Manhattan Melodrama' (MG) was the biggest thing in town, crashing a gate of $17,500, jubilesish.

Met (M&P) (4,330; 30-50-65) 'Change of Heart' (Fox). Gaynor draw at this spot. In addition has Nick Parkyakakas, local advertising expert (Harry Einstein) w.k. on air and now making footlight bow. Rialto credits him with big pull, also. So house is climbing, and $24,000 in prospect is nifty. Ed Smith piles on big stage revue and show runs long and is generous on talent. Last week, 'Thirty-Day Princess' (Par) and 'Up Pops the King' stage show, under $20,000.

Paramount (M&P) (1,800; 35-45-55) 'Such Women Are Dangerous' (Fox) and 'Private Scandal' (Par). Looks profitable, at $8,500. Last week, 'Registered Nurse' (FN) and 'All Men Are Enemies' (Fox), $7,500, ice.

Hot Weather Scram-Outs Taking Toll in Wash'ton

Washington, May 21.

Looks like boys will have to be satisfied with hot weather figures from now on. Sizzling week end is sending 'em to the great open spaces and nobody is really up in the money.

Lupe Velez personal at Fox is best bet. With plenty of advance stuff in the drama columns and second boost coming when word got around that Weissmuller would accompany her in off-stage moments, she opened nice. Act is hailed as first film celebrity appearance which offers real entertainment and ought to build right up.

Estimates for This Week

Fox (Loew) (3,434; 25-35-60) 'Now I'll Tell' (Fox) and vaude. Spencer Tracy no draw here and fact that pic is entertaining doesn't help. Lupe Velez personal is responsible for nice $21,000. Last week 'Trumpet Blows' (Par) can thank Bebe Daniels and Ben Lyon on stage for oke $20,000.

Earle (WB) (2,424; 25-35-40-60) 'Smarty' (WB) and vaude. Pic getting WB comedy stock fans. Pappy, Eera and Zeke heading extra-act vaude, but not enough air rep to make 'em a draw. Maybe oke $14,500. Last week 'Melody in Spring' (Par) fair $13,500.

Keith's (RKO) (1,830; 25-35-60) 'Stingaree' (Radio). Opened nicely. Bowed in Wednesday but comes out at end of seven days without trying extra three days. Probably satisfactory $8,000. Last week 'Sisters Under the Skin' (Col) pretty sick and pulled early with light $3,500.

Palace (Loew) (2,363; 25-35-60) 'We're Not Dressing' (Par). Good but not big $15,500. Last week, second of 'Rothschild' (UA) held up nicely, $14,000.

Rialto (U) (1,853; 25-35-50) 'Half a Sinner' (U). Net satisfactory $4,000. Last week 'Black Cat' (U) nice $6,000 but didn't win expected holdover.

Met (WB) (1,583; 25-40) 'Forgotten Men' (FD). Revival after last summer's run here given plenty of bally, but critics hopping on way film is whacked up. Should satisfactory $3,500. Last week '20 Million Sweethearts' (WB) repeat after week at Earle took oke $3,800.

Columbia (Loew) (1,263; 25-40) 'Hold That Girl' (Fox). Very weak $2,500. Last week repeat of 'Tarzan' (MG) another of films brought in following big runs at Palace; satisfactory $3,800.

'VIVA VILLA,' $7,500, PORTLAND TOPPER

Portland, Ore., May 21.

Vacation weather didn't keep crowds from the theatres over the week end, and that's something to write in the record book. All houses did more than average biz.

In spite of its more than a month showing 'The House of Rothschild' (UA) at the United Artists continues to draw good houses. 'Viva Villa' (MGM) has been scheduled to follow and has had lotsa publicity for two weeks because of its postponement each time.

Last week, Duke Ellington's Revue type of music was something new to the natives. Admish prices were raised from 40 to 55 cents. Ted Lewis will try to keep up the batting average for this week, but looks doubtful if he will score like the Dock.

Estimates for This Week

Broadway (Parker) (2,000; 25-40) —'Twenty Million Sweethearts' (WB). Another musical getting its share. The burg apparently goes for this type of flicker. Might register $8,500. Last week, 'Sadie McKee' (MGM) did consistent biz and clicked for $5,500.

United Artists (Parker) (1,000; 25-40)—'Viva Villa' (MGM). Arrived at last after being held two weeks until 'House of Rothschild' (UA) could collect the last dime. 'Villa' holding up the honor of the house as a record breaking establishment. Large, $7,500. Last week, 'House of Rothschild' (2d week) completed its fourth week with big attendance each showing. Nice-$3,800.

Paramount (FWC) (3,000; 25-40) —'Change of Heart' (Fox) and 'Witching Hour' (Par) dual, doing fair and indicates about $4,500. Last week, 'Stand Up and Cheer' (Fox) and 'Double Door' (Par) held the expected gait and recorded $4,700.

Music Box (Hamrick) (1,400; 25-35) 'Merry Wives of Reno' (WB) and Ted Lewis and company on the stage. This house doing well with stage shows but pix are weak, around $3,000. Last week, 'Melody in Spring' (Par) and Duke Ellington's Revue was the big noise of the town and collected a good $7,000.

Pantages (S&M) (1,800; 15-25)— 'Wine, Women and Song' (Mono) and vaude. So so, maybe $2,500. Last week, 'Wild Boys of the Road' (FN) and vaude, only $1,900.

Oriental (Hamrick) (2,500; 25)— 'It Happened One Night' (Col) (2nd week). Slowing down, but better than average, $3,000.

LINCOLN UP THIS WK.

Heat a Denter Previous Stanza—'Men White' Strong $2,800

Lincoln, May 21.

Last week slumped all along, in company with terrific heat, but this week looks much better. 'Men in White' at the Lincoln and 'Change of Heart' for Stuart should sufficiently excite the neighbors to get 'em downtown. Stuart's about to come into its heyday as the pop house, because it's fitted with the best atmosphere freezer in town and is also the deluxer. Most houses resemble a br'ck kiln when the temp gets above 90.

Orpheum, Sun and possibly the Liberty likely to darken in June until the State Fair in September.

Estimates for This Week

Capitol (Livingston) (875; 10-15), 'Morning After' (Maj) and 'Affairs of Gentleman' (U) dual should rate an aii right $1,000. Last week 'Laughing Boy' (MG) got 'em in and 'Half a Sinner' (U) entertained 'em, and the week was a sock $1,200.

Colonial (LTC) (750; 10-15), 'Bring 'Em Back Alive' (Radio). Usual fare, usual gross, $800. Last week 'Man of Two Worlds' (Radio) and 'Man Trailer' (Col) split, was an $850 taker.

Lincoln (LTC) (1,600; 10-15-25), 'Men in White' (MG). Large size money pic on strength of Gable; $2,800 expected; very good. Last week 'Palooka' (UA) just that after a fair start, $1,900.

Orpheum (LTC) (1,200; 10-15-25), 'Where Sinners Meet' (Radio) first half with three acts vaude. About $2,000, fair. Last week 'Tell the World' (U) and 'Witching Hour' (U) with the Blue Ridge Mountaineers on the stage; a nitemare week, $1,500, bad.

Stuart (LTC) (1,900; 10-25-40), 'Change of Heart' (Fox). Synchronized with the closeness of college commencement and the eve of entrance of some 1,000 stu'es into the cold world should intrigue extra attendance. Oke $2,100. Last week 'We're Not Dressing' (Par) was a nude all the way around leaving the b.o. bare, $2,200.

'WILD CARGO,' $4,000, BIG

Tacoma Oke Although Stevedore Strike Hurts Lumber Biz

Tacoma, May 21.

Music Box goes up again on admission prices, but Roxy stays put at the lower scale, management saying it will not play ping pong with the public.

Takings steady, with the town holding its own pretty well through fair weather and foul. Employment conditions fairly good, although the lumber biz is affected by the stevedore strike.

Estimates for Thi Week

Music Box (Hamrick) (1,400; 25-35)—'Wild Cargo' (Radio). In for entire week, as a solo, and heavily billed, should reach big $4,000. Last week, 'House of Rothschild' (UA) last minute booking change to fool the opposition, got $5,300 in eight days. Big.

Roxy (J-vH) (1,300; 25-25)—'This Side of Heaven' (MGM) and 'Cross Country Cruise' (U) dual, first half; 'Three on Honeymoon' (Fox) and 'Beloved' (U) dual, last half. Maybe $3,000, which is okay here. Last week, 'George White Scandals' (Fox) and 'Once to Every Woman' (Col) dual, first half; 'I Am Suzanne' (Fox) and 'Shadows of Sing Sing' (Col) dual, last half, for average $3,100.

Blue Mouse (Hamrick) (650; 25)—'She Made Her Bed' (Par) and 'Upper World' (WB) first half dual; then 'Registered Nurse' (FN) and 'Four Frightened People' (Par) last half. Probably $1,500. Last week, 'Gambling Lady' (WB) and 'His Double Life' (Par) first half; 'Cradle Song' (Par) and 'Sing and Like It' (RKO) last half, so-so, $1,650.

Crawford, Gaynor and Farrell Get 'Em in N. O.

New Orleans, May 21.

Joan Crawford's 'Sadie McKee' is easily topping the town and will sweep over $14,000 into Loew's State offers currently. Saenger has a magnet in Gaynor-Farrell in 'Change of Heart.'

Estimates for This Week

Saenger (3,568; 40)—'Change of Heart' (Fox). Gaynor and Farrell still have their nice local following and $10,000 seems assured. Last week '20 Million Sweethearts' (WB) got healthy $9,000.

Loew's State (3,218; 40)—'Sadie McKee (MG). Hitting on all cylinders for smashing $14,000. Last week 'Manhattan Melodrama' (MG), $11,000.

Orpheum (2,400; 35)—'Whirlpool' (Col) and 'Sisters Under the Skin' (Col). Dual will get $6,000. Last week Twentieth Century' (Col) ditto.

Tudor (700; 30)—'Such Women Are Dangerous' (Fox). Will do nice $2,500. Last week 'You're Telling Me' (Par) got $1,700.

St. Charles (2,200; 25)—'I'll Tell the World' (U). Better than recent weeks, with $2,500 apparent. Last week ' lamour' (U) to $1,800.

'Murder at Vanities', $12,000 in L. A., Kate Smith Unit Around $14,000

'PRINCESS' LEADS N'ARK WITH 12G; 'TELL' $11,000

No one is going anywhere this week. Paramount - Newark, with '30 Day Princess,' will probably lead with close to $12,000, but will take eight days to do it. Proctor's, with Mrs. Arnold Rothstein's 'Now I'll Tell' will crawl in second with maybe $11,000. These are, however, top figures, to be lessened if the warm, clear weather lasts.

Estimates for This Week

ranford (WB) (2,965; 15-65) — 'Journal of a Crime' (FN) and 'Very Honorable Guy' (FN). Brown and Chatterton names will probably draw to some extent, but word-of-mouth won't help. Will be going some to hit $8,000. Last week, '20 Million Sweethearts' (FN), disappointed with $9,100.

Capitol (WB) (1,200; 15-25-35-50) —'Trumpet Blows' (Par) and 'Catherine the Great' (UA). Won't be much better than $3,000. Last week, 'Gambling Lady' (WB) and 'You're Telling Me' (Par), bad at $3,400.

Little (Franklin) 299; 35-50) — 'Heideschulmeister Uwe Karsten' (Ufa) and 'Der Korvettenkapitan.' Not much this week, probably not $500. But next week house will try an all-English program and if it goes, good-by Vaterland! Last week, 'Kreutzer Emden' (Kinematrade) and 'Die Verkaufte Braut' (Kinematrade), poor at $450.

Loew's State (2,780; 15-75) — 'Laughing Boy' (MG) and 'Spices of 1934.' Pic means nothing but stage show with disrobed ladies should draw by word-of-mouth unless Newarkers have changed their taste. About $10,000. Last week, 'Manhattan Melodrama' (MG), better than expected at $15,700.

Paramount-Newark (Adams-Par) (2,248; 15-99) — '30 Day Princess' (Par) and vode. Running eight days and doing better than recent films. Maybe $12,000. Last week, 'Double Door' (Par), jerked after six days to an awful $5,700.

Proctor's (RKO) (2,300; 25-35-40-55-60-75-85)—'Now I'll Tell' (Fox) and vode. Fair, but unlikely to beat $11,000. Last week, 'Twentieth Century' (Col), nearly $12,000.

Terminal (Skouras) (1,900; 15-25-40)—'Such Women are Dangerous' (Fox) and 'Wild Cargo' (Radio), with 'This Man Is Mine' (Radio) and 'Stand Up and Cheer' (Fox) split. Got enough here probably to pull the gross up to $4,500. Last week, 'All Men Are Enemies' (Fox) and 'Crime of Helen Stanley' (Col), with 'Voice in the Night' (Col) and 'Twin Husbands' (Fox), no draw, $3,900.

Minn. Stricken by Strike

All Loop Houses May Not Do $23,000 This Week—'Rothschild' Holds Up

Minneapolis, May 21.

Between a teamsters' strike, heat, drouth, and paucity of outstanding attractions, there's plenty of reason why local grosses are threatening to plump the depths this week.

Total takings for all loop first runs may not exceed $23,000. Strike is the worst in the city's history and undoubtedly is a factor in the hot condition. Neighborhood houses probably are suffering worse than the loop emporiums. Some of the larger ones were grossing but $10 to $15 nightly last week, prospective patrons standing around on corners hoping that strikers and police would put a free show.

Principal attraction currently is probably 'Stand Up and Cheer' at the Minnesota, but even this one isn't hot in a berg where they apparently are fed up on musicals and won't go for even the good ones any more. House will do well to get $6,000, despite a heavy and effective ad campaign.

Estimates for This Week

Minnesota (Publix) (4,200; 25-35-40)—'Stand Up and Cheer' (Fox). Local prejudice against musicals and generally adverse conditions too much of an obstacle. At most $6,000 and may be less. Last week 'Men in White' (MG) and Roxy and Gang on stage. Finished to good $19,000.

Orpheum (Singer) (2,890; 25-35-40)—'Stingaree'- (Radio). Not sufficiently strong to pull in face of current detrimental factors and Dix no magnet here. Maybe $3,000, light. Last week '20th Century' (Col) $4,500 in eight days.

State (Publix) (2,200; 25-35-40)—'30-Day Princess' (Par). Probably in for eight or nine days. May reach fair $4,000. Last week 'Witching Hour' (Par) yanked after five bad days, $1,500.

Century (Publix) (1,600; 25-35-40) —'Rothschild' (UA). Second week and still at fine clip. At least one more week likely. Looks about $9,000, good. First week $11,000.

World (Steffes) (350; 25-35-50-75) —' Was a Spy' (Fox). Not stirring much interest. About $900 indicated, light. Last week 'Beloved' (U) well liked, but didn't click, $800.

Uptown (Publix) (1,200; 25-35)— 'Death Takes Holiday' (Par). Looks around $2,000, pretty good. Last week 'Riptide' (MG) $2,200.

Lyric (Publix) (1,300; 20-25)— 'Trumpet Blows' (Par). Should reach fair $2,500. Last week 'Tarzan' (MG), second run, at advanced 40c scale only $2,000.

Grand (Publix) (1,100; 15-25)— 'Three on Honeymoon' (Fox), first run, and 'Earth Turns' (WB), second run, split. About $900, light. Last week 'Laughing Boy' MG) and 'Poor Rich' (U), first runs, $800.

Aster (Publix) (900; 15-25)— 'Moulin Rouge' (UA), 'Hi Nellie' (WB) and 'She Done Him Wrong' (Par), second, third and fifth loop runs, split. Pretty good at $1,200. Last week 'Happened One Night' (Col), third loop run, and 'Emperor Jones' (LA), second run, $1,000.

Los Angeles, May 21.

State will occupy the top rung this week by a big margin with 'Viva Villa.' 'Murder at the Vanities' built over the week-end and looks like a good two week attraction. Paramount has Kate Smith unit and 'Private Scandal' and looks fair.

In its final week at Chinese 'Rothschild' picked up a bit above the previous stanza.

Estimates for This Week

Chinese (Grauman) (2,028; 55c-$1.65) 'Rothschild' (UA) and stage show (7th week). Dragging in lots of theatre parties and gaited to tune of $15,500. Last week came home with $14,100.

Downtown (WB) (1,800; 25-35-40-55) 'Upperworld' (WB). Too much opposition for this one to get beyond $5,500. Last week 'A Very Honorable Guy' (FN) only $4,200.

Hollywood (WB) (2,756; 25-35-40-55) 'Registered Nurse' (FN). Started off at fair clip and looks like $6,000. Last week '20 Million Sweethearts' (WB) tuned out for second and final week to a profitable $7,200.

Los Angeles (Wm. Fox) (2,800; 15-25) 'Twin Husband' (Chesterfield) and 'I'll Tell the World' (U) split. Not worrying management at $3,600. Last week 'Guilty' (Col) and 'Loud Speaker' (Mono) $3,100.

Pantages (Pan) (2,700; 25-40) 'Laughing Boy' (MG) and 'Affairs of a Gentleman' (U) split. Way off at around $2,000. Last week 'Tomorrow's Children (Foy) highly exploited at $5,900.

Paramount (Partmar) (3,595; 30-40-55) 'Private Scandal' (Par) and stage show. Kate Smith plenty of help against heavy opposition, but trade only fair at $14,000. Last week 'Thirty Day Princess' (Par) just so-so, a bit short of $12,000.

RKO (2,950; 25-35-40) 'Wild Cargo' (Radio) (2nd week). Without Frank Buck in person final five days' total around $3,500. Last week, first stanza, with Buck appearing, just a shade over $10,000.

State (Loew-Fox) (2,024; 30-40-55) 'Viva Villa' (MG). Looks as though $23,000 will be total for the first stanza, equaling record held by 'Dancing Lady' (MG) since vaude has been out. Last week 'Men in White' (MG) $17,900.

United Artists (Grauman) (2,100; 25-35-40) 'Murder at the Vanities' (Par). With great campaign behind it, start not up to expectations with first week indicating around $12,000.

DENVER BIZ DOWN, 'EARTH' AT $2,500

Denver, May 21.

In spite of thousands of signers to League of Decency pledge and challenge of Harry Huffman to league to support better type of film, 'As Earth Turns' is doing disappointing business, while 'Viva Villa,' denounced strongly in Catholic cathedral sermon, did so well last week at Denver it was taken to Paramount Saturday for indefinite run.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-35-50)—'As the Earth Turns' (WB). Not good around $2,500, although touted as 'worthy' film. Last week, 'House of Rothschild' (UA) on its third and last week, still kept the house above average with $4,000. It broke the house record for some time with $9,000 on the opening week, then $6,000 on second. 'Rothschild' cops honor of being second picture to last three weeks at this classy little house, and is first picture to stay three weeks at any Denver theatre in several years.

Denham (Heliborn) (1,500; 25-40) —'Thirty-Day Princess' (Par). Headed for so-so $3,500. Last week, 'You're Telling Me' (Par), around $5,000. Film was recommended by priest in broadside leveled at films at local Catholic cathedral.

Denver (Huffman) (2,500; 25-35-50)—'Change of Heart' (Fox). Figure $6,500. Last week, 'Viva Villa' (MG) did so well at the Denver, closing with $9,500, that it is being moved to the Paramount for a run.

Orpheum (Huffman) (2,600; 25-35-55)—'Merry Wives of Reno' (WB). Stage show with Milt Franklin. Expect around $7,500. Last week, 'Such Women Are Dangerous' (Fox) played to steady crowds all week, and helped by stage show that went over, did an average business of $9,500.

Paramount (Huffman) (2,000; 25-40)—'Crosby Case' (U), and 'Love Birds' (U), three days, and 'Viva Villa' (MG), four days—moved direct from Denver where it played to swell biz all week—will stay full week. Estimated at $3,000 on week. Last week, 'Journal of a Crime' (FN) did badly on four days, but business picked up somewhat on the first double bill for this house—'The Crosby Case' and 'The Love Birds,' closing with close to $2,000, below average.

'Henry' Gets $200,000 in France, All-Time Record; 'Little Women' $11,000, Socko; 'Nana' So-So $7,000

Paris, May 12.

'Little Women' (Radio) is giving the town its biggest American sock for a long time. M. Franck, of the Edouard VII, had 'to go round to the corner bistro to hire 30 chairs at 15 cents each to stick in the aisle for the overflow customers. (Fire rules are off, apparently, for Hepburn).

On the basis of first four days pic will do close to $11,000 in its first week, a record for the 600-seater showcase, at $1.65 top. After opening on a matinee and filling the house, much to his surprise, Franck did a record Monday, a day when nobody ever goes to films in Paris. Lineup of cars outside theatre looks like boom times.

Radio's other opener for its direct releasing program, 'Flying Down to Rio,' playing the Elysee-Gaumont under title of 'Carioca,' is doing only moderately well, with about $6,400 the first week. 'Women' went well past this figure by its fourth day. Houses both seat about the same number and prices are identical, so the comparison is direct.

Another one that's doing only fairly well on the Champs Elysees is 'Nana' (UA), which did $7,000 at the Lord Byron in its first week. This is appreciably below the gross done by 'Roman Scandals,' last pic the house showed, which was no knockout, either.

United Artists is not greatly displeased, however, considering all the noise that was sent aloft over 'Nana' not having anything to do with Zola's book. Pic is a personal triumph for Anna Sten, they consider, although not doing much in this country as a film. Provinces, which don't care so much about literary tradition, may do better for it than Paris.

'Henry's' Big Biz

Lots of consolation is available for UA in contemplation of the 'Henry VIII' figures. This picture has just completed its fifth run in Paris, which brings its total to 32 weeks in the capital, during which time it grossed more than $171,000, an all-time record for a foreign language film. It could be passed to a sixth Paris theatre if the law allowed, but five is the maximum. In a month or two it will be dubbed and can start all over again, in that form, with no limit on the number of theatres in which it can be shown.

Another $33,000 must be added to the gross of 'Henry' in its original version for provincial showings which have already taken place, bringing the total for France to date niftily above the $200,000 mark.

'Wonder Bar' (WB), which took over the Apollo this week, is not doing as big biz as its predecessor, 'Prologues,' ('Footlight Parade').

More distinctive a washout is 'Dancing Lady' at the Madeleine, which MGM shoved into its boulebard house last week to replace 'Eskimo.' Dance contest exploitation stunt is relied on to pep up biz, but not helping much.

'Lilliom' (Fox), though a French made, deserved rating among the American pictures because of its sponsorship and is packing them in at three Queyrel showcases at the same time: Bonaparte (left bank), Agriculteure (right bank), and Cine Opera (center).

'Queen Christina' (MGM) is getting along nicely at the Empire, despite kicks that the house, reclaimed from music hall after the Stavisky crash, is badly handled by a staff which indulges in nasty cracks at the paying customers, in the old-fashioned French manner.

'Man's Castle' (Col) is trailing off a not too satisfactory run at Raspail 216. Will be replaced by 'Constant Nymph' (British Gaumont) in a few days.

'Duck Soup' (Par) goes on and on at tiny Studio 28 up in Montmartre. If it holds the run much longer it will set a record for American comedies here. The Marx's used to be shown regularly in Montmarnasee at the Pantehon, and they're doing better since they moved over to the Right Bank.

Another long holdover, now in its sixth week, is 'Old Dark House' (U) at Studio Universal, on the Avenue de l'Opera in the site famous for the hors d'ouvres of the Brasserie Universal. This thriller is attracting good houses.

'Pack Up Your Troubles' (MGM) is having a good second run at the Ursulines, showing the perennial pulling power of Laurel and Hardy in this burg. 'I Cover the Waterfront' (UA), was a flop at the Washington Magellan, replaced by 'State Trooper' (Col).

Nearly Over

Mexico City, May 21.

Sam Seidelman, U.A. manager here, reports that a couple arrived at the Regis theatre while 'Henry VIII' was on and wanted to know how much longer it would run.

'Not long,' the doorman told them. 'They're just knocking off the fifth wife.'

Mex. Gov. Grant Of New Cinema, Cab and Hotel

Mexico City, May 18.

Show, cinema and cabaret biz looking up here. Civic government and local capitalists have worked out a building program, to be executed soon, at a total investment of $2,500,000.

An art theatre to expound high culture is to be built and run by the city and have an annual subsidy of $60,000; a de luxe cinema is to go up with clubs, conference halls and office building of skyscraper proportions, picture house to be appointed and equipped after style of the best in the U. S. A.; old Hotel Iturbide, which in 1822 was the residence of the ill-starred Emperor Iturbide, is to be renovated as a bon-ton amusement center featuring an exclusive cabaret, and an exclusive hotel, catering to the rich is to be constructed.

Cinema, cab and hotel will be constructed by private interests, of which Engineer Alberto J. Pani, ex-minister of finance, is said to be a moving spirit.

Basch's B'way Yen

Felix Basch, German director now in New York, is negotiating production of a legit show with a German female star before going to Hollywood.

Basch was director at Ufa. Herman Bernie is managing his American interests.

HELMAN'S MATADOR CO. FORCED OUT OF REICH

Berlin, May 11.

Minister of Propaganda Dr. Goebbels has ordered Matador Films to be thrown out of the Reichsfilmkammer (Film Chamber of the Reich) 'because the business manner of this firm offends national socialistic feelings and does not guarantee the building up of film culture in the national socialistic sense.'

Firm, which has for the most part moved to Paris, anyway, is not permitted to produce films in Germany any longer under the regulations that bar non-members of the chamber from production activity. Matador is headed by Marcel Helman, a Jew. He has a tie-up with Pathe-Natan of France and, prior to the reversal of conditions here, he made German versions for Pathe. He will now restrict his activities to Paris.

Russ-Magyar Truce

Budapest, May 11.

Practically no Russian pictures shown here for years because censor board vetoed them on account of political tendencies. Diplomatic relations between Hungary and Soviets recently being established, import of Russian pictures will now be taken in hand by several distributors.

Censors will pass any, if not politically dangerous. Believed the pics may prove se... rivals to German films here.

RIOT OVER REEL CLIP

Prague, May 12.

A demonstration took place in a Prague picture theatre when, in a weekly newsreel showing an Austrian military parade, the old Austrian monarchial national hymn was played.

Audience arose from its seats, stamped feet and demanded a removal of the alleged Austro-monarchial provocation.

U.A. Paid Zola's Heirs for 'Nana' Title, but Is Sued Nevertheless

Paris, May 11.

Fondness of the French for making a lot of noise in the theatre on any excuse is finding an outlet this week in houses playing Fox's 'Lilliom' and United Artists' 'Nana.'

Just what the noise is all about in the case of 'Lilliom' is not plain, but fact is that in all three theatres showing it, Argiculteurs, Bonaparte and Cine-Opera, spectators burst out into whistling and shouting every once in a while. Effect on b.o. is not entirely bad, for there's a lot of discussion of the film about town—especially puzzled discussion of what the shouting is about—and that makes people go.

Crowd seems to fail to get the point of Fritz Lang's heaven scenes, which apparently strikes them as false, seditious and un-French. One objection seems to be that a foreign play was taken by foreigners and filmed in French with an attempt to create a French atmosphere, which rings false.

'Nana' Simpler

'Nana' whistling has a plainer reason. Whistling in France is not applause, but an exaggerated form of hissing. Crowd thinks that the national literary hero, Zola, has been deformed in the film.

Heirs of Zola, Dr. J. Emile-Zola and Mme. Denise Leblond-Zola, after protesting against pic to Author's Society, have now decided to take the matter to court. According to Alexandre Zevaes, their lawyer, who also writes, they will ask that film be withdrawn or, at least, that the title 'Nana' and 'Suggested by book by Emile Zola' be cut out. If they can't get a direct court order for this, they will ask the court to chose three experts from the world of arts and letters to 'see the film and to decide if the divergences surpass the indispensable modifications which are necessary when a novel is adopted for the screen.'

Complaint alleges that the film is 'a complete deformation of the novel, that the most characteristic episodes of the book are suppressed or modified, that the plot is changed, that the original work has not only become unrecognizable in the film but does not even figure in it.'

The two heirs, therefore, ask the court for reparation for the considerable moral damage inflicted upon the memory of the author and that this moral damage cease in the future.'

UA Answers

United Artists locally made the following statement in answer:

'1. The moving picture adaptation of 'Nana' in the United States was done under the right of public domain.

'2. In deference to Emile Zola and his work, Samuel Goldwyn arranged for a contract with the children of Zola. In this contract the producer, in return for a considerable sum of money, received the right to use the title 'Nana' in the entire world and to make an original scenario based on the novel.

'3. The title was not changed in any country with the exception of Britain, where it had to be replaced on order of the censor by 'Lady of the Boulevards.'

'4. The producers of the film have thus loyally observed the terms of their contract.'

Row is one of those literary-legal affairs that Paris loves. They usually result in barrels of talk but rarely in any monetary damage.

Nazis' Reasons for Nixing Baer's Film May Affect All Foreign Pix

Taking No Chances

London, May 12.

German distributing concern attempted to show 'Going Gay,' a British picture, in Berlin. It was promptly banned because Arthur Riscoe, one of the comedians, looked Jewish to the censor. He isn't.

Before the picture can be licensed Riscoe's antecedents for three generations must be investigated.

French Bar Own Pic; Arguments Hot and Heavy!

Paris, May 10.

Latest victim of French film censor's renewed activity, which recently prevented release here of United Artists' 'House of Rothschild,' is Louis Verneuil, veteran writer of farces. Film version of Verneuil's 'Nemo Bank,' a satire on financial corruption in France, ran afoul of the inquisitors, who cut out a large hunk of the main sequence which shows a French cabinet socking the innocent in a scandal and letting the guilty go. And Verneuil is raising Cain in no uncertain manner.

Strict contrast to UA, which as a foreign house, thinks it wiser to say nothing about its censorship troubles and let the matter blow over as quietly as possible.

Verneuil sees in the slashing of his film a fear on the part of the authorities that he might be kidding them about the Stavisky affair. He says that can be so because he wrote the piece three years ago, long before the affair broke, and he wants to know if the politicians are trying to punish him for being a prophet.

It's a pure matter of chance, he says, that 'Nemo' seems timely, just as Shakespeare's 'Coriolanus' did. 'Coriolanus' was banned, too, but finally was put back, largely because legit censorship is harder to maintain in the face of public opinion here than film censorship, which seems natural to most people. Thus, in the Verneuil case, the play 'Nemo' is oke and can be put on tomorrow, whereas the film, which is no hotter, is slashed.

Censors say they acted because it might be possible for the public to think it recognized in some of Verneuil's characters actual politicians, and might hoot them in the theatre or throw eggs at the screen. It's the business of the authorities to avoid such possibilities of disorder, they say.

Verneuil is going to write to the Minister of Justice, he says, complaining that the censors have insulted the people who govern France in pretending that his film represented them.

Joan McAvoy Dies in L.A. Following Auto Smashup

Los Angeles, May 21.

Joan McAvoy, 22, screen actress, was killed in an auto accident Friday (18) when an auto in which she was riding collided with a machine driven by Iris Ashton, actress.

Miss McAvoy appeared in 'No, No, Nanette' on the New York stage. She had appeared in comedy spots in pictures. Her real name was Elsie M. Dugan.

Mull Next Dietrich

Hollywood, May 21.

Josef von Sternberg will direct Marlene Dietrich's next picture for Paramount. Story is still unselected, but both director and actress are taking a vacation prior to looking over story material.

Last von Sternberg-Dietrich film, 'Scarlet Empress,' will be released in the fall. Coming picture is Dietrich's last under her present contract.

Berlin, May 21.

Supreme Board of Censors has rejected Metro's appeal on the ban of 'Prizefighter and the Lady,' nitely going on record as opposing the film because its star, Max Baer, is a Jew. When the film was originally banned by the censors no excuses or reasons were given. Now the government gives out a long statement explaining its views.

'Whole picture is built up on the main figure of Max Baer, a non-Aryan,' the report states. 'If the appealing firm (Metro) doubts the decision of the Board of Censors that the German public would see in Baer 'a typical representative of his race' the appealing firm is alone in this opinion.

'The first decision rightly states that the German people, as a whole, bears an antagonistic attitude towards the Jewish race and, as recent events have proven, it is felt as a provocation when films starring non-Aryans are shown.

'Under these circumstances a difference between a German non-Aryan and a foreign Jew cannot be made, likewise whether the picture plays in Germany or in any other country.'

First Official View

This phase of the statement, for the first time, gives the official government view on the matter of non-Aryan players in U. S. films, thus far a moot question.

Censor's statement goes on to say:

'It is intolerable to the national-socialistic feeling if a Jew is glorified and depicted as a moral hero and victor on the field of sports. The defense doubts this. In contradiction, the Supreme Board of Censors finds that the whole picture is one long apothesis of Max Baer, his life and career, and that the public cannot help but sympathize with him in his fight against Carnera.

'Also the national-socialistic feelings are violated through the superiority of Max Baer's attitude towards non-Jewish women, which he displays in an obtrusive manner. The contention that the German feelings with regards to the relation of a non-Aryan to non-Jewish women may be merely restricted to German life, and cannot be extended to an affair playing abroad, cannot be maintained. To the German mind such relations are objectionable in any case, whether the action takes place in Germany or elsewhere.'

Opposition Piling Up Against Schlesingers

Capetown, April 30.

The Ritz Bio-Cafe, Capetown, has obtained silent films from African Theatres since its opening. Cinema adjoins Wolfram's and the Promenade Bio-Cafe, controlled by African Theatres. For some time preparations were in hand at the Promenade to install sound there.

Advent of Schlesinger's opposition, Independent Film Distributors, gave the Ritz its opportunity to put one over on African Theatres and arrange with IFD for talkers, canceling its agreement with A. C. Theatres. Latter, then, opened the Promenade as a sound bio-cafe earlier than expected.

It is a case of killing the goose that lays the golden eggs, for the action of A. C. Theatres in opening with sound at the Promenade brings it into opposition to its own houses, Wolfram's and the Apollo, across the street.

Proprietor of another cinema in Capetown has cancelled his agreement with A. C. Theatres, closed his house for repainting and will reopen with sound under contract to IFD.

Roland Brown to London

Roland Brown will go to England in about a month to direct the next London Films' production, 'The Scarlet Pimpernel.' Picture goes into work when the current Doug Fairbanks film, 'Exit, Don Juan,' is completed.

'Pimpernel,' from the Baroness d'Orczy novel, will have Leslie Howard as star. Rest of cast not set as yet.

FRENCH BLOW AT U. S. FILMS

Russe Film Trust's Head Dwells Casually on Russo-American Pic Accord, but Evades Basic Details

Russia wants to do business with the United States in a film way, but just how and under what conditions is a question. V. A. Uslevich, head of the entire Russian film trust, is in New York to see what kind of deals he can work out, and called a press conference last Thursday (17) to tell the boys how much he intended to accomplish. There were some questions left unasked, however, and others left unanswered.

Uslevich wants to put through some deals with several major American companies for the showing of U. S. product in Russia. He also would like some American companies to come over there and make some pictures or versions, and he would like to make some English versions for distribution on this side. It's only the simple matter of money that has him stumped, and he thinks that can be worked out.

Russia would like to use American pictures, Uslevich intimated. Not all of them, of course; they'd like to pick, but there are films which they could use. But as for paying for the pictures—well, Russia is a poor country. Perhaps, Uslevich thinks, a reciprocal deal can be worked out. Russian films for American films, or Russian production privileges for American films.

But never mind the details, Uslevich said, there are 30,000 film houses in Russia, and 100 pictures are produced there annually at a cost of about $400,000.

Uslevich did all his talking via an interpreter, and some questions just couldn't seem to get translated.

Dodges the Dollar's Equation

To get back to money, a literal-minded mugg wanted to know, supposing an American firm did produce pictures in Russia, how about costs? That was waved aside. It would have to be figured out. There is no money equivalent for talent in Russia.

How much would Americans have to pay for actors and studio help over there? That, too, was waved aside, and Uslevich explained that Russia is busy at present switching silent houses all over the country to 16mm. Cheaper and faster, and the Russians like it, he said.

There was one more attempt to get literal on the matter of facts, but, 'No, Mr. Uslevich prefers not to name the several American companies that he is carrying on negotiations with at present,' said the interpreter.

On only one matter important to Americans did Uslevich express himself firmly.

'There will be no cutting down of what you call propaganda in our films,' he said. 'Films without it in Russia are regarded as empty entertainment. Our work, that of the film trust, is to combine education and entertainment.'

Films will be hopped up some, he said, and the entertainment values brightened and brought more forward with an eye to the American market, but preachments of world change, in toto, will not be dropped.

Sacha Guitry Gives In; Will Make Pasteur Pic

Paris, May 12.

Sacha Guitry, who up to now has insisted that films are no good for actors, has at last yielded and will play in a film version of his play on the life of Pasteur.

Reason for change of heart is said to be rumor that reached him that Pasteur was being used as a film subject in Hollywood. Sacha wanted to get to it first.

Fox has been playing with a Pasteur story for some time. Winfield Sheehan picked it up during his European trip last year.

FOX REEL INTERVIEW CAUSING PARIS ROW

May 11.

Newsreel interview with von Papen on the Saar, in which the German chancellor says territory must return to Reich, is creating a stir here. Ilm is released by Fox.

Press hints that the censor who cut passages from rioting pictures taken February 6, would have done better to leave them in and kill this, which is characterized as German propaganda.

Fox precedes the interview with a title disclaiming responsibility for opinions and asking spectators to take them calmly.

Par British Execs Over for Parleys On Foreign Chain

London, May 11.

J. Graham, head of Paramount's British company; Earl St. John, head of Paramount's theatres in England, and Mont. Goldman, head of the sales department, sail for America June 2. Executives are going over for Paramount's annual convention, arriving in Hollywood June 18.

Although no statement has been given out, neither has the sailing been divulged thus far. It is understood a discussion is to take place appertaining to Par's British theatres, which number around 13, including one in Liverpool and one in Glasgow, latter owned jointly by Par and others.

Discussion will revolve upon idea of Paramount consolidating all its interests into one big company, with promotion to go to the public for subscription, Company is likely to be formed for £4,000,000, with Paramount to retain a big interest and the present executives to remain in full charge.

Paramount has had several offers to dispose outright, but has always turned down proposals, however tempting. Deem it essential to retain an interest in these properties, which are all in the key cities of England and Scotland, including two in the best spots of West-End London.

No 'Thunder' in Mexico

Mexico City, May 18.

Exhibition of 'Thunder Over Mexico' has been blocked for an indefinite period, even though local censors okayed the film. Blocking is being effectively done by the cinema employees' unions which no like Hollywood editing of the picture.

Film was announced to top the program for the debut of the Teatro Principal here as a cinema after 200 years of stage shows, but union's stubborn opposition caused picture to be yanked at the last minute. Principal has launched its cinema career as a second-run grind house.

Forst Freed

Berlin, May 11.

Willy Forst, film actor and director, was accused of having killed two persons in an auto accident, but was acquitted by the court after a 13 hours' session.

Jury held he did everything possible to prevent accident.

VIRTUAL EMBARGO ON FOREIGN PIX

However, It Favors German Films 50% Over Others—Vandal & Delac's Franco-German Production Interests May Be One Reason — Delac Is Prez of Chambre Syndicale

MODIFICATION HOPE

Paris, May 21.

Toughest blow ever handed American films anywhere abroad came Friday (18) when the Chambre Syndicale recommended legislation to the French government which would virtually bar all American films from the French market. Chambre is the official film body, including all producers and distributors in France, and, while not connected definitely with the government, is considered very important and influential. Paramount, Fox, United Artists and Universal, the only American companies belonging to the Chambre, resigned immediately.

Chambre asked the government to declare a complete embargo on foreign films for three months, starting July 1. Also it asks that the tariff on negatives be raised from 20c a meter to $7 a meter, a jump of 3,300%. At the same time it was recommended that the tariff on German-made French talkers be raised to $4 a meter, about half of what Americans would have to pay should the measure be made law.

New tariff proposal would mean, roughly, that the duty on the average American film would be about $16,666. Today average film duty on an American picture is $300. Thus American films would be practically barred forever, since no film, with an occasional exception, is believed to be able to stand that much duty draft.

Would Limit Generally

Chambre's program doesn't stop there, however. It goes on to recommend that distribution and exhibition of foreign language talkers be limited in increasing percentages for the next five years.

Also suggested are that both block and blind booking be strictly forbidden in the future and that at the same time a more severe restriction of foreign help in French film studios be effected.

Proposition is that the money raised out of these recommended increased duties go towards financing French films in the form of lower taxes for the localites plus government subsidies.

Although the Chambre has been brewing something of this sort for some time, the move caught American film companies totally unprepared. Cables began sizzling and telephone calls were put through by most of the majors. The only four U. S. companies that belong to the Chambre (the others dropped out for reasons of their own during the past year or two) threatened Monday (14) to drop out and carried through their threat when it became apparent that the localites, dominated by Charles Delac and M. Natan, could not be stopped. (Vandal & Delac produce both French and German versions in Paris and Berlin.) Delac is president of the Chambre.

With the aid and supervision of the Hays office and the United States commercial attache a long report and answer is being prepared by the American companies for submission to the French government by way of rebuttal. Hays' rep, Harold L. Smith, is confident that the government will not go through with enactment of any such law, although he fears that, because of its rigidness, the government may tone things down by half or even three-quarters, still making the new law too tough for American firms.

Smith, however, has been preparing for a fight for some time and has the exhibitors already lined up for strict opposition to the Chambre program.

French Exhibs Go on Record Against Tougher Quota Laws; Want U. S. Pic Entrance Eased

Paris, May 12.

exhibitors, fearing that campaign of producers to keep foreign films out of the market wi deprive them of their best b.o. draw, are coming out smack for an increase in the quota, instead of a decrease, as asked.

This giving considerable encouragement to American distribution chiefs here, who are plenty worried over the turn the quota fight has been taking, and who have been expressing fear that this market for their product will be drastically curtailed.

Exhibs action takes the form of a confidential letter to National Education Minister Aime Berthod, who is kingpin in the fight. They ask that the quota be stepped up to 325 films, instead of the 140 plus 88 hangovers which last year's contingent.

They also express annoyance at the restrictions on the number of theatres at which foreign language films can be shown. Present law makes it impossible to project English versions in more than five theatres in Paris and 15 in the provinces. Exhibitors want this stepped up to a total of 100 theatres, Paris and sticks combined.

Letter Secret

Letter has been kept strictly q.t. Trade press has not peeped about it, and it is believed that Charles Delac, head of the Chambre Syndicate and leader of the fight for an embargo, import and dubbing taxes and quota reduction, does not even know yet that it was sent. Letter was sent by exhibs' syndicate of which M. Lussiez is head, and which groups the leading theatre owners of the country. Exhibs last week won a victory over the producers in the matter of the standard contract which the film makers wanted to impose on them.

Question of the number of theatres at which an American or other foreign language film can be shown has its importance, as well as the main quota problem. This is shown by United Artists' experience with 'Henry VIII', which had to be taken off the screen in Paris in the original version after it had run in the maximum of five houses. A smash hit like 'Henry' could make a lot more money, and could do good to a lot more exhibs, if the limits were widened as the exhibitors now ask.

Position on the quota question of the new Independent Producers' and Distributors' Association remains doubtful. Committees of these outfits are studying a project to tax theatres showing foreign language films in order to relieve French films from taxes, and they are also considering a special levy on dubbing. Their plan seems to involve the licensing of foreign language film houses by a committee which they would control. If these ideas go through not much relief is to be expected from this quarter.

PLAGIARISM CHARGE ON WB 'WAX CABINET'

Budapest, May 11.

Istvan Tamas, young novelist, has filed a suit against Warners charging use of plot of his short story in 'Wax Cabinet' without ting him know about it.

Tamas claims that he sent his story to Michael Curtiz, who directed 'Wax Cabinet,' several years ago on recommendation of a mutual friend. Curtiz did not reply or return the manuscript and Tamas now says he recognizes his story, down to intimate details in the WB picture.

New Carbons Tax Splits Ranks of Brit. Exhibitors

London, May 13.

Cinematograph Exhibitors' Association executives looks like having to face plenty of dissension from the majority of its members, with a split in the ranks not an improbability. Trouble is due to the tax placed on foreign arc-lamp carbons. Tax is about the heaviest put on any foreign product, ranking from 500 to 700%.

Although it is felt the British Carbon Manufacturers have outsmarted the foreigners in getting the Chancellor to agree to this tax, it is openly hinted by some that influential members of the C. E. A. have been indirectly responsible for this tax ramp.

The C. E. A. has for months annoyed the Chancellor with claims for reduction, and in some cases the abolition, of picture theatres admission tax. Then came the British Carbon Manufacturers, telling the C. E. A. the best way to get the admission tax repealed would be to inform the Chancellor of a new source of revenue, by putting a tax on foreign carbons. Result is there is no prospective reduction in admission tax, but a new bogey, in the form of a carbons' tax, has arrived.

Although British carbon manufacturers have promised they would not raise the price of carbons, this cannot be maintained for long, as they are only two Britishers—the General Electric Company, and Ships' Carbons — manufacturing home product, which means before long the supply must exceed the demand, with higher prices a foregone conclusion.

Chancellor maintains the carbon tax has been arrived at after consultations with the C. E. A., while several members of that body declare they were not consulted, or they would have opposed it.

LORRE FOR COLUMBIA

Peter Lorre, Czech actor now in London, is due in New York shortly en route to Hollywood for a Columbia film deal. He's under a termer to Col.

Lorre came to attention in the German film 'M,' but he's a Czech citizen.

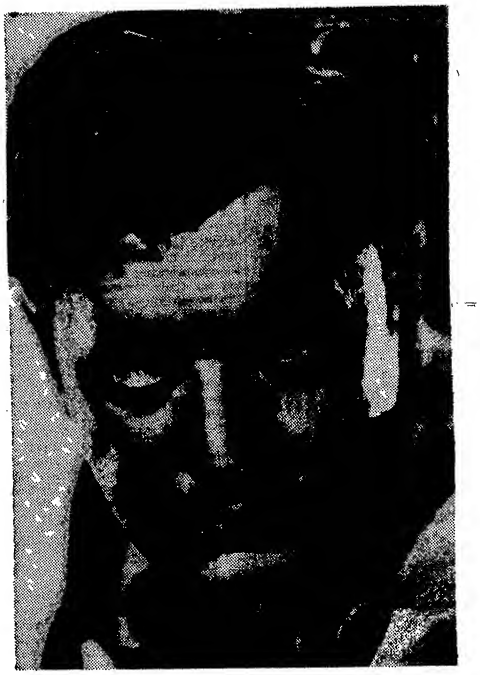
HOME-MADE TALKERS VIA AFR. INVENTION

Capetown, April 30.

Machine has been invented by P. I. Finestone, Durban (Natal) whereby amateurs owning home film projectors can make their own talkers. Due to the home film being too narrow for a sound track, the inventor has constructed a six inch disc running for three minutes at 30 feet per minute, and claims the invention is the only machine to record on a 9.55 m.m. film.

States his invention records the same results as the larger 35 m.m. films speeding 90 feet per minute. The machine is easy to attach.

REWARD!



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IRENE DUNNE and RICHARD DIX

co-starred for the first time since "Cimarron" have brought real romance and adventure back to the screen in another great big RKO-Radio Money Show.

SADIE McKEE

(WITH SONGS)

Metro-Goldwyn-Mayer production and release. Stars Joan Crawford, with Gene Raymond, Franchot Tone, Edward Arnold featured. Directed by Clarence Brown. Lawrence Weingarten, asso. prod. From the Liberty magazine serial by Vina Delmar; screen play, John Meehan. Songs by N. H. Brown and Arthur Freed; synchronization, Dr. William Axt; camera, Oliver T. Marsh. At Capitol, N. Y., week May 18. Running time, 90 mins.

Sadie....................Joan Crawford
Tommy....................Gene Raymond
Michael....................Franchot Tone
Brennan....................Edward Arnold
Dolly....................Esther Ralston
Stooge....................Earl Oxford
Opal....................Jean Dixon
Phelps....................Leo Carroll
Riccori....................Akim Tamiroff
Mrs. Craney....................Zelda Sears
Mrs. McKee....................Helen Ware
Maid....................Helen Freeman
Cafe Entertainers....................Gene Austin and Candy and Coco

'Sadie McKee' is swell b. o. It has all the time honored cinematic ingredients for popular appeal. It's the Cinderella theme all over again, plus an s.a. angle through the stellar player of the titular role encountering three major romances in the persons of the featured male trio in support—Tone, Raymond and Arnold.

Basically it's the story of the housemaid who marries the boss of the manor, but not until after he comes humbly to her, and after she has experienced a couple of turbulent affaires with the other two.

On sympathy appeal there is a question for the fundamental palate, but that is shrewdly glossed over as to almost make it acceptable. The rest of it is sufficiently well seasoned to sum up into expert celluloid fare for all sorts and tastes.

That her major-attachment to Edward Arnold is obviously a mercenary marriage is sufficiently well built up to make it almost sympathetic, in view of the goading of the presumably supercilious young master (Tone) of the household in which Sadie's mother is the cook. Later she redeems herself and her motives by nursing Arnold back to health from dypsomania.

Gene Raymond is cast as the No. 1 sweetie who, according to Franchot Tone, is a no-good-guy, but who is the major romance interest even after he runs out with a vaudeville single (well played by Esther Ralston). This catapults into the hectic nite club nuptials with Arnold, while Tone is the onlooker all through the footage until divorce and death remove the other two men.

The playing is expert throughout, so much so that in its realism it perhaps makes the star suffer a bit, particularly at the hands of Edward Arnold whose bluff, constantly inebriated performance almost steals the picture. Unlike the stamp usually impressed on his characters in the past, he is convincingly sympathetic to the degree that at first it has the dyed-in-the-wool fans somewhat uncertain whether to mentally catalog him a heel or a hero. He's the latter, but somehow they've been trained to expect something else, perhaps the curse of cataloged castings.

After a while the film impresses on the auditor that it is a departure from the formula and that it shapes up as something like an authentic human document in its unfoldings.

There are a couple of Brown-Freed ditties, one of which, 'All Night Long I Dream of You,' is the thematic and should catch on. It possesses b. o. worth for ballyhoo. Gene Austin, vet radio and record entertainer, with his aides, Candy and Coco, make their film debut in the cafe scene and do their chores with cynical impersonal aloofness that impresses as being authentically professional.

Casting throughout is good. Jean Dixon, as the very theatrical friend, is particularly effective along with the foremost character quartet and Miss Ralston. Akim Tamairoff, as the Italian cafe owner, and Zelda Sears in a zany role, are likewise outstanders.

Film's 90 minutes are replete with action and verve, a tribute to director Clarence Brown and his associates. *Abel.*

LITTLE MISS MARKER

B. P. Schulberg production and Paramount release. Directed by Alexander Hall. Story by Damon Runyon; screen play by William R. Lipman, Sam Hellman, Gladys Lehman. Ralph Rainger, music; Leon Robin, lyrics; Alfred Glicks, camera. At the Paramount, N. Y., week May 18. Running time, 78 mins.

Sorrowful Jones....................Adolphe Menjou
Bangles Carson....................Dorothy Dell
Miss Marker....................Shirley Temple
Big Steve....................Charles Bickford
Regret....................Lynne Overman
Benny the Gouge....................Sam Hardy
Buggs....................Tammony Yonng
Marky's Father....................Edward Earle

Done from a story by Damon Runyon, this yarn suggests Lotta's old play, 'Pawn Ticket 210,' in modern version with a bookmaker instead of uncle holding the human pawn. Good scripting, careful production, vivid characters and little Shirley Temple make a combination that will be all right at practically all cash wickets. Women will gush over the youngster and men will enjoy the race track types, so there seems to be something for everyone.

It's a thin plot, this story of the bettor who pledges his little daughter with a bookmaker and gets killed before he can reclaim her. There are few plot developments to complicate the simple formula of the child who influences the lives of her associates and acts as a power for good. That leaves room for free development of what story there is and still time for some good by-play.

Script owes its main theme to Runyon but the adaptors take a nod for a nicely planned continuity with lots of deft touches. Caster takes another bow for his types and the director can join hands with the players at the final curtain. They all work for a common good and the result is a charming little tale without overstress. In the family spots it should find its warmest welcome, but at the none too easy Paramount, the house was in roars most of the time.

Menjou, as the bookmaker, and Dorothy Dell, as a cabaret singer, have most of the feeding and Menjou, particularly, turns in a capital performance, with Miss Dell picking up what limited opportunities she is afforded. But the child is the greater part of the show and proves again that she can act in spite of her immature years. Judging from the frequency with which her name is mentioned in the production list there is danger that she may be overworked through being written in to bolster too many stories in which she does not belong, but she's not doing a lifesaver in this one. It is her story and she's the leading lady. Her naturalness is a delight. Charles Bickford helps in his few scenes.

A gorgeous earlier sequence in which the child is given a King Arthur party with the heelers as Knights of the Round Table. Swell bit as the men-at-arms parade the banquet hall singing 'Sidewalks of New York.' Just a sidelight, but it brought a roar from the audience.

This picture is a good response to that element which claims there is nothing good in pictures. Clean, funny, with thrills and heart appeal all nicely blended. *Chic.*

Murder at the Vanities

(WITH SONGS)

Paramount production and release. Directed by Mitchell Leisen. Based on play by Earl Carroll and Rufus King. Adaptation, Carey Wilson and Joseph Gollomb. Dialog, Sam Hellman. Music, Arthur Johnston; lyrics, Sam Coslow. Photography, Leo Tover. At Rivoli, N. Y., starting May 19. Running time, 95 mins.

Eric Lander....................Carl Brisson
Bill Murdock....................Victor McLaglen
Jack Ellery....................Jack Oakie
Anne Ware....................Kitty Carlisle
Norma Watson....................Dorothy Stickney
Rita Ross....................Gertrude Michael
Mrs. Helene Smith....................Jessie Ralph
Homer Boothby....................Charles B. Middleton
Sadie Evans....................Gail Patrick
Dr. Saunders....................Donald Meek

Herein they mix up the elements of a musical show and a murder mystery, with effective comedy to flavor, and, keeping the cutter's hands off as much as possible, come out with 95 minutes of entertainment that should genuinely satisfy. The story may not be the most original, the production numbers may not be the best that have been done, the settings may appear a little less grandiose than some, but when the whole is weighed it tilts the scales favorably.

Despite the 95 minutes, at no time does the picture get sleepy. Its comedy relief is important in this respect since it maintains the pace between production numbers and other highlights whereas without it these are points where the drag may have occurred.

The 'Vanities' girls are costumed sparingly for eye appeal and in the press book this is stressed for exploitation.

Development of the murder mystery background against which most of the comedy is pointed also carries the interest along evenly with Victor McLaglen in charge of the investigation of a couple murders that tax his limited detective prescience. McLaglen shares with Jack Oakie the comedy burden and for each it's a strike. Both are at their best, and it would appear that the casting in this and other respects for 'Vanities' is entitled to a bow.

Picture serves to bring out Carl Brisson, Danish actor who was brought over recently by Paramount to get his baptism in this quasi-musical.

In addition to having an ingratiating personality and photographing well, the foreign import sells his songs for good results. The best that Brisson has is a smile that will go a long way on the screen. Women should go for him. Brisson, like Max Baer and a type that has that friendly manliness, also was a former prize fighter.

In 'Vanities' Brisson has Kitty Carlisle opposite him, but she's not one-half as important, more attention being directed to Brisson than anyone else. Together they do several numbers, the most effective being a seashore interlude in which the Earl Carroll girls as mermaids manipulate fans that simulate rolling waves.

Miss Carlisle leads the opening number, 'Where Do They Come From,' which is most ingeniously staged and carried out. Equalling if not topping this for effect is 'Rape of a Rhapsody,' production sequence which builds into a crescendo of rhythm and flash as it merges from the classical into a hot Harlem background with the Duke Ellington band on the job.

Gertrude Michael figures in this number, doing a torch, but earlier when she leads the girls in the Spanish session it both looks and sounds like another voice is being dubbed in for her's. Miss Michael carries the assignment of the jealous, ill-tempered show girl whose unrequited love for Brisson drives her to murder and ends in her own death from an abused maid.

Murders are well planted and cast logical suspicion in several directions, but give a strong hint as to the maid's guilt when she isn't even questioned by detectives. Therein something may have been overlooked.

All of the action occurs backstage at what is represented as the Earl Carroll theatre (now the Casino), on opening night of a Carroll show. It's a backstage musical but different.

Some of the settings used for production numbers have that phony look, lacking the brilliance and the flash that some screen musicals have tried for and attained. But okay, considering the entertainment meat that's against those backgrounds. *Char.*

Miniature Reviews

'Sadie McKee' (M-G). Surefire with Joan Crawford starred and Gene Raymond, Franchot Tone, Edward Arnold and Esther Ralston punctuating a tiptop cast.

'Little Miss Marker' (Par). Adaptation from a Damon Runyon story that won't put lipstick on the cash register anywhere. Not a heavy yarn but an appealing one, with Menjou and Shirley Temple in top roles.

'Murder At the Vanities' (Par). Musical that's above average and for the masses. Introduces Carl Brisson, foreign import. Long at 95 minutes, but does not drag.

'Stingaree' (Radio). Romantic semi-musical written around rather than from Hornung's stories. With Richard Dix and Irene Dunne, and fair.

'Friday the Thirteenth' (GB). One of the better British films. Big cast of British names and plenty of action. Oke for the nabes, although not sufficient marquee lure for act spots.

'He Was Her Man' (WB). Exciting but grimly overtone tale of gangster genre with Joan Blondell and James Cagney.

'The Black Cat' (U). Combination of Karloff and Lugosi, the two horror specialists, in one film probably means something at the box office. Picture not very successful as a story and a hodge-podge of all the previous horror films.

'Very Honorable Guy' (WB) Not up to Joe E. Brown standard and likely to disappoint. Broad satire built around Brown as a sap who wants to keep his every promise.

STINGAREE

(WITH SONGS)

Berman production and Radio release, starring Irene Dunne and Richard Dix. Mary Boland featured. Directed by William Wellman. From the story by E. W. Hornung. Lynn Riggs and Leonard Spigelgass, adaptation; James Van Trees, camera; Max Steiner, Gus Kahn, Edw. Willscu, Franke Harling, music and lyrics; at Radio City Music Hall commencing May 17. Running time, 76 mins.

Hilda Bouverie....................Irene Dunne
Stingaree....................Richard Dix
Mrs. Clarkson....................Mary Boland
Sir Julian Kent....................Conway Tearle
Howie....................Andy Devine
Mrs. Clarkson....................Henry Stephenson
Annie....................Una O'Connor
Inspector Radford....................George Barraud
Governor General....................Reginald Owen
Victor....................Snub Pollard

Old-timers who recall Kalem 'Stingaree' series of a quarter century back will hardly recognize E. W. Hornung's companion character study to 'Raffles.' But this isn't old home week at the Music Hall, and Richard Dix's assumption of the character seemed to give entire satisfaction.

There are times when the old story breaks through the Hollywood version with its hard riding and daredevilment, but the tipoff is that Irene Dunne is given precedence over Dix in the billing. It's even more so in the picture. It's a story about Irene Dunne, with Dix in the fore and aft portions as the gallant, if lawbreaking, sweetheart who gives her Cinderella's chance and to whom she returns, abandoning her brilliant operatic career to share his hardships in the Australian wilds. It's more Hollywood than Stingaree, but it's smoothly, if illogically plotted, and should bring medium results. It does not promise to rise to greater heights.

In this story Stingaree is shown as a music loving bandit who kidnaps a London impresario who has come all the way to the antipodes. He is to visit Mary Boland, wife of a sheep raiser. She has much ambition but little voice. Stingaree takes the entrepreneur's place and is captivated by the voice of Hilda Bouverie, her protege, who really can sing. She tells Dix of her ambition. He lands her with the visitor, but is wounded while making his getaway and sent to prison.

She goes from one triumph to another in Milan, Berlin, Paris and London, but her heart calls her back to Australia. Stingaree is in the audience at her debut, in the Governor's box and the Governor's clothes. He is routed by the soldiers, but after the performance he calls at her hotel and she gladly goes with him, the picture ending as they ride back to the open road.

Radio probably realized that the horse operas have done much to rub the bloom of youth from hard riding and gives it mostly to Miss Dunne, who plays competently and sings better. The song 'Tonight Is Mine' is the chief musical number, though excerpts from 'Faust' and 'Martha' are introduced as parts of the mimic stage performance. Musically Miss Dunne rises above her dramatic work, since the authors have given her small opportunity, and she wisely does not attempt to steam it up.

Dix does not make the ideal titular character. He is too plump and contented looking to suggest the Hornung figure, but he turns in a smooth performance. Mary Boland pleases in a character written in highly farcical vein and Una O'Connor gets more legitimate comedy out of a servant girl character. Better comedy is turned in, too infrequently, by Andy Devine as Stingaree's henchman. He is given one good bit, and the rest of the time breaks in by force of his personality.

The settings are handsome and often elaborate, with two opera houses and a number of good sets to vary the few exteriors. The camera work is not evenly good and the effect is not enhanced by the use of stencil color on lamps and grate fires. It serves only to suggest unreality. It is apparently the process patented by Col. Selig some years ago. Sound is good, with the song recording particularly well done, but the dialog is often poor. *Chic.*

FRIDAY THE 13TH

(BRITISH MADE)

Gainsborough production and Gaumont-British release. Directed by Victor Saville. Written by Sidney Gilliatt and H. Moresby-White; dialog, Emlyn Williams.

Cast includes Sonnie Hale, Jessie Matthews, Ursula Jeans, Frank Lawton, Max Miller, Cyril Smith, Muriel Aked, Richard Hulton, Emlyn Williams, Belle Chrystall, O. B. Clarence, Robertson Hare, Martita Hunt, Leonora Corbett, Ellot Makeham, D. A. Clarke-Smith, Gibbs McLaughlin, Edmund Gwenn, Gordon Harker, Ralph Richardson, Donald Calthrop and Ivor McLaren. At the Westminster, N. Y., week May 14. Running time, 70 mins.

There's a good idea here and the execution is far from bad. It doesn't quite jell into a film that will do well in U. S. theatres, but it ought to do well in its first-run New York spot with a British clientele and will do fairly well in nabes as second feature fodder.

It's a combination 'Grand Hotel' and bus idea that's pretty well thought out. Trouble is in the fact that the various incidents encountered don't mesh except for the finish, so that it gives the feeling of artificiality. Nevertheless, within its limits, it's cleverly handled.

Opens with a bus going down a London street in a rainstorm. A crash, two people are killed and several wounded. Then the clock goes back over the day of all the passengers that were in the bus, relating the incidents that got them there at the time. All unrelated, of course. But the bus crash fixes things up all around.

There's the chorus girl who's had a spat with her sweetie and, hurt, is en route to keep a date with the fresh guy who's been trying vainly to make her, up to then. Crash spoils the date and fixes the original romance. There's the blackmailer who's just taken the last money from a poor boy with the threat of returning for more. Crash kills him, wipes out the check and the slate.

There's the henpecked husband, en route home late, after working overtime and not knowing that when he gets home he'll find his wife has run off with another man. He's killed. There a wise-cracking and rather sympathetic crook being baited by detectives. Crash saves him. So on down the line and none of it boring.

Cast is exceptionally good, which ought to help where the names are recognizable on a marquee. Jessie Matthews, as the chorine, is best. Fox has her now and ought to be able to do well with her if this bit means anything. Frank Lawton and Ursula Jeans don't come out too well, being over-directed and in unfortunate spots, but Lawton again shows he has latent screen power. Max Miller impresses nicely in a comedy bit and Ralph Richardson does well by a character bit. Gordon Harker repeats his comedy characterization that brought him attention in 'Rome Express' and Edmund Gwenn and Mary Jerrold both do exceptionally well in character bits.

Photography is good and production A-1. *Kauf.*

HE WAS HER MAN

Warner production and release. Stars James Cagney and Joan Blondell. Directed by Lloyd Bacon. Robert Lord story, adapted by Tom Buckingham and Niven Busch. At the Strand, week May 16. Running time, 70 mins.

Flicker....................James Cagney
Rose....................Joan Blondell
Nick....................Victor Jory
Pop Sims....................Frank Craven
J. C. Ward....................Harold Huber
Monk....................Russell Hopton
Red Deering....................Ralfe Harolde
Mrs. Gardella....................Sarah Padden
Dutch....................John Qualen
Dan....................Bradley Page
Gassy....................Samuel E. Hines
Walter....................George Chandler
Whitey....................James Eagles

Very elements that will garner marked favor for this one from among the newspaper reviewers are likely to be responsible for an opposite effect on the average screen addict. With Joan Blondell and James Cagney lending apt cast personalities, Director Lloyd Bacon has woven from an original by Robert Lord a forthright narrative about two pieces of human flotsam. In hewing to this forthright quality, and omitting anything that smacks of a happy ending, Bacon has imported to the picture a grimness and lack of sympathy localization that may both alienate and confound the patrons.

Another obstacle that the production will have to contend with is its gangster theme. What will probably turn out as of no help to this situation is President Roosevelt's pronunciamento of last Saturday (19), in which he decried the public penchant for romanticizing crime.

Bacon unfolds his story quietly and sanely with most of the action set against the background of a Portuguese fishing village on the Pacific coast. Both Miss Blondell and Cagney turn in deftly confected performances, and as far as helping their rating as troupers the picture is to the good. From the emoting angle it's pretty much the girl's runoff. As a sidewalk ankler, in whom the buffetings from the world has produced a sense of bewilderment and a craving to get herself hitched to a safe mooring, hers is an arresting characterization.

Plot gets its motivation from the efforts of a double-crossing cracksman (Cagney) to escape the penalty of the gang law. In squealing to the coppers he is paying off a double-cross from which he had been the victim, a term in prison. In his fight from the torpedoes Cagney winds up in San Francisco. There he is spotted by an underworld tipoff (Frank Craven) and the word is passed on to the mob back east. Meanwhile he meets the girl (Blondell), who has just decided to call it quits with the wayfaring life she's been leading and accept a proposal of marriage from a Portuguese fisherman located 100 miles south of Frisco. Cagney elects to join the girl on her trip to the groom.

Cagney settles down in the village and the fisherman, capably played by Victor Jory, goes about making the marriage arrangements. In the interim the girl falls for Cagney and there's talk between them of going away together. Overnight Cagney becomes leery of getting himself entangled and unbeknown to her prepares to scram. From here the action starts building to a tense climax. Gangsters arrive and Cagney unwittingly is on the verge of getting away safely when he hears that the girl is in jeopardy. He returns to the fisherman's home and there walks right into the gums of the waiting executioners. *Odec.*

THE BLACK CAT

Universal production and release. Starring Boris Karloff and Bela Lugosi. Directed by Edgar Ulmer. Story by Peter Ruric; camera, John Mescal. At Roxy, N. Y., week May 18. Running time, 70 mins.

Poelzig....................Boris Karloff
Verdegast....................Bela Lugosi
Peter....................David Manners
Joan....................Jacqueline Wells
Karen....................Lucille Lund
Majordomo....................Ergon Brecher
Thamal....................Harry Cording

Because of the presence in one film of Boris Karloff, that jovial madman, and Bela Lugosi, that suave fiend, this picture probably has box office attraction. But otherwise and on the counts of story, novelty, thrills and distinction, the picture is sub-normal.

Universal has of course proceeded on the theory that if Frankenstein was a monster and Dracula a nightmare, the two in combination would constitute the final gasp in cinematic delirium. They have not fulfilled the promise. Story is confused and confusing, and while with the aid of heavily-shadowed lighting and masoleum-like architecture, a certain eerieness has been achieved, it's all a poor imitation of things seen before.

Karloff occupies a spooky manor built over the ruins of a world war fort where 10,000 soldiers drenched the valley in blood in a terrible military defeat caused by Karloff's treachery. That is told but not shown. Lugosi is a batty doctor just out of a cruel jail in which he spent 15 years. Also due to Karloff's unworthy character.

Clash of the two eyebrow-squinting nuts involves an American bridal

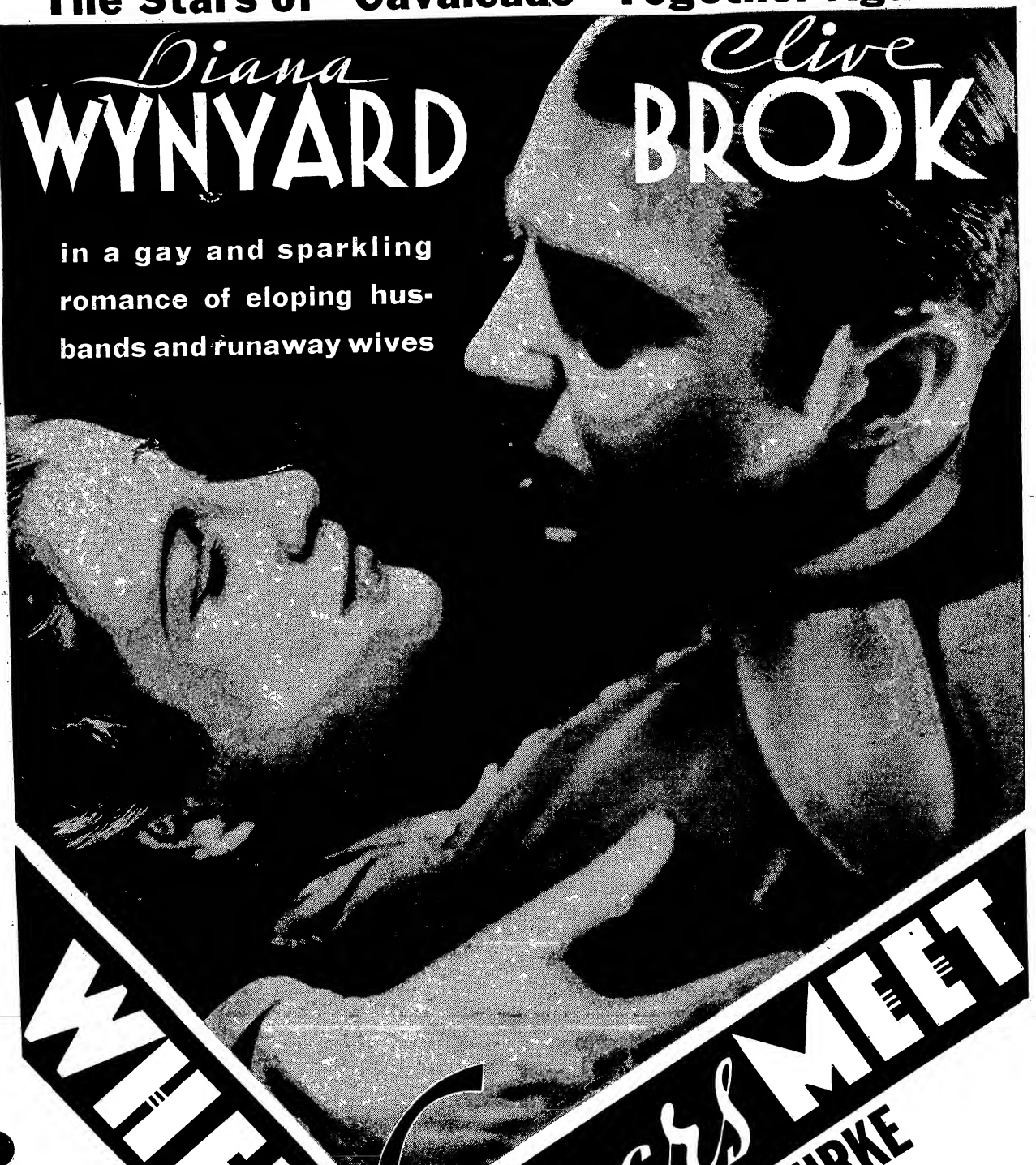
(Continued on page 29)

The Stars of "Cavalcade" Together Again!

Diana WYNYARD

Clive BROOK

in a gay and sparkling romance of eloping husbands and runaway wives



WIVES Meet Sinners

with BILLIE BURKE

REGINALD OWEN
ALAN MOWBRAY
GILBERT EMERY

"FROM THE PLAY, "THE DOVER ROAD" BY A.A. MILNE

DIRECTED BY J. WALTER RUBEN

PANDRO S. BERMAN, EXEC. PRODUCER

RKO RADIO PICTURE

RADIO CITY ATTRACTION

STARTING THURSDAY

Chamberlain Brown Brings a New Kind of Hodge-Podge Vode to 42d St.

Chamberlain Brown has presented many things in his time as an artists' representative and also as a manager, but his poorest effort came Wednesday night (16) with the formal presentation of 'Flashes,' a sad mixture of straight vaudeville and sketches, at the Lyric, on 42nd street, N. Y.

Present venture of Brown is backed by the United States Patriotic Society, which hogs the program and pleads for contributions in its reader. This organization is probably responsible for the ridiculous opening of the show, the singing of the 'Star Spangled Banner' by Mme. Samoiloff, from opera, who hugged the Stars and Stripes to her bosom to accentuate the anthem. This came about 9 p.m., after the pit orchestra had played and replayed the overture about five times, with the show scheduled to start at 8:30.

House was about one-third full when the unusual curtain-raiser took place, with most everybody in on the cuff. All that was necessary to gain admission was to come close to the box office, where ducats were shoved at all and sundry with little questioning. A good portion of the customers appeared like young stage hopefuls invited by Brown, and it was a lesson in what not to do on the stage.

The layout itself was too poor as a presentation, and, in most instances, as acts, to allow for actual criticism. Fritzi Scheff, with auburn tresses; Frank Farnum, dancer, and Brown himself, were the outstanding performers to the audience.

It was Brown's singing that, as a laugh, made part of the evening's torture worth while. He had m.c.'d the early portion of the show and returned to do a chorus of 'There Goes My Heart,' written by Abner Silver and to the latter's piano accompaniment. Around 15 people started to walk at this. By the time the menage was over as a whole, at nearly midnight, less than 100 die-hards were left on the lower floor.

Rest of the show included Nell O'Day and three boys in a flash; Pete Randall, m.c.; Julia Kelety, singer; Hope Emerson and Dimples Reed, femme comedy pair; Margaret McKee, whistler; 'The Millen Trial,' an extremely poor sketch, portraying the New England bandits' court action; Tom McLaughlin, Irish tenor; Four Playboys, colored hoofers, and 'The Criminal Court,' a radio sketch entailing a cast of 20, which is programmed as by special arrangement of WMCA.

At this time Brown came on with a couple of children, Ada May and Elaine Megler, who did impersonations and recitations, respectively. Then he made a speech in which he extolled the patriotic virtues of the show and its backer, winding up with the statement that an entirely new layout will be given every Wednesday. It hardly looked, however, as though another Wednesday will come for 'Flashes.'

A black house cyc was used all the way, with an eight-piece band in the pit. Acts on the stage had to use a miniature white upright piano for any stage musical accompaniment they needed.

Admish scale set at 25c. and 50c., two shows daily.

(*Show closed Friday after four performances.*)

PALACE, CHICAGO

Chicago, May 19.

Starting this week the top-priced house in the loop has something to offer the public, and something nearer to reason for asking the stiffest admission in the midwest. Its shows begin comparing favorably with the rival Chicago, Oriental and State-Lake. Not only is there talent on the stage, but it's dressed and presented like an 83c show. Palace has brought in Will Harris to produce and stage its vaude bills and he starts off on the right foot.

It's understood that the plan is not to go completely production, but to stick to the basis of vaudeville with only occasional sidetracks to dance lines and presentation ideas. However, there will be more intercommunication between the various acts, maybe after-pieces or additional bits of entertainment thrown in for that extra helping. It shapes as a good idea.

Show this week is part Fanchon & Marco unit, and is billed as 'Hot and Bothered.' Lots of good talent on the bill. Particularly effective for this type of house are David and Hilda Murray. Open with a straight class ballroom dance routine, but then mix it up with some burlesques on the various types of ballroom hoofing in foreign lands. Murrays handle the idea cleanly and deftly without going overboard.

Other standard turn on the show consisted of Marty May and Jean Carroll. They've taken May's chair away from him, but he's still listening patiently while on the hoof. Miss Carroll's chatterbox style remains chiseled and to the point. On looks and manner she's there, and they remain a consistently good vaude turn.

On minor points Armida is spoiling herself. She has her own name and her own style. There is no reason in the world why she should mimic Lupe Velez, Dolores Del Rio and Marlene Dietrich. Not only are the impersonations done poorly, but they detract from Armida's own personality. She can get along well enough being Armida, singing her own songs and doing her own dances. She doesn't have to worry about the others. That piano player she has is also n.s.h.

Stooges are still stooges, and when they try to sep out for themselves they miss. This isn't the first time Howard, Fine and Howard tried to get along without Ted Healy. They tried it about two years ago and ended up playing dates at the split-week Englewood. Their present straight man is a complete wash-out. They might as well use Danny Russo, who could do a better job from the pit. Stooges still need somebody to top their gags; this present straight guy can't stand the pace. Not that they didn't get laughs here, but the laughs lacked that wallop.

Lottie Mayer and her daughter finish the show with the disappearing water-ballet. An overdose of set somewhat weakens the ballet stuff itself. Tank is pretty small for this stage, with the mirrors particularly tiny for a house of this size. Shapes up, however, as a good novelty.

Business is better this week and indications are for the upbeat right along. Picture, 'Stingaree' (RKO). Biz was good at the last show Friday. *Gold.*

STATE, N. Y.

It's Cab Calloway this week, all the way. The hi-de-ho maestro, just back from a European tour and full of excess voltage, occupies the State rostrum for just short of 50 minutes and dishes out a fast and furious program of syncopation.

It's the remnant of what was once the Cab Calloway unit. Line of girls has been trimmed away, as well as several other acts. Unit now consists of the band, Ada Ward, Nicodemus, Elmer Turner and the Five Percolators. Which is plenty, as it happens. There's not a minute's let-down, band going right into one of its hottest and brashest numbers to open and keeping up a furious pace all the way through.

When caught, Friday night, Calloway was in exceptionally good form. He cut up a bit more than usual, dancing and prancing around even more than is his custom—all of which didn't hurt any.

Rest of the State show is not so much, but provides sufficient diversion to suffice.

Opener is Arthur La Fleur, one of the best ring and iron jaw workers in vaude. Buster Shaver and his two clever midgets in the deuce continue the good impression, and Sidney Marion is third. Marion is in for comedy, which undoubtedly is needed. He serves the needed purpose quite sufficiently.

Picture is 'Manhattan Melodrama' (MG), and house Friday night was overflowing. *Kauf.*

ROXY, N. Y.

Practically an all-acrobatic stage show at the Roxy this week. Sole exception is the radio headliner, Teddy Bergman, who announced himself as making his first stage appearance this week. He does mimicry and well (New Acts).

Show provided a good measure of entertainment for the attendance, which was fair, for Universal's 'The Black Cat.' There was the usual Gae Foster routines by the chorus and the established ringmaster, Wesley Eddy, who combined with four of the musicians for some instrumental hot harmonics.

Mooney and Kemp, adagio pair, scored easily. Their stuff is grade A and certified. Fast and unusual lifts characterize their work. Smith, Rogers and Eddy ended a knockabout comedy session with some amazement-creating acrobatics. Finally, for the piece-de-resistance and show-closer, came the Denatti Troupe, whose varied stunts and increasing tempo elicited pronounced enthusiasm. Denatti boys are tops in their line.

John P. Medbury short, 'India,' a Walter Disney color cartoon, Fox newsreel and overture complete the program—the customary amplitude for one's money which this house always gives. Not much room for criticism, the show being about what's it's supposed to be. Eddy is perhaps a trifle too generous with forcing extra boys for the acts and slowing the pace and the acts seldom succeed in resisting the temptation to speechify. *Land.*

CAPITOL, N. Y.

There's something highly significant about stage presentations of the type of Waring's Pennsylvanians who, after a time-honored rep as a variety, record and radio attraction, come back to a Broadway deluxer like the Capitol at twice average income and register below average. Fred Waring and his Pennsylvanians are pay rolled at $10,000 per week for two weeks at the Cap under an express proviso that the film must be okay, and extra shows pro rata. That's not hay, and the fortnight is insured by 'Sadie McKee' (Metro-Crawford) if nothing else.

From a trade angle the Warings probably rate the money tilt because of their radio buildup in the past year. They've become impressively established on the air waves and their b.o. draft is not to be depreciated judging by the welcoming salvos Friday (change) night.

But as a stage presentation it is significant from two angles. One—and perhaps that's the answer—is the misjudgment to stretch a socko 20-minute act into three-quarters of an hour. Or, secondly, it may have something or other to do with the theory that it doesn't pay for an act to permit itself to get out of practice if it has stage intentions as an aftermath to the microphone sojourn.

That's happened to Fred Waring and his basically worthy Pennsylvanians organization. The answer seems obvious. Considering their current principal metier—radio—they've been thinking in terms of the ether for months, so that when a fortnight on an ace stage eventuates it is no more than to be expected that they're not entirely prepared.

Basically, the talent ingredients are there. They've been clicking on the air, all of 'em—Poley McClintock, Babs Ryan, the Smoothies, Lane Sisters, Johnny Davis, Stuart Churchill, Scotty Bates; brother Tom Waring with his mellow tenoring and pianologing, and all the rest. But when you recall the great pains to which Fred Waring formerly went to co-ordinate his stage presentations, and then see this ragged, spotty, hit 'n' miss sequence, it's cause for captiousness. Waring originated those elaborate electro-pyrotechnical formations with illuminated megaphones, darkened stages, rhythmic pyramids, etc., but, instead at the Capitol, he shows a succession of slow glee club numbers and Chautauquaish song and dance specialties. That may be radio, but it's not for Broadway. It's merely transplanting an assortment of ether specialties on to a rostrum and expecting a 99c audience to accept what they get for nothing by twirling a dial.

The Waring organization comprises the entire presentation, some of 'em doubling into the pit to vamp off the newsreel. Two Pete Smith shorts, 'Trick Golf' and 'Flying Hunters,' augment 'Sadie McKee' for the celluloid.

Biz big opening night. *Abel.*

FOX, BROOKLYN

Nautical background for the formula layout at this spot currently.

Bert Frohman announces and leads the band as he feels, sometimes forgetting to walk off. However, he works hard and there's every indication that he bears the responsibility of many things. When the band doesn't cue right in, for instance, it's Frohman who must smooth the pace. At the Fox especially an m.c. has a tough assignment.

Occasionally the bandsmen get chummy and discuss things among themselves while the performers down front are trying to keep the audience concentrated on the stage work.

Just the same, Ruth Roye scores her usual big finish on her character songs. When she sings Frohman honors her by leading the band personally. He wears a naval officer's cap and coat for the occasion. Frohman's style as a batoneer is distinctive.

The line must not be forgotten the current week. They do two or three numbers. Flo Kelly disciplines 'em here. Miss Kelly knows how to handle a line, with or without credit, and the current week the boards give her credit.

House was gaited to shut and the girls may be so surprised to find the place still running, despite a most awful offish biz, when caught, probably has the kids all tumbling a little, when not really aiming to do so.

The lighting currently is one of those things. Has coloring but it's mostly sombre.

Even Edgar Bergen, who does a nifty ventrilo act offed, the brass part of the band tooted ahead of cue, apparently. That was a sound!

Georges Campo, his white pan and tumbling acros plus a cute girl assistant is on before the same band. The band sticks right through, clad in white sailors for that nautical effect. Campo only wears white on his face. Rest of his outfit is dark. Campo does some good tumbling, but that Apache thing which hits the middle of his turn presently somehow doesn't let out the punch it should. Mostly timing off when caught, and the shift from the dummy to the girl or vice versa is too open. Easily corrected where stage facilities will allow.

Colby and Murray do ballroom adagio and Arline and Eddie, remembered from the Hotel New Yorker floor show, finale in a dancing novelty. Better on the hotel floor.

Show runs around an hour, with Frohman's singing; good time.

Feature, 'Success at Any Price' (RKO).

Spot continues indef, although slated to close this week. *Shan.*

NEWSREELS

(EMBASSY, N. Y.)

Pathe claims an exclusive on the lightship disaster. There are brief views of a ship in a fog and life boats scurrying around. In New York conventional coverage is obtained, including silent views of the two captains, the story of a passenger and a glimpse of one of the coffins.

It's over a week since Insull made his statement. His talk about fight, however, seems to be leaving the average newsreel audience neutral.

Newsreels overlooked a bet in the Robles kidnapping, Pathe, at least, treating the Arizona case as a silent. Better job was accomplished on the Gettle story, alleged abductors being close-upped and Gettle furnishing details.

Good storm views of the Middle West drought were evidently obtained only after considerable effort by Paramount. Dust and hail were included.

Hearst reel unloaded more propaganda against the world court idea with a presentation speech by a Hearst editor, along with some signatures of protest.

Some plane records were established on the screen with an 80-minute New York-Detroit trip, and another of 11 hours from L. A. to Newark with the mail. The Rome fliers were caught in take-off.

Through some of the newsreels a vivid picture of happy life in Washington for the bonus army is being painted. Eats and tents on the government, pleasant surroundings and what-not is the kind of material which is liable to inspire hordes of honorable discharge men to seek a vacation.

There is considerable about Japan, from old views of the Emperor reviewing troops to Perry Day.

Horse and auto racing, minus spills in either, along with trout fishing and icebergs complete the program. *Waly.*

PARAMOUNT, N. Y.

(DAVE APOLLON UNIT)

Dave Apollon is dishing out a 61-minute revue at the New York Paramount this week that is winning the approval of the customers. It's bulked, though not materially helped, by the Danny Dare house line, yet there is little stress on the line stuff, with enough competent specialists all neatly welded by Apollon, who practically never leaves the stage. He is all over the place and as he knows how to m.c. without making himself unpopular, the show owes much to him. Since its start a couple of months ago it has shaken down into a smooth and fast-working unit, with plenty of meat.

Opens with Apollon coming through the curtain and down into the pit to lead a brief number, too heavy in the brass, but showy. Curtains part to disclose a scrim in one behind which the Dare girls are dancing. Taken up quickly to give the customers a chance to see what it is all about, and the 16 girls are supplemented by the eight girls the unit carries, stunning lookers with nimble feet. Winds up with Rosemary Deering and a manpartner in a ballroom number.

Close-in to one gives Bob Ripa a chance to score, and he rings up plenty of audience approval. In fine fettle and did not make a miss in his intricate routine with the Japanese sticks. He was over solidly.

Fullstage again with a weird Russian drop and Apollon's own Hawaiian band of nine men back of the Dare girls in Russe dress but doing very little. Regular line is one presently for their own number, done in long, white dresses, cut in the Russian mode. Showy. Followed by Kay, Kayta and Kay, three girls who do a short but spirited dance.

Lillian Carmen next to warble through the mike but not covering up an attractive face or a stunning full-length dress. She has a pleasant voice of considerable range, and could qualitfy as a class singer, but she goes in for comedy and finds a warmer welcome, for she still shows her voice to approval and has the added advantage of getting the laughs, too. Miss Draper back for an acrobatic dance of the human doll type that is well done and as well accepted and Apollon goes into some foolery with his own boys, getting plenty of laughs all along this section but culminating with Harold Aloma, one of the band, who got a triple encore for his singing. Danzi Goodell gets next-to-closing for her familiar, but aways acceptable dancing and into the usual all-on finale.

There have been stronger units in point of talent, but for smooth running and smart showmanship this is up with the leaders. *Chic.*

PALLADIUM, LONDON

(COMMAND PERFORMANCE)

London, May 13.

Annual Royal Performance, in aid of Variety Artists's Benevolent Fund and Institution, was held here, as usual, May 8.

As entertainment, it was pretty dull and, with few exceptions, very disappointing. Not enough sight stuff; too many talking items, which eventually became boring to a degree.

Opened with big flash, depicting massive circus tent, with Kafka, Stanley and Mae foursome, American aerialists; Three Bonos, just back from America, and Frank Boston, local club swinger, with the Sherman-Fisher 24 Palladium gals forming background. Whole thing was fast moving, with plenty of action, giving show a flying start.

Three Sailors followed. On rather early, but soon got into stride, and finished to real big reception.

Lucan and McShane, man-woman comedy team, with laughs handled by man dressed as comedy dame, created plenty laughs with domestic strife and crockery smashing. Act was cut to comply with auspicious occasion and suffered thereby.

Elsie and Doris Waters, local radio favorites, did nicely in comedy cameos. Sisters were comparatively shunned by bookers about a year ago, but ether rep has put them in demand.

Cedric Hardwicke added tone to program, but his sketch, 'The Carrier Pigeon,' by Eden Philpotts, proved a long rigamarole of incessant gab, with little dramatic value and few laughs.

Then came George Robey, with audience on tenterhooks, fearing he might spill some dirt. Robey deleted everything that was deemed suggestive, resulting in his being anything but Robey. There is no such thing as a Robey minus suggestiveness. Just barely got over.

Henry Hall, official British Broadcasting Corporation dance band leader, arrived to a big reception, but his music was not suited for vaudeville, his being more of a dance band. Hall has a very nice personality, but it's a pity he has to wear cheaters as it detracts from his appearance.

Following intermission came another flash; this time the Lawrence Tiller gals were used, with nice ball room dancing put over by Jack Holland and June Hart (Americans), doubling from the Savoy hotel.

Murray and Mooney, couple of local comics, frequenters at this house, cracked some old ones and found favor with the customers.

George Clarke, assisted by a threesome, did a sort of 'Wither's Op'ry,' which was too old fashioned and anything but funny, making two sketches in one sitting, in these days of modern vaudeville. Both sketches had action taking place too near the Royal box, with the Royal party having to lean forward to follow situations.

Billy Bennett, who has been in several Royal Performances and has almost become a favorite with Royalty, failed in this instance. Monolog rendered was one of the oldest in his repertory and did not click.

Then came the spiciest bit of the evening, which saved the show from boredom. Using Jack Hylton's band as background, a feature popular on the air—'In Town Tonight'—was used, with well-known personalities being introduced. Sophie Tucker came first and received an ovation. Rendering two numbers, she held up the show, being compelled to take another curtain. Mills Brothers sang 'Lazy Bones,' which was not a wise choice, as number proved too slow. Violet Loraine, old-time star and famous as one of the creators of song 'If You Were the Only Girl in the World' from 'The Bing Boys,' was accorded a sympathetic reception. Concluding item was an ensemble of military bands, Jack Hylton's boys and Dick Cream and house orchestra, making very effective tableau.

The King and Queen were accompanied by the Princess Alice and the Earle of Athlone. House was jammed to suffocation, with intake understood to have exceeded last year's, which was $20,000.

The B. B. C. paid $2,500 for broadcasting the show, but it failed to register on the ether, there being too many sight acts.

CENTURY, BALTO.

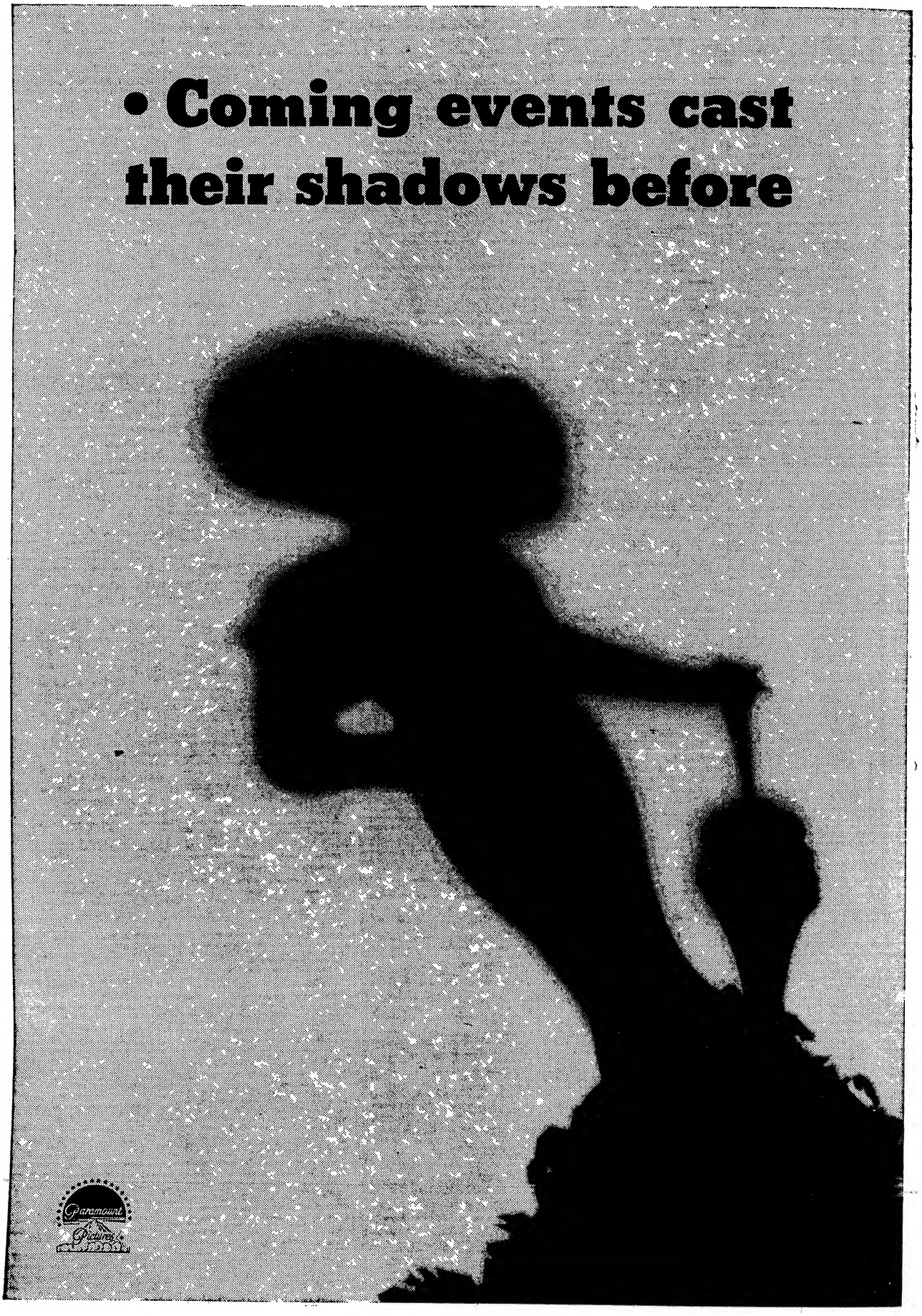
Baltimore, May 18.

The burg's vet house in number of service stripes for cons cutive years vaude vending has been rolling up good grosses the past two months. Currently, of the five acts, three are playing first dates on this deck and the other two are old favs. Latter pair is assigned final slots and it is largely that duo, Seller and Wills and Al Trahan, that lifts bill into highly palatable category.

Opener, Three Kings and Queen, aerial casters, while Gypsy Nina drained the deuce for 10 minutes. First time she's ever trouped here as a single. Last year was adjunct to Isham Jones' ork. Worked into mike, fingering own accompaniment on accordion. She should move around a bit at conclusion of each

(Continued on page 55)

• Coming events cast their shadows before



EXPLOITATION

By Epes W. Sargent

Good Copy

Manager with an air conditioned house is all ready for the first hot wave. Plans to distribute attractive fans to offices, with this copy: 'When you get tired of fanning yourself, drop in at the Garwood theatre. Always comfortable. No chills. No fever.' Figures that to get around the talk of too-cold houses, as well as evading the danger of suggesting that the house is not cool enough. As soon as the fans go out he'll use the chills and fever line for a slogan for the remainder of the season.

Good copy is worth working for. There was a time when '20 degrees cooler inside' was regarded as the last word in pulling quality. Today that would not drag in a nickel. 'Cool as a cave' suggests a damp-ness that is far from inviting and even the icicle fringe on the marquee is regarded as extreme. A good slogan will sell. A poor one will keep patrons away.

Last fall an exhib collected with 'Don't shiver. Come in and smile.' It proved useful in the chill autumn days, but wore out when cold weather came. One double-biller pulled a fast one when a vacant store next door blossomed out with a sign 'All the cider you can drink for 10 cents.' The next morning he was offering 'All the show you can see for 15c.' It got a laugh, and it got business.

There's something besides the title and the star names with which to sell tickets.

Plugged Opposite Pix

Baltimore.

George Browning, pub for Warners' Stanley, put over a darb of a stunt that had film row cackling for days last week during run of 'We're Not Dressing.'

One evening early in week Johnny Weissmuller and bride, Lupe Velez, dropped in last show to view flick. Latter was personalng at the Century, crosstown opposish house. When show ended and mob streamed out into lobby Weissmuller's lengthy locks gave him away and mob rushed for him. He and wife retreated before surge and took nearest refuge, a room off lobby that happened to be Browning's office. With door secured and mob storming without, Browning suggested only way to get rid of 'em was for actor to pass out a sifeat of autographs. Weissmuller consented and Browning quickly supplied pen and paper. After half-hour's scribbling, swimmer had satisfied mob and it dispersed and he and wife vamoosed.

'Twas only then that crowd discovered that the autographs they had been doled were penned on back of small stills of Bing Crosby copiously sprinkled with plugs for 'Not Dressing.' As far as is known Weissmuller doesn't know yet. Browning just got his signature down on each card and passed it out to the crowd so fast, actor didn't have a chance to examine it.

Summer Bally Already

Fort Wayne.

Paramount's summer garb features a new Dutch Mill landscape with running fountain and winding roadways. Worked by mechanical device which sets water in action and creates cooling effect immediately on entering lobby. Grasses and potted plants also lend a shady atmosphere to setting.

Emboyd, also operated by Quimby manager, uses the bathing suit idea for its early spring lobby display. Used a style show with Jantzen and BVD line of outfits on stage preceding midnight preview. Professional girls were used, getting away from the stage-frightened store models. Modernistic model and beach playthings were set up in the main lobby with spotlights laying from balcony.

Beans for Pancho

Exploitation crew of Loew's State theatre, Cleveland, put over a good drive on 'Viva Villa' with the lobby frijoled up and perambulated by a fierce looking bandit who was not, however, fierce enough to keep the patrons away.

Best outside stunt was two girls as cute Mexican boys, who dealt out 5,000 envelopes containing Mexican beans. These were the quiescent and not the jumping variety. Red kidney beans will make a very good substitute if you are unable to obtain legumes with the proper caballero accent.

Complete campai in good business.

Wrote Club Secs

Using a special letterhead of the Earle theatre, Philadelphia, with a cartoon cut of W. C. Fields, Arthur Cohn, pub. dir., made a letter to the secretaries of some 60 golf clubs in the Philadelphia radi urging a visit to the Earle to see 'the world's most handicapped golfer' play the 19th hole in 'You're Telling Me,' adding in quotes: 'Close your eyes and swing. You get more exercise and never lose a ball—because you don't hit it.'

Side note urged the secs to post on the bulletin boards, but Cohn doesn't tell whether or not he included a pass as a coaxer to that end.

Restricted Broadcast

Local manager whose suggestion for a local picture broadcast was turned down by the one-lung station in town put over the idea by taking 10 minutes on each show to tell the folk about the picture news. He gets his stuff out of the trade papers and the press stuff he gets from the companies. Spiel is changed three times weekly, conforming to his program changes and each is prefaced with the statement that it's being given in the theatre because the station won't take it.

Pressure is being brought to bear on the station, and eventually he expects to be allotted a 15-minute period. Meantime he's saving the cost of a one-reel short and apparently giving as much pleasure to his patrons, since he is careful to keep his stuff up to date and newsy.

Still a good plan where there is no local air plant. If the material is carefully selected, it can be made to increase general interest in pictures as well as get special mention for incoming product.

Probably it would not hurt any to wire a loudspeaker in the lobby and permit others to get an earful. A great deal depends on the voice and if the managerial voice does not come through the amplifiers nicely, it would be better to delegate the reading to someone else. What gave the originator the idea in the first place was the fact he possessed a good radio voice.

Replenishing

Howard Waugh, zone manager in Memphis, is after his managers for new business. He points out that the theatre is standing still that merely holds its own and adds, 'It takes more than a clipped press book ad, a couple of one-sheets and a wish to get them inside.'

There's a lot to that angle. Unless a manager is getting everybody in town into his shop he can afford to make a little hustle. Does not necessarily mean spending more money. It does mean doing some heavy thinking and getting an appeal so far from the stereotyped campaign that those who are not now coming are impelled to make a call. If they like the show and the house they'll keep coming.

People who do not care for sexy pictures. And some of them think that all pictures are overstressing that angle. First good family trade picture to come along get after these. Not necessary to stress the fact it's clean. Stress the entertainment value by telling some of the story angles. It will make new business, some of which will stick.

Work in with the women's clubs, the Parent-Teachers, the Rotary, Kiwanis and anything else representative of the solidly respectable class. Convince them that all they read in the papers is not correct. That's one way to build new business.

Guest Cards

With the start of the tourist season, one house manager obtained from the police the latest traffic rules and had these printed on neat cards. Top carried: 'Welcome stranger. It's evident from your license you're touring. We hope your visit to our city will be so pleasant you'll want to stick around. There's a list of hotels on the back. Put up at one of these and spend a delightful evening at the Organa theatre. Always the best pictures in a comfortable setting.'

The rules followed with a map of the city to outline the connection with the trunk roads. On the reverse was a list of hotels with rates, ranging from the top spot to $2 a night stops. These kicked in for rather better than half the cost.

Cards were placed with filling stations as far as five miles out with the promise of a ticket a week if the cards were handed to all whose plates showed them to be passing through. But the distribution was not made until after three o'clock, on the proposition that earlier drivers would press on to some more distant town for the night stop.

It probably would be a good idea to start earlier on the theory that they might stop for lunch and a show. The cost of a few thousand extra cards would be trifling, since the press charges had already been paid.

Correspondents

Exhibitor is planning to pledge his vacationing club members to write at least one letter back to the stay-at-homes during vacation time. He has had ready addressed envelopes printed up and each departing child will be given a couple.

Letters will be read at the Saturday sessions and the best five will be rewarded with tickets, five for the best down to one for the fifth. Figures that it will make a good feature for the summer and at the same time keep the children in touch with the club.

One fortunate youngster is going to Europe, and his letters are marked out of the contest, since he will see so much more than the average child, but he has been promised a ticket for each weekly letter he sends in.

Manager believes that, with quite a lot of them going to different spots, it may be possible to get up a little booklet to be presented to the club members later on. Additionally figures that he can get enough ads to pay for the printing and will be in the clear.

Overboard on Cats

Indianapolis.

Duke Hickey, advance man for Universal, became inspired with the idea of holding a special showing of 'The Black Cat' at the Lyric on Saturday morning and allowing every child under sixteen, accompanied by a solid black cat, free admission to the theatre. House staff was driven nearly frantic with nearly a hundred badly frightened felines who objected with all claws to being legal tender for their masters' admission to the picture. Unused office on mezzanine floor was finally drafted into service as an emergency jail for the cats until end of screening. A new problem arose when owners tried to identify their own particular solid black cat. Performance was enjoyed mostly by members of house staff who had no hand in caring for the animals.

Free Mothers

Charlotte, N. C.

Hugh Smart, manager of the Paramount theatre, High Point, admitted all mothers over 65 years of age on Mothers' Day, between the hours of 1 and 4:40 o'clock. He announced that the age and time limits were set because of the seating limitations of the house. 'I would like to admit all mothers in the city,' he said, in his printed announcement. A coupon was carried in local newspapers, to be clipped and filled out for admission.

Metro's Dance Contest

Paris.

Metro is following its policy of special exploitation stunts for its films shown at the Madeleine here by running dance contest in connection with Joan Crawford's 'Dancing Lady,' present film. Previous stunt with Eskimo was school children's vacation contest, involving free shows for kids in the mornings.

Present dance contest is being run in all countries of Europe. Paris tournament is booked for Claridge hotel May 17, and contestants can enroll up to May 13. Prize is a four day trip to Amsterdam for the international finals, winners of which will be rewarded by free trip to Hollywood. Music from film will be used exclusively in contest.

BEHIND *the* KEYS

Chicago.

Johnny Mednikow has returned to sales staff of National Screen Service here. Moves over from branch managership locally for Master Arts.

Bethel, Vt.

Bethel theatre, dark for several months, will operate week ends.

Canton, O.

Hippodrome here, an independent, reopened Easter Sunday with a musical tab policy and dual films, closed suddenly this week after several weeks of poor patronage.

Mike Manos, former Greensburg showman, has obtained the Liberty at Ellwood City, Pa., on lease.

Kenneth Norwine has acquired the Strand at Maumee from Mrs. H. G. Mauen. Also has Shoreway at Point Place and the Hawley at Toledo.

P. L. Touney, of the Princess, Wauseon, O., has purchased the Lyric at Delta, O., formerly operated by Leo Poorman.

San Francisco.

Edgar Wallace, from Eureka to the Williams, Dinuba, replacing W. J. Roberts.

Changes in ownership: George Mann and Morgan Walsh of Midland Theatres have taken the Lyric, Modesto, from Frank Benheck; W. F. Cooney and C. M. Feeley have taken the Plaza, Oakland, from Charles Bartlett; R. Harvey, Harvey Amusement Co., has acquired the Orland, Orland, from C. A. Pendleton; Stamm and Beede have opened the Port Chicago, Port Chicago, formerly operated by Ernest and Adolph Umann.

New houses in Northern California: Alleghany, Alleghany, opened by E. C. McCloskey; Airdome, Avenla, 450 seats, opened by Jack Patridge; Cinema, Mt. View, opened by A. Blanco.

Houses that have opened up after being closed for some time: 300-seat Chowchilla, Chowchilla, by J. L. Seiter; Greenville at Greenville, and Butler at Tonopah, Nevada.

Premier, Oakland; Willow Glen, Willow Glen, and Suisun, Suisun, now closed.

Bill Flynn has taken the Plaza, Sacramento, and installed a stage show policy with Ted Manley, formerly at Fox El Capitan, Frisco, getting the house manager's assignment.

Montgomery, Ala.

Paramount and Empire theatres, both R. B. Wilby houses, have changed operations of pictures. Par will run only two pictures a week, starting on Sunday and Thursday, while the Empire opens on Saturday and closes on Tuesday. Strand, another Wilby house, will continue to show second runs, with Western features on Saturday.

Akron.

Dan Bieneman, assistant manager at the Warner Bros. Strand here, will succeed Dick Wright as manager at the local house. Wright promoted to district manager of Warner Bros. theatres in northeastern Ohio.

Miami, Ariz.

George Nenas, local pic house operator, is en route to his home in Greece, summoned by illness of his mother.

Canton, O.

A. H. Buehrig, Jr., for 11 years with Loew's, has resigned as manager of Loew's Granada, Cleveland, to head a new independent movie theatre chain, with headquarters here. The new company already has several houses in the midwest and will add more later. Associated with Mr. Buehrig, also of Loew's, will be J. Frandis Stein, operator of the Windsor theatre here.

Birmingham.

Old theatre, dark for several years, being remodeled and reopened by Wilby at north Birmingham. Only house operated there at present owned by N. H. Waters.

Charlotte, N. C.

W. H. Eubanks, general manager of the Henry Vann theatres at Rockingham, Clinton, Sanford and East Rockingham, announces a second Vann theatre for Rockingham. Lease for 15 years obtained on business building and $25,000 to be spent in improvements.

Wheeling, W. Va.

George Otte has leased Virginia theatre from the Conservative Life Ins. Co. to start June 1 for period of 10 years.

New manager of the Capitol here is F. T. Thomas, formerly with Enright, Pittsburgh. Succeeds S. S. Solomon, transferred to Newark, N. J.

Oklahoma City.

Openings: Ace at Tecumseh, by D. N. Legg; Inca at Okmulgee, by Inca Amusement Co.; Liberty at Hugo, by Griffith Amusement Co.; New at Fairfax (new house); Palace at Claremore, by Griffith Amusement Co.; Roxy at Billings, by H. N. Williams; Midwest at Bartlesville, by Griffith Amusement Co.; Cozy at Afton, by M. Thompson; Liberty at Ada, by Griffith Amusement Co. Changes in ownership: Empress at Wilson, from A. L. Means to H. L. Gilliam; Eldorado at Eldorado, from Fay Moore to Lawrence Cleary; Rex at Meeker, from R. E. Harrell to Capshaw & Bradford.

Griffith Bros, Oklahoma City, have closed a partnership deal with H. A. Walling, who operates the Princess, New Show, and Walling theatres in Bristow, Okla.

Baltimore.

Harry Gamble, boothman at the Echo, south-side nabe, badly burned when film exploded Friday (18). Rushed to hospital, ere he is under treatment.

Home Made Threes

Manager who has to clip the cost corners pretty close, is making his own three sheets except on the big pictures. Keeps his eyes peeled for attractive general advertising in stores, begs them when the store no longer wants them, cuts them out and pastes the heads on white print paper, lettering in to suit his own announcement. Figures it's perhaps not as good as 'boughten' threes, but a darned sight cheaper. When he does use the paper for the film, he tacks it up and then uses it later, in sections, for other displays.

Now and then he uses short ends from the wall paper store, which he gets for an occasional ticket. Uses mostly solid colors or very light designs, since the more marked designs are bound to detract from his own announcement.

In some theatres the wall paper idea is used for effect even when the house can afford a larger appropriation, but this chap makes a virtue of necessity and finds that his patrons accept the home-made bids as freely as they do the occasional regular three.

Recently he used a special board for a coming feature of size. Started with the white paper and an appeal to 'watch this space.' Put in a few letters every day, spotting them so as to retain the full announcement to the last. Had people coming to the theatre every day just to see what he had added, and it got more attention than a dozen regular sheets.

Figures that he's doing better than he could with enough money to buy all the paper he needs.

Beach Fans

Something new is a beach fan gotten out by a house at a store resort. House head noticed there was a brisk sale for green and yellow glasses for beach strolls. He got some blank fans, had them printed both sides for his house and stamped out an oblong about three inches below the top. Over this was pasted green medium. Idea was that the recipients held the fans to protect their eyes from the glare and at the same time advertised the house.

Trustworthy boy was sent to the beach each morning to hawk the fans for 3c each, or two for five, which killed the cost. This permitted a larger distribution than would have been possible had the fans been given out free. And people who paid for the fans were careful to preserve them for the duration of their visit. Fans were also on sale in the lobby, and quite a lot of people picked them up there, getting an eyeful of the current advertising.

Stunt is working out so well the inventor is kicking himself that he did not take out a patent on the idea, with a view to putting them on the market.

Effect of several hundred fans around the beach is well worth the trouble of handling the sale.

On the Rockpile

Baltimore.

Flock of nabes, lacking cooler systems, are planning to offset the fact with ostentation of verdure. Aside from the usual lattice work inside and out and the diffusive spilling of green paint, number of 'em are having their lobbies embellished with rock gardens.

In every town of size there exists one fan at least that for a very reasonable charge will rent out the stone piles. Rent is per month and includes installation and removal. Makes a very cool-looking flash and can be had with or without the pool of aqua, ferns and miniature gnomes.

Army on 'Patrol'

Montgomery, Ala.

Eugene Parrish, mgr. at the Empire, got some nice business by sending an old army truck through the business section of the city. The stunt was used for a day in advance of the picture, 'The Lost Patrol.' The truck was covered with guns of small size, and two men were placed inside of the truck, with a loud speaker inside, and throughout the parade of the truck the men were announcing many important scenes of the picture.

Parrish got mention frrom newspapermen.

Modest Violets

The Hague.

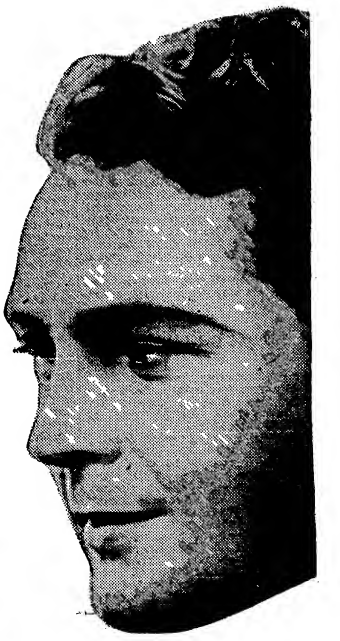
As French film 'Violettes Impériales' in Gebouw voor Kunsten en Wetenschappen, the Hague which is largest, holds 2,000, proved bad flop, promoters tried out stunt to fill place up. On a Saturday afternoon young girls in gay national costumes paraded streets, handing bouquets with fresh violets to ladies in thronged shopping centre, at same time dealing out folders drawing attention to film in which Itaquel Meller is the heroine. Did not boost b.o. either.

For the first time in 2 years

YOU CAN DATE THEM UP!

Just like seeing good friends after a long absence . . . your audiences will welcome the return of these ever-popular sweethearts! *

*And in a picture that *S. R. Kent* calls: "The biggest money picture with this team we've had in the last three years." And *Variety Daily* hails: "A box-office bet from every angle!"



JANET GAYNOR

CHARLES FARRELL

in

CHANGE OF HEART

with

JAMES DUNN

GINGER ROGERS

Produced by Winfield Sheehan

Directed by John G. Blystone • Screen play Sonya Levien and James Gleason • From the novel "Manhattan Love Song" by Kathleen Norris.

FOX

Stock Market

(Continued from page 6)

up nearly 10 points from its previous close.

Traders of late have been accustomed to seeing market get a jab of silver inflation news just when it appears to be getting out of hand. Shrewd traders have given up attempting to guess just which way silver inflation rabbit is going to jump next.

Power output was less than 1% over previous week, carloadings were off nearly 1,000 cars from week before, steel output dipped fractionally and exports fell sharply in April. Combined domestic consumption and exports for last month were sharply below March and even under April, 1933. Total depreciation of 20 common stocks since April 30 amounts to more than a billion dollars figured according to outstanding shares of each company. More cheering news was report that business failures were only 222 for week ending May 10, smallest number in years.

Columbia Pictures certificates made best recovery of strictly amusement company issues. Declaration of dividend undoubtedly was big factor in its rise from 24½ to 28¼, where it closed for a net gain of 3⅜ over previous Saturday. Eastman Kodak looked good because it wound up with a net gain of 5¼ points after slipping off to 87½. This company recently increased dividend on common.

Favorable dividend action also undoubtedly helped Consolidated Film Industries preferred stock. It ran up to 16⅞, scoring a gain of 2¼ for week. Fox Class A was up nearly a point. Pathe A gained more than a point net, while Loew's common closed week with a 1½-point gain. Other film company issues on big board scored fractional gains excepting Loew preferred, which dropped a point, and Radio preferred B, which slipped back nearly 2 points after its strong climb to a new high last week. Technicolor, on Curb Exchange, also became active near end of week and advanced 1¼ points to 9½.

Bonds followed trend of stocks much of week, and nearly all amusement liens showed nice gains. Warner Brothers 6s fared best, closing at 59 for a net gain of 4½. It had touched 60 on Thursday and Friday after being down to 53½ earlier in week. Paramount-Publix 5½s closed on top at 52, or 2½ points higher, while Paramount-Broadway 5½s showed a similar increase. It closed at 45½. Other Paramount bonds and certificates showed good gains. RKO debentures gained a point to close at 33, while General Theatre Equipment liens wound up at 9¾, or 1¼ points higher. Pathe 7s were off 1½ points, and Loew 6s slipped down fractionally to close at 100.

Columbia Pictures on Saturday declared a quarterly dividend of 25 cents a share on the common stock and a 2½% semi-annual dividend payable in common on the same common stock. Last previous cash dividend was in October, 1931, when 18¾ cents per share as well as a semi-annual stock dividend of 2½% was distributed. Company recently issued favorable earnings statement which covers dividend. Certificates of company showed real strength both Thursday and Friday, and finished Saturday at high of week.

During week Consolidated Film Industries declared dividend of 50c a share on preferred stock, payable July 2. This makes $1 that has been declared payable thus far this year. Arrears on stock amount to $3.50 per share.

Metro-Goldwyn Pictures Corp. showed a profit of $3,037,698 after taxes for 28 weeks ending May 19, according official report issued Saturday. This compares with a net profit of only $966,173 in similar period of 1933. Metro-Goldwyn-Mayer preferred stock, which is extremely inactive on big board, rose five-eighths of a point Saturday on news, making only second day of week that it had appeared on tape. It closed at 26⅛ for a new 1934 high. Only 300 shares changed hands all week. This preferred is now paying $1.89.

Dividend Meetings

Among dividend meetings that will be watched with considerable interest is that of General Electric next Friday. Common now pays 60 cents per share, at which price it yields approximately 3%. It declined to 18⅞ during past week, where it was only fractionally above 1934 low. This stock at this price showed a depreciation of $76,000,000 on basis of outstanding stock.

With market in a mood to continue discounting expected slump in business during next few months, many traders do not expect higher prices for some time to come. Added to this situation is uncertainty on legislative and monetary matters in Washington. Some experts in Washington are starting to predict that family quarrel among Senate Democrats may eventually lead to sidetracking of stock exchange control measure.

With the President tagging bill as one of the 'must pass' measures it will require considerable intestinal fortitude on part of Democrats to actually hold over this measure in present session. Exchange control measures have passed in both House and Senate, but with differences on several vital points. These are being considered now by conferees from House and Senate, with both Glass and Wagner missing from list of Senate conferees. If Senators give way to House ideas, Glass and possibly Wagner, and their friends, may carry fight to floor of Senate.

Whether or not this measure passes, many look for a much better market as soon as Congress adjourns. June adjournment is now being earnestly sought by Roosevelt, but it may prolong until nearly July. Adjournment may prove signal for revival of bullish sentiment and start of better market. There is little in present situation or immediate future, aside from the dubious silver rabbit, that will make for much higher prices.

Summary for Week Ending Satur

STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg.
7⅜		500	American Seat	4⅛	3¾	4½	+ ½
5⅝		1,800	Consol. Film	3⅞	3½	3⅞	+ ⅛
31		2,700	Columbia P. vtc.	28¼	24½	28¼	+3⅜
17½		5,200	Consol. Film pfd. (1)*	16⅞	14¾	16⅞	+2¼
96½		3,500	Eastman Kodak (4)	95½	87½	94¼	+5¼
17½		6,100	Fox, Class A	15¼	13⅝	14⅞	+ ⅞
25¼		69,400	Gen. Elec. (60c.)	20¾	18⅞	20	+ ⅞
35¼		29,600	Loew (1)	31¾	28¾	30⅝	+1½
97½		200	Do pref. (6½)	98	92¼	93	−1
7		2,500	Madison Sq. Garden	7	6¼	7	+ ½
26⅛		300	Met-G-M pref. (1.89)	†26⅛	25½	26⅛	+ ¼
5⅞		20,200	Paramount ctfs.	4½	4	4⅜	+ ⅛
4¼		6,900	Pathe Exchange	3	2¼	2¾	+ ⅝
24½		19,200	Pathe, Class A	20⅞	17⅜	19¾	+1⅜
9⅛		73,700	Radio Corp.	8	6⅞	7½	+ ¼
85¾		50,400	Radio pfd., B	34¼	30⅝	32	−1¾
4¼		6,600	RKO	3	2⅝	2⅞	+ ⅛
8¼		27,000	Warner Bros.	6¼	5⅛	6	+ ⅝
47¼		30,900	Westinghouse	34⅜	‡30¼	33¼	+1⅝
		3,000	Technicolor				+1¼
		1,000	Trans Lux (10c.)				
13		$86,000	Gen. Thea. Eq.	10	8	9¾	+1¼
72	51	10,000	Keith 6's, '46	68	68	68	− ⅛
102	85	66,000	Loew 6's, '41	100½	100	100	− ½
98¼	85	5,000	Pathe 7's, '37	94	94	94	−1½
47	30	11,000	Par-Broadway 5½'s, '51	45½	43	45½	+2½
55	29⅛	31,000	Par-Fam-Lasky 6's, '47	51½	48	51	+1
51¼	28½	34,000	Par-Fam-Lasky 6's, '47,	48⅝	46¼	48⅝	+ ⅝
55	29¼	52,000	Par-Pub 5½'s, '50	52	47¼	52	+2½
51	29	67,000	Par-Pub 5½'s, '50,	49	47½	49	+1¼
41	18¾	1,000	RKO debs 6's	33	33	33	+1
65½	10¾	371,000	Warner Bros. 6's, '[illegible]	60	53½	59	+4½

* Paid this year on account of accumulation. † New 1934 high. ‡ New 1934 low.

OVER THE COUNTER, N. Y.

...oxy, Class A............

...e Forest Phono....

PRODUCE EXCHANGE, N. Y.

Par-Pub. + [illegible]

'Tarzan' Nixed for Kids; 'Too Nerve-Wracking'

San Francisco, May 21.

Censor board of Palo Alto decreed today (Monday) that 'Tarzan' (MG) is improper for children; reason, too nerve wracking.

Fox-West Coast, which had picture booked for June 3 at Stanford theatre there, is cancelling the date.

Meshed in 'Romance'

Universal City, May 21.

Chester Morris and Heather Angel have the leading spots in Universal's 'Romance in the Rain.'

Stanley Bergerman is producing.

Incorporations

NEW YORK

Albany, N. Y.

Affiliated Radio Networks, Inc.; general radio broadcasting business; capital stock, 200 shares, no par value. Sarah Densen, Helen Densen and Beatrice Mitchell, all of 905 West End avenue, New York.

311 West 34th Street Theatre Corp.; pictures, vaudeville, etc.; capital stock, $10,000. Nathan Lieberman, 323 West 90th street, New York; Irving W. Weinblatt, 2065 Morris avenue, Bronx, and Alfred Weisstein, 858 Eastern Parkway, Brooklyn.

Starlette Studios, Inc.; operate places of amusement, etc.; capital stock, $5,000. Aubrey M. and Ann M. Horton, 305 Hudson avenue, Albany, and Sanford S. Horton, Sprakers.

Magnetic Productions, Inc.; pictures, vaudeville, etc.; capital stock, 100 shares, no par value. A. Pam Blumenthal, 1 Wall street; Edw. L. Alperson, 444 West 56th street, and Louis M. Levy, 10 East 40th street, all of New York.

Derfla Amusements, Inc.; pictures: capital stock, $5,000. Chas. Tamiak, Alfred Anker and Leonard C. Victor, all of 1560 Broadway, New York.

Jackson Heights Playhouses, Inc.; pictures, vaudeville, etc.; capital stock, $20,000. Mona Best, Bessie Podell and Harold King, all of 39 Broadway, New York.

Interboro Circuit, Inc.; pictures, capital stock, 100 shares, no par value. Betty Schneider, 5305 Beverley road; William Permison, 237 East 94th street, and Frank B. Libasci, 104 Cornelia street, all of Brooklyn.

A. & S. Amusement Corp.; automatic amusement devices; capital stock, $10,000. Nathan P. Baker, Celia Blatt and Anne Wertheimer, all of 50 Court street, Brooklyn.

Tat's Tales, Inc.; pictures, vaudeville, etc.; capital stock, $1,000. S. Cantor, H. O. Biele and M. Green, all of 1776 Broadway, New York.

Amusement Operating Co., Inc.; amusement devices; capital stock, 100 shares, no par value. Jos. J. Vaccaro, 5 Rockland place, New Rochelle; Maurice Plesen, 1245 East 23rd street, Brooklyn, and Ida Siegel 1526 West Eighth street, Brooklyn.

Grombach Productions, Inc.; employ actors, singers, wrestlers, etc.; capital stock, 100 shares, no par value. David B. Friedman, M. E. Benson and Samuel Bamberger, all of 8 West 40th street, New York.

Haverstraw Amusement Corp., Haverstraw; pictures, vaudeville, etc., capital stock, 200 shares, no par value. John A. Hartung, 5 Marion avenue, Poughkeepsie; Alexander H. Kopprasch, 63 Hudson avenue, Haverstraw, and Jos. J. Venza, 7224 Fourth avenue, Brooklyn.

Oliver Film Corp.; pictures; capital stock, 100 shares, no par value. Gertrude Israel, Sadye Lader and Max Weisman, all of 270 Broadway, New York.

Bils Management Corp.; amusement enterprises of all kinds; capital stock, 100 shares, no par value. C. Jos. Hyland, Ruth Schwartzbart and Frederick E. Titus, all of 11 West 42nd street, New York.

Credion Corp.; general radio business; capital stock, $10,000. Abraham I. Scherago, Ella Neufield and Geo. Popkin, all of 1440 Broadway, New York.

Dorset Amusement Corp.; films; capital stock, $10,000. Charlotte Karpe, 441 Avenue P, Brooklyn; Henrietta Heller, 9117 Jamaica avenue, Woodhaven, L. I., and Minnie Nudelman, 2301 83rd street, Brooklyn.

Films of Commerce Co., Inc.; films, etc.; capital stock, 100 shares, no par value. Don Carlos Ellis, 20 Princeton street, Garden City, L. I.; Henry C. Grant, 85 West 45th street, New York, and Clarence R. Templeton, 364 Argyle road, Brooklyn.

Memberships

Motion Picture Research Council, Inc.

Dissolutions

E. J. W. Theatre Corp., Syracuse; filed by Miller B. Moran, Lowville.

Change of Capital

Judson Radio Program Corp., New York; 2,000 shares, no par value, changed to $100—$10.

Concert Management Arthur Judson, Inc., New York; 8,500 shares—7,500 common, no par value, and 1,000 preferred at $100—changed to $100—$10.

Community Concerts Corp., New York; $100,000—$10 changed to 10 shares, no par value.

TEXAS

Galveston.

Southern Circus Corporation, Houston: capital stock, $6,000; raising, selling and leasing animals. Incorporators: G. W. Christy, D. Earl Combs, C. M. Thomas.

Ennis Amusement Co., Ennis; capital stock, $10,000; orchestras, theatrical acts, concerts. Incorporators: John M. Sayeg, Mona Sayeg, Dick Goodwin.

CALIFORNIA

Sacramento.

Showmen's Productions, Inc. Capital stock, $20,000. None subscribed. Directors: Walter W. Braun, Amos Friedman, Lewis D. Collings.

Certificate changing name of Majestic Pictures Corp. to Phil Goldstone Productions.

Permits to Sell Stock

Supreme Pictures Corp. Motion picture productions. To issue four shares of total of 1,000 shares, no par.

Fillmore Theatres, Ltd. Motion picture theatre operating. To issue three shares of total of 20, par $100.

JUDGMENTS

Adams Broadcasting Service, Inc.; Columbia Phonograph Co.; $3,934.

Interurban Theatre Co.; Vitaphone Distributing Corp.; $49.

G.P.R. Amus. Corp.; same:

Film-Church Battle

(Continued from page 5)

Church rulers to decide upon this as a national policy.

Theatre owners, worried over sporadic flare-ups, are seeking advice as to how to meet this problem of dealing with the Church in those territories, especially some of the smaller cities, where priests already have talked from the pulpit on the matter of Hollywood morality.

First Hand Informati

The course which film leaders are advising such exhibitors to pursue is to let the priest get first hand information by inviting him to stand, personally, in the theatre and check the people as they buy in. Be sure that the parish preacher is present as an observer for at least the showings of two dissimilar pictures, one in the class which he would recommend and the other in that category now being condemned.

Exhibitors are being assured that when the priest discovers from battleground perspective that the wishy-washy, innocuous pictures die and the others succeed he will find ways and means to handle his own flock in a way that no theatre owner or anybody else could.

First hand information is essential if the innocent in the industry are not to suffer, theatre men are being informed. Armchair perspectives must be shelved if the industry is to get that even break, it is being emphasized.

Reports from the front are now being carefully checked in New York. In Detroit, for instance, where a priest blacklisted 63 features, theatre owners reported late last week that business seemed to remain at about the same level as before the publication of the ban.

Columbus, O., however, had a different slant. Last Friday New York heard some of the biggest circuit theatres were suffering big losses, and they had sent out an S.O.S. to New York for advice.

The morals-situation fuse within the industry may be set off any day now by the activity without, if the morals clause in the code is tested by a complaint reaching the Code Authority on appeal.

An exhibitor, it is pointed out, might refuse to play certain pictures on the ground they were immoral and caused him to suffer losses. The CA grievance board would have to hear a case of this sort.

This would likely precipitate an answer to a question remaining unanswered since the inception of the NRA as to whether Hays' own moral codes for advertising and production are those meant by the Eagle for the entire business, or whether such codes should be divorced from Hays and neutrally supervised from under the C.A.'s own bower.

With all of the fuming to date, including independent producer denunciations of the Hays code and their refusal to recognize them as law under the NRA, the morals matter has evaded being brought to a head by the failure to get a test case.

Catholic Women on Films

Fort Wayne, May 21.

Hollywood in general, night clubs and other amusement items were lampooned by delegates at the annual convention of the Council of Catholic Women which met here in a two-day session. Thirteen points were presented in the final resolutions and foremost were the sections panning film trends an' night club hysteria.

For some time pledge cards have beeen issued in city as a part of the national Catholic program to clean up the screen for the younger people.

Theatre operation was more or less excused from the lampooning on the grounds that managers had to take when was issued by the exchanges regardless of the type of story featured. Sex yarns was the main squawk registered the women.

Items con mned by the group included: vertising and previewing of pictures in such a manner as to arouse sensual curiosity; blind and block booking which compels managers, to exhibit undesirable films; display of pagan excesses and debaucheries; and to boycott vice films.

On the temperance side, the meeting pledges to withhold patronage from night club and public dance halls injurious to morality. But Hollywood got the major portion of the slaps. Right now the Emboyd and Paramount theatres have started a regular Saturday kid show featuring nothing but cartoons and light comedies, especially for juvenile tastes. Local press putting damper on any extra publicity of campaign, taking it mostly as just another drive.

B'ham Catholic Offensive

Birmingham, May 21.

Catholic women of the Birmingham deanery last week launched the first step toward cleaning up 'vile, unwholesome, salacious' pictures and as their first step they are organizing the 'Legion of Decency.' This was the gist of a resolution passed by the women. They blame certain pictures for tearing down the morals of the nation and 'promoting sex mania in our land.'

Pledge cards seeking members i the Legion of Decency are being circulated among women of Birmingham in a membership drive. When the organization is completed the organization will receive regularly a list taboo of pictures which also will be nationally circulated.

This is the first move made by Catholic churches publicly. Heretofore they've left all the squawking in public to the Protestant churches and women's clubs, who have done plenty, but accomplished little. Judging from the way the resolution on the pledge cards reads all persons will be invited as members, regardless of religion.

Parent-Teachers' Conv.

Des Moines, Ia., May 21.

The National Congress of Parent-Teachers Associations, in convention here, decried films which give children any insight into crime, or activities of criminals.

Pix 'through which children become familiar with the ways in which crimes are committed, the conduct of the intoxicated and other anti-social conduct,' were described as 'alarming' in a resolution reported to the body. Parents-Teachers has abandoned film censorship and is mobilizing other attacks on the picture industry. The psychology is recognized that gives tremendous according to Mrs. Robbins Gilman, Minneapolis, national motion picture chairman of the congress.

Rochester Catholics

Rochester, May 21.

Catholic leaders here are making a concerted effort to substitute 'more healthful recreation' in place of films for their young people.

Rev. John M. Duffy, director of education, says that they not only aim to keep children away from salacious and dangerous pictures, but to provide a constructive program to meet their needs. Leaders agree, he says, that both censorship and appeals to producers have beeen ineffective.

Premature Adv., Free Kid Admissions Up in Chi, B&K Squawks

Chicago, May 21.

Old howl of premature advertising on the part of the opposition and subsequent run houses is revived with a vengeance locally and two cases are already on the docket for the code grievance board.

Both cases listed are complaints by Balaban & Katz against nabe opposition. First case is the complaint of the Norshore against the Howard, while the second complaint is that of the State against the Essaness West End.

B.&K. has another squawk to the code board and that's against the Lincoln-Hippodrome on charges of admitting children gratis.

This plea is on behalf of the B.&K. ace Belmont around the corner. B.&K. has also started a counter attack against the Lincoln-Hipp in the matter of give-aways.

H&H'S 3D WESTERN

Hollywood, May 21.

H and H Productions (Robert Hoyt and Fred Hirsch) start a third western next Monday (28) for state right release. Picture, titled 'Water,' stars Edmund Cobb, with Edna Aslin for the femme interest.

Westerns are made at the Highland Springs hotel, owned by Hirsch, near Beaumont, Calif., an plug the hostelry.

WARNER BROS.' SECOND BIG SUMMER SHOW

"CLICKS"

—says N. Y. Daily Mirror

CAGNEY and BLONDELL in "HE WAS HER MAN"

With Victor Jory, Frank Craven. Directed by Lloyd Bacon. Vitagraph, Inc., Distributors.

First —
"20 MILLION SWEETHEARTS"

Now —
"HE WAS HER MAN"

Next —
DOCTOR MONICA"

Then —
"THE CIRCUS CLOWN"

And then —
"MADAME DUBARRY"

And then —
"DAMES" – "DAMES" – "DAMES"

Lazarus Vs. Fox-WC Case Brings Up That Right-to-Buy Point Again

The right to buy, a phase of codedom which caused more sleepless Washington nights than most of the other clauses put together, is seen as quietly but definitely up before the Code Authority this week. It is officially observed to be innocently embodied in the Fox-West Coast theatre case, an appeal of which was recorded last Friday but on which the Code Authority has reserved decision for ostensible purposes of going deeper into the record and investigating the findings of the California grievance board on its own.

So confident was the independent, S. Lazarus of Alhambra, Calif., that the C.A. would sustain the grievance board's conviction of Fox-WC for overbuying that he was not even represented before the C.A.

But little of the half hour, which it took the F-WC attorney to recite his appeal and answer questions, was over, before it became apparent that this was not so much a case of overbuying as it was one of the right to buy.

Incomplete minutes from the Coast board and no defense to the appeal technically hampered the Authority. But it was evident there was little or no similarity between this and the Milwaukee case which was immediately sustained.

The F-WC lawyer testified undisputedly that the Lazarus theatre, the Garfield in Alhambra, Calif., needed 208 pictures yearly and that 280 were available. That in this respect the F-WC theatres, one a first-run, were identical in policy, and that for the town's only two first-runs there was more product than both could use with the present double feature policy.

For years the same policy, with occasional minor changes, has existed in Alhambra, F-WC contended.

The F-WC theatres over all that time have been showing Paramount, Metro and Fox. Now they also have Warners. The independent had inherited Radio product. In addition to this, Lazarus has Columbia and Universal, and all of his other contracts are with independents.

Therein, codists privately see, lies the right-to-buy situation. They quote Lazarus in the California board record to this effect: 'I dare anyone to run his theatre for two weeks with celluloid.'

The F-WC lawyer evaded the quality issue, the keynote of Washington days, with: 'I don't know of anyone in the U. S. who can define a quality film.'

The case on appeal at this point impressed official listeners with emphasis that it was a matter of major bookings rather than independent majority which the California exhibitor is hoping for, and which he will get if the C.A. sustains the findings of the grievance board, since its decision orders F-WC to part with 20 major pictures in the independent's favor.

Thus, it is pointed out, the right to buy is bobbing up in a circuitous route even though Washington failed to incorporate it specifically in the film code.

THE FAMOUS CANINE COMEDIAN

PETE

THE ORIGINAL "OUR GANG" DOG

"Led by his master, Harry Lucenay, 'Pete' went through all kinds of stunts. This act is a big hit."
BOSTON AMERICAN.

For Open Time Communicate with
HARRY LUCENAY
CROYDON HOTEL
CHICAGO, ILL.

BEN BLUE
WARNER BROS. COMEDIES
Dir. JOE RIVKIN
LEO MORRISON, Agency

$100,000 Suit Vs. WB

Milwaukee, May 21.

The $100,000 suit brought against Warner Bros. Pictures and WB theatre companies by the Baker Building Co. of Racine, has been taken under advisement by Circuit Judge E. B. Belden. Baker company seeks $40,000 back rent; $40,000 for alleged reduced rental value of their property, and $20,000 damages for injury to property against the Warner companies.

Charges are that Warners rented the Baker building theatre and promised that at no time would it be dark more than four months. Theatre has been dark for more than a year and the building company alleges breach of contract.

TWO IMPORTANT CHI TESTS ON 10% CLAUSE

Chicago, May 21.

Two distribution problems of national import will be debated before the code grievance board tomorrow (22). Both cases concern the matter of elimination of pictures from contracts.

Top case is that concerning the Morris theatre, Morris, Ill., and the United Artists' exchange. F. W. Anderson, of the Morris, has asked for the 10% elimination, which is conceded by the Code Authority. U.A. exchange, however, for its side of the argument, claims that this 10% elimination refers only to block-booked pictures, and that the clause cannot affect U.A. since that company sells all its pictures individually; that it would be impossible to eliminate a tenth part of each contrast since each contract contains a single flicker only.

Other elimination case concerns the plea of the Montclare theatre versus Metro. Montclare wants the right to give its requests for eliminations in writing within 21 days after notification by the exchange, which is the length of time specified by the C.A.. Metro's present contract has a 14-day period named for elimination notices and believes that since its contract was signatured before the code was adopted that the regular contract time period should hold force.

MAY REALIGN FRISCO'S Z-C SITUATION 100%

San Francisco, May 21.

That Frisco's entire zoning and clearance situation will be broken down and a new setup made for the entire town was indicated at Code meetings last week.

First of the meetings on this important question is scheduled for May 30, a postponement of two weeks from the original time set. Fox-West Coast, with the first petition in to effect a change in clearance, agreed to the postponement, and indicated that it would withdraw its plaint in which it asks that clearance for its first run Warfield be extended from 56 to 90 days.

At the May 30 meeting, the 48 houses of the Golden State, Levin, Nasser and Naify chains, represented by Attorneys L. S. Hamm and Nat Schmulowitz, will fill a mass complaint against existing conditions. It is expected that their plea will be for protection varying anywhere from 14 to 30 days so that their naborhood houses will be able to get subsequent run pix at an earlier date. Most of the nabes are dual film houses, while the Warfield, at 65c. is the highest priced theatre in the northern California area.

Anni Bernstein in N. Y.

Anni Bernstein, Metro's European story editor, is in New York for h.o. confabs.

CHI FIRE'S NEWSREEL RUSH

Chicago fire witnessed a flare-up of some old-fashioned competition among the newsreels. When the size of the story became apparent reels strengthened their crew representation. In the race back to New York with the completed print Universal is credited as the winnah.

Embassy shot its story on the screen but as soon as Pathe came through with more complete coverage a substitution in the program was effected.

F-WC MONOPOLY CHARGES NO GO

Los Angeles, May 21.

Two complaints brought by indie exhibs against Fox-West Coast Theatres, or affiliated companies, were thrown out last week by the local grievance board, which ruled that neither of the plaintiffs had proven the allegations set forth.

A third case heard by the board, that of Harry H. Popkin accusing three Main street subsequent-run houses with cutting admissions to 5c., was referred to the Code Authority for decision. Both complaints against F-WC charged film buy monopoly.

Because of connections, two members of the grievance board have disqualified themselves from sitting in judgment. Ben N. Berinstein, indie, will have his alternate, Harry H. Hicks, function, and J. J. Milstein, Metro exchange manager, has designated Carroll Peacock, Paramount exchange manager, as his alternate.

FRISCO'S POLLYANNA STANCE ON CODISM

San Francisco, May 21.

Those grievance, zoning and clearance meetings of the Code Authority have accomplished one thing in their short span of existence—they have magnified each theatre owner's problems, made the other fellow see and understand them, and have resulted in a common bond of unity.

Though theatre men of this area may still be bitter enemies and competitors, light has dawned these past few weeks. It appears now that there may be a unified shoulder put to the wheel that will shove double bills out of the setup.

Already there are four houses that have decided to shorten their shows. The big Fox, which has been running two first-run plx and vaude at 25 and 35c, has dropped the stage show and continuing the two plx at the same price, for the time being at least.

Such a move on the part of the indie Fox has resulted in a change of plan at RKO's Golden Gate, where a fling at two plx and vaude was in prospect, and slated to begin next week. However, RKO has changed its mind and will remain at the present one pic-stage show policy.

Fox-West Coast is doing a little experimenting with its first run dual film Paramount which hasn't been getting any too much gravy the past few weeks. With the lengthy 'Tarzan' on screen, house is dropping one film this week and trying it single bill. If it is received favorably, there's a possibility that F-WC will keep right on single billing the house.

Across the bay in Oakland, Fox-West Coast is due to boot vaude out of the Fox Orph at end of this week, leaving the house straight plx, double bills. General feeling around town is that two plx and a stage show constitute such a long show that customers get too tired to return to a theatre in less than a fortnight, hence, general poor business.

Waldemar Young Hegiras

Hollywood, May 21.

Waldemar Young, Paramount contract writer, pulls out the middle of next month for a three-month cruise to the South Seas and the Orient. Writer takes layoff as provided in his contract.

Young just finished the screen play of 'R. U. R.' and will tighten up his script of 'Lives of a Bengal Lancer' before hopping the boat.

6 Complaints Filed as Chi Code Board Okays Present Zoning Setup

Chicago, May 21.

Zoning and clearance board of the Code Authority met last week after many postponements, and voted for a zoning system which is identical with the present setup. Which means that the board voted for no double features, no 10c admissions, and for the same protection schedule which has been in effect for the past three years.

Vote on the zoning question was 4-2 in favor of keeping the present setup. B.&K. submitted a zoning schedule which would allow 10c matinees and for an increase of protection by adding a dead week between the current release weeks. This measure would have stretched the release schedule of each picture to 26 weeks.

Film Board itself has been known as opposed to any increase in releasing schedule and any reduction in current admissions. Various Film Board meetings have consistently shown a heavy majority in favor of the present zoning system and for an increase rather than a decrease in admission prices.

Half-Dozen Squawks

Protests to the zoning schedules are now being accepted, and six have already been filed. Complaints have been registered by the Rosewood theatre in the matter of double features. Other squawks are from the Shad in Indiana Harbor, New Granada in South Bend, the LeHarp and the Pirtle houses versus Macomb, Ill.

According to the code, the exhibitors have 30 days in which to file protests.

Some doubt has arisen locally over the interpretation of a phrase in the code regarding exhibs who have not assented to the code. Several industry men are of the opinion that assent is not necessary for any protest, while others believe that the code means that assent is not necessary to enable any member of the industry to defend himself against protests or to defend others.

Cross-Picketing in Mpls.

Minneapolis, May 21.

War has broken out again between the independent booth operators union and the union affiliated with the A. F. L., with the result that most of the theatres in the city are being picketed, either by one union or the other. Pickets carrying banners accusing the theatres of being unfair to the independent union are parading in front of the houses where A. F. L. operators are employed, while the A. F. L. union is picketing the theatres using independent union men.

A truce between the rival unions was effected last year when a few theatres were assigned to the independent organization. It then was agreed that all picketing would cease. A. F. L. is charged with breaking the truce by picketing one of the loop theatres employing independent operators. Independent union immediately retaliated by picketing a half dozen loop houses using A. F. L. men.

PHILLY TEST ON ANTI-DUALS PROVISO

Philadelphia, May 21.

As outgrowth of action taken by two neighborhood houses, a group of Philadelphia independent exhibitors will shortly launch a civil suit to compel major distributing companies to prove their right to insert a clause in their contracts forbidding double-featuring in this territory. Companies involved are Fox, United Artists, MGM, RKO, Warners and Paramount.

Jay Emanuel, owner of the Grand and Jackson theatres, brought action before the Grievance Board of the Code Committee against the Venice theatre owned by Charles Stiefel, claiming that Fox and United Artists permitted the Venice to play double features but denied him the privilege.

The Board threw out the case, stating it had no jurisdiction. The indie exhibitors, with B. M. Golder, former Congressman, as counsel, launched an attack against the double-feature clause in the courts. The Emanuel case was the first one heard by the Grievance Board.

For Ol' 'Mississippi'

Hollywood, May 21.

Paramount has assigned Evelyn Venable for spot opposite Lanny Ross in 'Mississippi,' filmusical featuring Ross.

Picture is slated to follow his next flicker, 'Her Master's Voice.'

WB No Day-Date in L. A.

Los Angeles, May 21.

Overboard with product as season nears end, Warners has temporarily abandoned day and date showings of new releases at its Hollywood and Downtown houses.

Individual picts are now being played in both spots.

CARDINI

"THE SUAVE DECEIVER"

20th Week CASINO DE PAREE

Thanks to Billy Rose

World-Telegram

"Cardini the magician, whose blase manipulations of playing cards and cigarettes is as mystifying as any of the late Houdini's sulkier feats."

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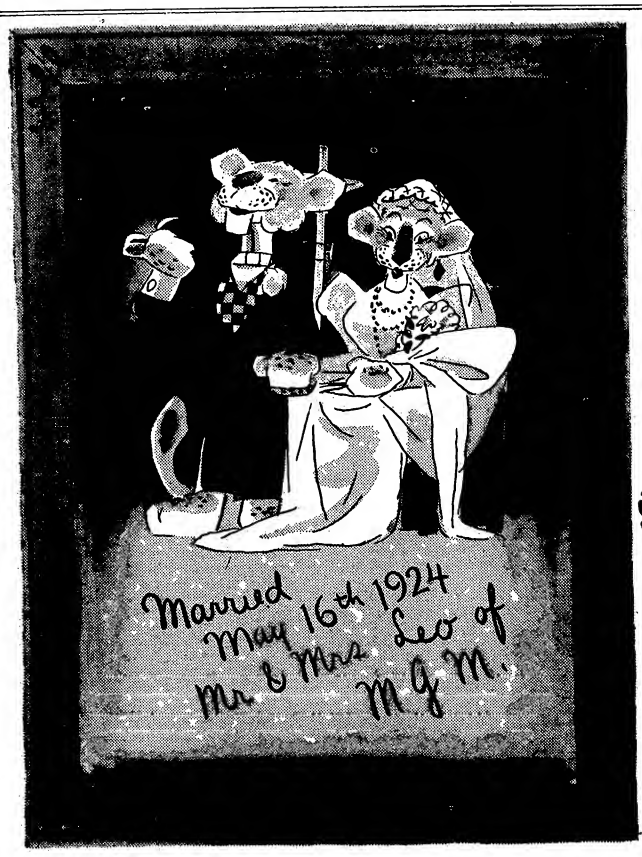
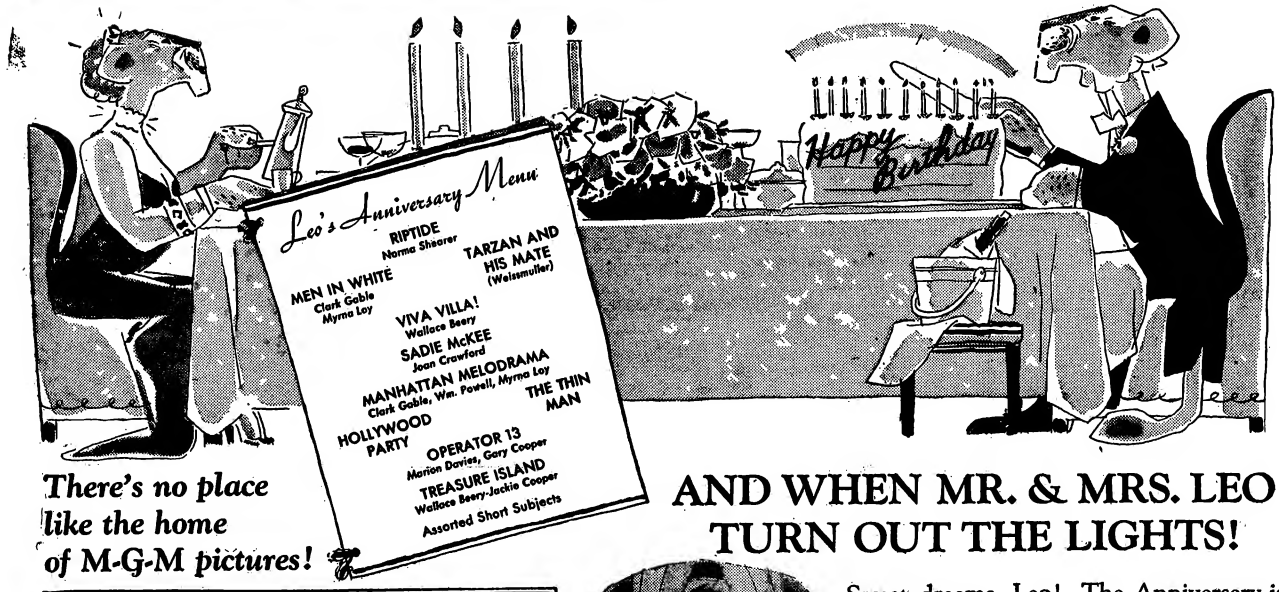


JUST 10 years ago there came into the language of motion pictures three little words, METRO-GOLDWYN-MAYER



There's no place like the home of M-G-M pictures!

AND WHEN MR. & MRS. LEO TURN OUT THE LIGHTS!

Sweet dreams, Leo! The Anniversary is over but the memory lingers on. Bright years studded with achievement! From "Big Parade" and "Ben Hur" you set the pace for others to follow. You've had your "Trader Horns" "Broadway Melodies" "Tugboat Annies" all through the years . . . we could mention a hundred of them. And right now while the folks are cheering you and the Missus, the trade paper headlines are shrieking "Riptide" "Men in White" "Viva Villa!" "Tarzan and his Mate." Then you top them off with "Sadie McKee" "The Thin Man" and a flock more! Okay, kid, march on with your starry banners flowing! There's ten thousand exhibitors marching with you into happy years ahead!

M-G-M's HAPPY FAMILY OF STARS:

MARION DAVIES	JOAN CRAWFORD
WALLACE BEERY	MARIE DRESSLER
CLARK GABLE	JEAN HARLOW
NORMA SHEARER	HELEN HAYES
GRETA GARBO	JOHN BARRYMORE
ROBERT MONTGOMERY	JIMMY DURANTE
RAMON NOVARRO	LIONEL BARRYMORE
GLORIA SWANSON	JACKIE COOPER
JEANETTE MacDONALD	GARY COOPER
MAURICE CHEVALIER	JOHNNY WEISSMULLER

CALENDAR OF CURRENT RELEASES

Harold Auten

Offices: 1540 B'way, N. Y. C.

End of the World ('Fin du Monde' (Fr). Scientific dream based on Flammarion novel. Dir. Abel Gance. 65 mins. Rel. April 15.

Melo (German). Sensitive study of psychological difficulties. Elisabeth Bergner. Dir. Paul Czinner. 93 mins. Rel. Feb. 1. Rev. Feb. 6.

Iragss de Paris (French). Adventures of a girl who wants to be a star in Paris. Jacquelin Francell, Roger Theville. Dir. Fedor Ozep. 82 mins. Rel. Dec. 23. Rev. Jan. 9.

Poll de Carotte (Red Head) (French). A story of adolescence. Robert Lynen. Dir. Julien Duvivier. 96 mins. Rel. Sept. 1. Rev. Dec. 20 and May 30.

Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins. Rev. Aug. 8.

Chesterfield

: 1540 Broadway, New York, N. Y.

ity Park—3 Men and a Girl. Sally Blane, Henry B. Walthall. Dir. Richard Thorpe. Rel. May 1.

In Love with Life. Lila Lee, Onslow Stevens, ickle Moore. Frank Strayer. 68 mins. Rel. April 13.

Fifteen Wives. Conway Tearle, Noel Francis, Natalie Moorhead, Raymond Hatton. Dir. Frank Strayer. Rel. May 15.

Notorious But Nice. Marian Marsh has a hectic love adventure. Betty Compson, Marian Marsh. Dir. Rich. Thorpe. 71 mins. Rev. March 6.

Murder on the Campus. Mystery with a college background. Shirley Grey, Charles Starrett and J. Farrel McDonald. Rel. Dec. 27. Rev. March 13.

Quitter, The. Newspaper business in a small town. Chas. Grapewin, Emma Dunn. Dir. Rich. Thorpe. 67 mins. Rel. Feb. 5. Rev. March 20.

Rainbow Over Broadway. Musical romance. Grace Hayes, Joan Marsh, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Dec. 23. Rev. Dec. 27.

Stolen Sweets. Dramatic romance. Sally Blane, Charles Starrett, Dir. Richard Thorpe. 79 mins. Rel. March 15.

Columbia

: Gower at Sunset, Hollywood, Cal. ces, 729 Seventh Ave., New York, N.

Crime of Helen Santley, The. Murder mystery in a picture studio. Ralph Bellamy, Shirley Gray, Gail Patrick. Dir. D. Ross Lederman. 58 mins. Rel. April 20.

Fighting Cods, The. Typical horse opera with mystery angle. Buck Jones. Dir. Lambert Hillyer. 64 mins. Rel. Dec. 30. Rev. Jan. 16.

Fighting Ranger, Ths. Round-up of killers by a temporary furloughed ranger out for vengeance for killing his brother. Buck Jones, Dorothy Revier. Dir. George B. Seitz. 60 mins. Rel. March 17. Rev. April 17.

Hall Bent for Love. Young state policeman defeats his gang rival. im Mo-Coy. Dir. D. Ross Lederman. Rel. May 19.

It Happened One Night. Girl marries without father's approval and on leaving his yacht meets boy on bus heading for home, developing comedy-romance. Clark Gable, Claudette Colbert. Dir. Frank Capra. 105 mins. Rel. Feb. 23. Rev. Feb. 27.

ing of Wild Horses. Home life of wild horses on the range. Little romance and less comedy. Rex, William Janney and Dorothy Appleby. 61 mins. Rel. Nov. 10. Rev. March 27.

Lst's Fall in Love. Musical with usual backstage romance with a different twist. Edmund Lowe, Ann Sothern, Miriam Jordan, Gregory Ratoff. Dir. David Burton. 67 mins. Rel. Dec. 26. Rev. Jan. 23.

Most Previous Thing in Life. Abandoned mother relives her own romance through her son. Jean Arthur, Donald Cook, Richard Cromwell. Dir. Lambert Hillyer. Rel. May 19.

inth Guest, The. Eight people mysteriously invited to dinner after arriving told Death is ninth guest and all will die. Six perish. Donald Cook, Genevieve Tobin. Dir. Roy William Neill. 69 mins. Rel. Jan. 31. Rev. March 6.

No Greater Glory. Ferenc Molnar's 'Paul Street Boys' with a mostly juvenile cast. Geo. Breakston, Jimmy Butler, Ralph Morgan, Lois Wilson. Dir. Frank Borzage. 78 mins. Rel. April 20. Rev. May 8.

One is Guilty. Well-planned murder mystery. Ralph Bellamy, Shirley Grey. Dir. Lambert Hillyer. 64 mins. Rel. March 31.

Once to Every Woman. Heavy drama of hospital life centering around big operation. Ralph Bellamy and Fay Wray. Dir. Lambert Hillyer. 70 mins. Rel. Jan. 15. Rev. March 6.

Party's Over, The. Bruce Blakely ends the party when he realizes his efforts to support his parents and brothers and sisters is robbing him of his own happiness. Stuart Erwin, Ann Sothern, Arline Dodge. Dir. Walter Lang. Rel. May 15.

Shadows of Sing Sing. Racketeer's sister in love with detective's son. Both sides objecting to romance. Boy framed by redhots and saved by father. Mary Brian, Bruce Cabot. Dir. Phil Rosen. 63 mins. Rel. Dec. 9. Rev. Feb. 27.

isters Under the Skin. Tired business man takes a matrimonial vacation and gets it out of his system. Elissa Landi, Frank Morgan, Jos. Schildkraut. Dir. David Burton. 70 mins. Rel. April 15.

Social Register. A chorus girl's adventures in high society. Colleen Moore, Chas. Winninger, Paulin Frederick, Alex. Kirkland. Dir. Marshall Nielan. 74 mins. Rel. March 10.

Speed Wings. Western with airplanes to break monotony of sagebrush. Tim McCoy, Evalyn Knapp. Dir. Otto Brower. 61 mins. Rel. Feb. 5. Rev. April 3.

Straightaway. Tim McCoy discards the chaps and sombrero for the speedway. Tim McCoy. Dir. Otto Brower. 68 mins. Rel. Dec. 22. Rev. Jan. 23.

Twentieth Century. From the stage hit. Temperamental theatrical manager and temperamental star on same train. John Barrymore, Carole Lombard. Dir. Howard Hawks. 91 mins. Rel. May 11. Rev. May 8.

Voice in the Night. Complications in the telephone business. Tim McCoy. Dir. Chas. C. Coleman. 59 mins. Rel. April 6.

Whirlpool. A self-sacrificing husband meets death to shield his wife. Jack Holt, Jean Arthur. Dir. R. W. Neill. 74 mins. Rel. April 10. Rev. May 8.

DuWorld

Office: 729 Seventh Ave., New York, N. Y.

Beast of Borneo. Melodrama and animals. John Preston, Mary Stuart. 70 mins. Rel. April 15.

Dawn to Dawn. Artistic rural story. Julie Hayden. Dir. Cameron McPherson. 55 mins. Rel. Jan. 1. Rev. Jan. 9.

Fantomas (Fr) (dubbed English). Murder mystery. ir. Paul ins. Rel. March 1. Rev. March 20.

irl in the Case. Comedy in the Continental manner. Jimmy Savo, Eddie Lambert, Dorothy Darling. Dir. Eugene Frenke. 60 mins. Rel. May 15.

Hollywood, City of Drsams (Sp). Jose Bohr. Spanlard's impression of cinematown. 68 mins. Rel. March 30.

Romance in Budapest (Hung). Franciska Gaal. Musical. 70 mins. Rel. April 15.

Tod Uber Shanghai (Ger). Mystery of Americans in Japan. Dir. Rolff Randolf. 75 mins. Rel. Dec. 15.

First Division

Offices: R.K.O. Bldg., New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

Bsggars in Ermi Lionel Atwill, Betty Furness. Dir. Phil Rosen. 70 mins. Rel. May 1.

roken Drsams. A father's devotion to his young son. Randolph Scott, Martha Sleeper, Beryl Mercer, Buster Phelps. Dir. Robert Vignola. 68 mins. Rel. Dec. 1.

ity Limits. A millionaire, ailing and tiring of wealth, falls in with two hoboes and enjoys life for a time. Frank Craven, Sally Blane, Ray Walker. Dir. Wm. Nigh. 70 mins. Rel. May 1.

City Park. Three men voluntarily become the guardians of a destitute young girl. Sally Blane, Henry B. Walthall, Matty Kemp, Johnny Herron. Dir. Richard Thorpe. Rel. May 15.

ross Streets. Young doctor, jilted by the woman he loves, ruins his career, until daughter of same woman falls in love with him, years later. Rel. Jan. 22. Dir. Frank Strayer.

Eat 'Em Alive. Jungle super thriller. 56 mins. Rel. Feb. 1.

Forgotten Men. Collection of uncensored war film, taken from government archives of 14 warring nations. Rel. April 1.

French production of a de Maupassant story. Dubbed in English. A village paragon who lost his virtue. 55 mins. Rel. Dec. 26. Rev. Jan. 9.

He Couldn't Take It. Inside story of a process server who makes good with his summonses and gets his man. Ray Walker, Virginia Cherrill, George E. Stone. Dir. Wm. Nigh. 64 mins. Rel. Jan. 1.

House of Mystery. An archeologist returns to America from the Far East, with a curse on his head for his stolen wealth. Verna Hille, Ed Lowry. Dir. Wm. Nigh. 61 mins. Rel. May 30.

In Love with Life. A hard-hearted millionaire, refusing aid to his starving daughter, takes her young son from her. Lila Lee, Claude Gillingwater, Dickie Moore. Dir. Frank Strayer. 68 mins. Rel. May 1.

In the Monsy. A goofy family, suddenly broke, pin their hopes on a Shakespearean-minded prize fighting champ. Skeets Gallagher, Lois Wilson, Warren Hymer, Sally Starr. Dir. Frank Strayer. 67 mins. Rel. Jan. 15.

Lawless Valley. Western horse opera. Lane Chandler. Rel. May 1.

Loud Speaker. Comedy-drama of a radio star. Ray Walker, Jacqueline Well Dir. Joseph Santley. Rel. May 21.

Manhattan Love Song. Two orphaned Park Avenue society deb sisters, forced to go to work, change places with their servants who go 'society.' Dixie Lee, Robert Armstrong. Dir. Leonard Fields. Rel. May 30.

Monsy Msans Nothing. Efforts of a poor clerk to make a go of marriage with an heiress wife. Wallace Ford, Gloria Shea. Dir. Christy Cabanne. Rel. May 31.

Murder on the Campus. Mystery with college background. Charles Starrett, J. Farrel McDonald. 69 mins. Rel. Feb. ard Thorpe.

Mystery Liner. Noah Beery, Astrid Allwyn. Dir. Wm. Nigh. Rel. Dec.

Quitter, The. A father with the wanderlust returns home long enough to straighten out the affairs of his now grown-up sons. Barbara Weeks, Billy Bakewell, Charles Grapewin, Emma Dunn, Glen Boles. Dir. Richard Thorpe. Rel. March 12.

Rainbow Over Broadway. Musical romance of an ex-musical comedy star of twenty years before who makes a sensational, overnight comeback in a Broadway night club. Joan Marsh, Grace Hayes, Frank Albertson, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Jan. 15.

Road to Ruin. Innocent girl finds shame through ignorance and neglect of modern parents. Film on modern youth. Helen Foster, Paul Page, Nell O'Day, Glen Boles. Dir. Mrs. Wallace Reid and Melville Shyer. 68 mins. Rel. Feb. 17. Rev. Feb. 20.

Stolen Sweets. High pressure insurance salesman falls for heiress and wins her via determined, rapid line of chatter route. Charles Starrett, Sally Blane, Johnny Harron, Jameson Thomas. Ir. Richard Thorpe. 73 mins. Rel. May 1.

Sweethsart of Sigma Chi. College musical comedy romance. Bassd on the famous campus fraternity song. Buster Crabbe, Mary Carlisle, Sally Starr, Florence Lake, Ted Flo Rito and band. Dir. Edwin L. Marin. 73 mins. Rel. Dec. 15. Rev. Dec. 19.

Texas Tornado. (Kent.) Texas Ranger cleans up the rustlers. Lane Chandler. Dir. Oliver Drake. Rev. March 6.

Throns of the Gods. Travel in the Himalayas. 55 mins. Rev. Dec. 27.

Twin Husbands. Crook comedy drama. John Mlljan, Shirley Grey, Montoe Owsley. Dir. Frank Strayer. 69 mins. Rel. May 15.

Woman's Man. Hollywood inside story. John Halliday, Marguerite de la Motte, Wallace Ford. Dir. Edward Luddy. 68 mins.

Young Eagles. Boy Scout adventures in wilds of Central America. Twelve episode serial. Dir. Harry Hoyt. Rel. May 15.

First National

Studios: Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Bedside. Comedy-drama of a women's doctor. Warren William, Jean Muir, Allen Jenkins. Dir. Robert Florey. 65 mins. Rel. Jan. 27. Rev. Mar. 13.

Big Shakedown, The. Dramatic expose of the cut-rate drug racket. Bette Davis, Charles Farrell, Ricardo Cortez. Dir. John Francis Dillon. 64 mins. Rel. Jan. 6. Rev. Feb. 3.

Circus Clown, The. Roaring comedy under the big tent with a winsome romance wound into hilarious situations. Joe E. Brown, Patricia Ellis, Gordon Westcott, Tom Dugan. Dir. Ray Enright. Rel. June 30.

Convention City. The hilarious lowdown on big business conventions. Adolphe Menjou, Dick Powell, Mary Astor, Guy Kibbee. Dir. Archie Mayo. 69 mins. Rel. Dec. 30. Rev. Dec. 27.

Dark Hazard. Edward G. Robinson as a whippet racer. Genevieve Tobin, Glenda Farrell. Dir. Al Green. 60 mins. Rel. Feb. 3. Rev. Feb. 27.

Fashions of 1934. Story of a style stealer set against a lavish background. Wm. Powell, Bette Davis, Verree Teasdale. Dir. Wm. Dieterle. 80 mins. Rel. Feb. 17. Rev. Jan. 23.

Fog Over Frisco. Mystery melodrama set in San Francisco. Donald Woods, Bette Davis, Lyle Talbot, Margaret Lindsay. Dir. William Dieterle. Rel. June 2.

Journal of a Crime. Drama by the French playwright Jacques Deval, and depicts the effect of a murder on a woman of fine instincts and delicate sensibilities who kills an unscrupulous rival. Ruth Chatterton, Adolphe Menjou, Claire Dodd. Dir. William Keighley. 65 mins. Rel. March 10. Rev. May 1.

Mandalay. Adventure in the Indies. Kay Francis, Lyle Talbot, Ricardo Cortez. Dir. Michael Curtiz. 66 mins. Rel. Feb. 10. Rev. Feb. 20.

Massacre. Drama of the modern Indian and his conflicts with the white man. Richard Barthelmess, Ann Dvorak. Dir. Allen Crosland. 70 mins. Rel. Jan. 13. Rev. Jan. 23.

Merry Frinks, The. Comedy-drama of the typical family stepping all over Ma until she turns and leaves them on their own. Aline MacMahon, Guy Kibbee, Allen Jenkins, Hugh Herbert. Dir. Al Green. Rel. May 26.

Registered Nurse. Drama of the romantic side of a nurse's life in a metropolitan hospital. Bebe Daniels, Lyle Talbot, John Halliday. Dir. Robert Florey. 73 mins. Rel. April 7.

Return of the Terror, Ths. Mystery drama with plenty of heart interest. Mary Astor, Lyle Talbot, John Halliday, Frank McHugh. Dir. Howard Brstherton. Rel. July 7.

Side Streets. Love drama based on an original story by Ann Garrick and Ethel Hill. Aline MacMahon, Paul Kelly, Ann Dvorak, Patricia Ellis. Dir. Alfred E. Green. Rel. June 30.

Son of a Sailor. Comedy of a sailor who gets into a funny situation because of his habit of telling romantic stories about himself. Joe E. Brown, Jean Muir, Frank McHugh, Johnny Mack Brown and Thelma Todd. Dir. Lloyd Bacon. 70 mins. Rel. Dec. 23. Rev. Dec. 5.

Twenty Million Sweethsarts. Musical romance taking place behind scenes of a broadcasting studio. Dick Powell, Pat O'Brien, Ginger Rogers, Allen Jenkins, the Four Mills Brothers, Ted Florito and Band. Dir. Ray Enright. 90 mins. Rel. May 26. Rev. May 1.

Very Honorable Guy, A. Comedy from the story by Damon Runyon about a guy who always kept his promises. Joe E. Brown, Alice White, Robert Barrat, Alan Dinehart, Irene Franklin. Dir. Lloyd Bacon. 62 mins. Rel. May 26.

Wonder Bar. Dramatic musical spectacle laid amid the gay revelries of a fashionable Parisian night club. Kay Francis, Dick Powell, Dolores Del Rio, Al Jolson, Ricardo Cortez, Hal LeRoy, Guy Kibbee, Hugh Herbert, Ruth Donnelly, Fifi D'Orsay. Dir. Lloyd Bacon. 84 mins. Rev. March 6.

World Changes, Ths. An epic drama of a family through four generations. Paul Muni, Aline MacMahon, Mary Astor, Donald Cook, Margaret Lindsay, Jean Muir, Patricia Ellis. Dir. Mervyn LeRoy. 95 mins. Rel. Nov. 25. Rev. Oct. 31.

Fox

Studio: Fox Hills, Hollywood, Cal. Offices: 444 West 56th St., New York, N. Y.

All Msn Are Ensmies. Hugh Williams, Helen Twelvetrees. Dir. Geo. Fitzmaurice. 79 mins. Rel. April 20.

As Husbands Go. 'When Ladies Meet' with the sexes reversed. Warner Baxter, Helen Vinson, Warner Oland. Dir. Hamilton McFadden. 65 mins. Rel. Dec. 29. Rev. Jan. 30.

Baby Take a Bow. The Fox child star comes through again. Shirley Temple, Claire Trevor, James Dunn. Dir. Harry Lachman. Rel. June 22.

Bottoms Up. Breaking into Hollywood with a fictitious pedigree. Spencer Tracy, (Miss) Pat Paterson, John Boles. Dir. David Butler. 85 mins. Rel. March 30. Rev. March 27.

Call it Luck. Pat Paterson, Herbert Mundin. Dir. Jas. Tinlin. Rel. June 1.

Carolina. From Paul Green's stage play of last season. Janet Gaynor, Lionel Barrymore, Robt. Young, Henrietta Crosman. Dir. Henry King. 82 mins. Rel. Feb. 2. Rev. Feb. 20.

Change of Heart. From the story, Manhattan Love Song. Janet Gaynor, Chas. Farrell, James Dunn, Ginger Rogers. Dir. John G. Blystone. Rel. May 18.

Charlie Chan's Courage. Another episode in the life of the Chinese sleuth. Warner Oland, Drue Leyton. Dir. Geo. Hadden. Rel. July 29.

Coming Out Party. Original done by the Lasky unit. Frances Dee, Gene Raymond, Alison Skipworth. Dir. John Blystone. Rel. March 9. Rev. March 20.

Constant Nymph (British Gaumont. ritish-made version of a frustrated love. British cast. 85 mins. Rel. March 23. Rev. April 10.

David Harum. The old York State Hoss' trader. Will Rogers, Louise Dresser, Evelyn Venable. Dir. Jas. Cruze. Rel. March 2. Rev. March 6.

Devil Tiger. Wild animal yarn made in Asia. Marion Burns, Kane Richmond, Harry Woods and natives. Dir. Clyde E. Elliott. 60 mins. Rel. Feb. 16. Rev. Feb. 13.

Ever Since Eve. Country boy licks New York. Geor ir. Geo. Marshall. 75 mins. Rel. Feb. 9. Rev. April 3.

(Continued on page 27)

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely ast. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for references.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only in actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of accuracy, 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Free Shows

(Continued from page 1)

limit the camp entertainment to legit shows. Vaudeville bills and possibly units may also be included as a change of fare, so that the unemployed in all branches of show business would have the opportunity of emergency occupation.

Endorsed by Mrs. Roosevelt

From well authenticated sources it is learned that Mrs. F.D.R. has personally endorsed the CWA-CCC project. Equity has been working on the plan for some time, primarily to aid its members who were unable to secure berths in the dozen CWA dramas which have been presented in New York school auditoriums since winter. Two of its representatives, Paul N. Turner and Mrs. Emily Holt, were in Washington last week when the test show ('The Patsy') was played before CCC administrators. Equity people then conferred with the camp heads.

There are squawks expected to result from the nation-wide drama movement, but no complaints are expected from showmen, because the men in the camps are not theatre patrons. Salaries of $25 to $30 for the players is a point in criticism but, even though the players receive less for the camp apearances, those interested in the project say it would solve the problem of subsistence over the summer.

Estimates of a possible $1,500,000 for the proposed national drama came as something of a surprise. In the New York area the original outlay was $28,500, but with the continuation of the free shows the government has expended about $100,000 to date.

Building of portable stages for use in New York parks during the summer when schools are closed is progressing also.

Contracts

Hollywood, May 21.

Paramount has given a five-year pact to Ralph Murphy for exclusive services.

J. B. Huntley, termer at Universal.

Warners has given new covenant to Fain and Kahal.

RKO has optioned Jeanie Roberts for five shorts.

Carol Tevis spotted for six more Grady Sutton pix at RKO.

Par lifted option on Bayard Veiller for another year.

Warners again tethered Gordon Westcott.

U exercised option on Rian James' associate producer pact.

Warners has exercised option on Ethelreda Leopold for six months.

MURPHY VICE MENZIES

Hollywood, May 21.

Direction of 'Notorious Sophie Lang' was taken over by Ralph Murphy last week at Paramount after the picture had been in production 10 days.

Murphy, who just signed an exclusive contract to direct for Paramount, after being with the Charles Rogers unit for two years, replaced William C. Menzies on the picture.

Midwest Is Premium Battlefield, B&K Starts Retaliatory Giveaways

Chicago, May 21.

Threat of the circuits to go into the premium thing on a large scale if the indie exhibs don't lay off is being made good this week in the north side territory where Balaban & Katz is sending the ace nabe Belmont into a giveaway campaign.

This broadside is aimed at the Lincoln-Hippodrome, around the corner, which has been giving premium for some time, and which has been doing the business of the neighborhood. Admitted all around that the Lincoln-Hipp's giveaway policy has eaten sharply into the grosses of the huge Belmont.

B.&K. has set no limit on the premiums, and has made up its minds to top any giveaway presented by the rival houses. Will even revive the automobile giveaway if necessary.

This is the opening gun of a long series of circuit campaigns against rival premium houses. While it's up to the code in the final instance to decide whether or not premiums are fair competition the circuits are not waiting for any decision in the matter, feeling that it's a problem that needs immediate action. Likely, however, that the question will be brought before the code board shortly for a final answer on the entire question, which has become serious throughout the midwest.

PROCESSERS' PROGRESS

Hollywood, May 21.

Sid Sanders, inventor of a screen for process background shots, has left for the Orient and tour of the world.

Following vacation trip through the Far East Sanders is slated to spend several months in France and England constructing process screens for producers in the latter two countries.

Sanders is on leave of absence from RKO studios, where he has been in the scenic department for the past nine years.

Minn. F-L Party Doesn't Want to Run Theatres

St. Paul, May 21.

Farmer-Labor party, in power in Minnesota, denies that if reelected it will take over operation of theatres in its program of state ownership. Inference was made in a VARIETY story last month.

Farmer-Laborites are interested chiefly in public ownership of electric power, gas, telephone and railroads, and claim 'a good deal of the apprehension has been fomented by the opposition.'

MAIL FILM SHIPMENTS, OFFSET TRUCK STRIKE

Minneapolis, May 21.

Striking truck drivers, attempting to tie up all transportation here, prevented local film exchanges from making deliveries of films and threatened to cut off the film supply of local theatres and force closings for one day. Exchanges made arrangements to ship film by parcel post and present indications are that there will be no hindrance to theatre operations.

No deliveries of any kind can be made and the public's supply of food may be cut off.

FALKENSTEIN JOINS U

Hollywood, May 21.

Fritz Falkenstein joins the Universal writing staff to collaborate on preparations of 'My Mother' with Julius Klein. Writer arrived from Europe a few days ago. He was for some time with UFA.

He made one brief trip to Hollywood a year ago to work for Fox on Lilian Harvey yarns, but returned home after a short stay.

Wotta Break

San Francisco, May 21.

A smoldering cigaret last Wednesday (16) started a fire that burned down the Fox, San Mateo, and broke the heart of district F-WC execs who had just gotten the house in the black after three months of terrific work.

Theatre had had three months of red ink and had just touched black for the first time when a customer left a cigaret between loge seats, starting a blaze that completely gutted the theatre, costing the circuit some $55,000.

FILM BOARDS TO BE PRESERVED

As result of the first of a series of major meetings the Film Boards of Trade, in one form or another, are assured of financial support. A new budget has been approved.

Whether they will retain their present name will be threshed out at other meetings to be held this week.

The boards as a factor in fighting adverse legislation, as well as serving as an inside communications system for the major industry, is understood to have forced their life extension after even representative major spokesmen, shortly after grievance and zoning boards of the NRA were functioning, had pronounced them outlived in usefulness.

Just what they are going to do for secretaries also remains up in the air. Fully 70% of these are now working for the NRA and are forbidden to double.

There is talk about that possibly such secretaries may be asked to resign their NRA posts and return to the Film Boards. Again, there is a belief in other quarters that within another six months the NRA work will be sufficiently light so that both jobs may be held on a part-time basis. In the meantime it is indicated that regular members of the boards, including all of the major companies, will serve gratis in secretarial capacities where clerical aid is needed.

Ushers' N. Y. Walkout on Loew's, RKO

300-400 Ushers, Doormen, Janitors, et al., Called Out—Circuits' Attitude

Following refusal of the major circuits, notably Loew's and RKO, to accede to an increase for ushers, doormen, janitors, in Greater New houses, Theatre Amusement Employes' Union, Local 118, called a strike against more than a dozen houses. Union wanted an increase over present wages of 6-7%, circuits answering that if they had to pay more than service employes are now getting, in most cases over the code, they would be in financial trouble.

Between 300 and 400 men have been pulled out of a number of houses already, headed by a total of 35 between Radio City Music Hall and RKO Center, mostly cleaners. Men walked from other theatres at the same time, including Albee, Orpheum, Melba, Metropolitan, Pitkin, Premier, Kings and Greenpoint, all in Brooklyn; the 58th Street, Jefferson and Franklin, all in New York.

These theatres are being picketed and, according to 118, it is the plan to meet every night after shows are out to decide whether additional houses will be added and which ones.

Union is reported to figure as favoring the centering of its campaign against the RKO and Loew chains because of their important representation in the metropolitan area.

Several weeks ago it was agreed that lists of the membership of 118 would be submitted to the chains for checking with list of service employes in the RKO and Loew theatres. This was done, and during the past week several conferences were held, but the chains refused to accede to demands.

Loew's State on Broadway has posted a board outside stating in large letters that none of its employees is on strike.

B'klyn Strand Abandons Duals; Too Many Squawks

Experiment of Warner Bros. in double featuring first run pictures at the Brooklyn Strand will last only one week as result of committments to subsequent runs in the Brooklyn area who didn't like the idea, it is reported. House will be back to single features Thursday (24). 'He Was Her Man' is in line as singleton for Thursday (24).

Loew's and others in Brooklyn take the Warner product following the Strand but, from account, none of the subsequents relish the thought of following the Strand if it's double-featuring its pictures.

When the Strand went to duals last Thursday (17), it went back to its old price, 55c, from its cut 40c top. Subsequents also complained about the 40c price. Currently the twin bill is 'A Very Honorable Guy,' first running in the metropolitan area, and 'Journal of a Crime.'

'DuBarry' Title Stays

Warners will not change the title of 'Madame DuBarry', as planned, though it has been used before, both on stage and screen.

Dolores Del Rio does DuBarry.

GILL TAKES ON SORIERO'S DIV.

Los Angeles, May 21.

Tom Soriero, resigned divisional manager of Fox-West Coast (Arizona) goes to Honolulu for another connection. Homer Gill, California-San Diego Division, replaces.

★ ★ ★

"Three Stars for 'Beyond Bengal.' Proves thrilling and interesting. You'll find all you're looking for and then some, at the Gaiety this week."
—N. Y. Daily News

"I have seen every animal picture that has been released in the United States, but never have I seen one that is as fascinating and thrilling as "BEYOND BENGAL" . . . should be shown everywhere." —Harrison's Reports

"The most actionful and thrilling of its kind, depicting a big game hunt in the Malayan wilds. It is sufficiently different to be in a class by itself. It has extensive exploitation possibilities." —Film Daily

"The picture has plenty of excitement, and if it's excitement you want, don't miss it... plenty to thrill in 'Beyond Bengal'." —N. Y. Morning Telegraph

"Amazing jungle film. Breath-taking thrills. Death-defying sequences. Will astound any audience. Tops them all. Should pack 'em in anywhere." —Film Curb

THE WHOLE COUNTRY GOING

BEYOND BENGAL

A HARRY SCHENCK PRODUCTION

"Harry Schenck has succeeded in crowding a remarkable number of thrills into a jungle picture made in the Maylay Peninsula. . . . it's loaded with exploitable angles throughout." —N. P. Daily

"It is a film of definite interest, of wide appeal, and certainly may be sold. Woven into this record is a romance between Mr. Schenck's young native servant and the unusually attractive native girl who acted as maid for Miss Baldwin, a British scientist who accompanied Mr. Schenck — named Ali and Boo. Both are appealing characters." —N. P. Herald

"Brings a new note to the wild animal film. . . . Gripping to the highest degree." —The Columbus Dispatch

"It is nothing short of amazing what an alert gentleman with a camera can find in the Maylayan jungles. After seeing what Harry Schenck found and fashioned into a motion picture called 'Beyond Bengal,' we are tempted to believe nothing impossible in Malaya. It is a veritable cornucopia of photographic thrills." —The Cincinnati Post

"A rousing climax....you're on your seat's edge." —The Columbus Citizen

"Thrills destined to play the stops of the average spinal column." —N. Y. Mirror

"Thrilling events genuinely exciting." —N. Y. Herald Tribune

"'Beyond Bengal' has an atmosphere of authenticity . . . grand animal sequences...'Beyond Bengal' is one of the best of its kind." —New York Sun

"Two capacity audiences were held in rapt attention by the daring Schenck and his native hunters and by the suspenseful action and unusual, intimate shots from fearless cameramen." —The Ohio State Journal

"Loaded with hair-raising and breath-taking action. Builds swiftly to terrifically climatic sequences. The film ranks with the best of its genre." —New York American

"Sheerly exciting." —N. Y. Times

Released by SHOWMENS PICTURES, Inc. • D. J. MOUNTAN, President • 723 SEVENTH AVENUE, NEW YORK, N. Y.

A SHOWMEN'S PICTURE FOR A SHOWMAN'S PROFIT

CALENDAR OF CURRENT RELEASES

(Continued from page 25)

Frontier Marshal, The. Familiar theme of the unknown cleaner-up. Geo. O'Brien. Dir. Lew Seiler. 66 mins. Rel. Jan. 19. Rev. Feb. 6.

rand Canary. Warner Baxter, Madge Evans. Dir. Irving Cummings. Rel. July 13.

Handy Andy. Will Rogers, Peggy Wood. David Butler. mins. Rel. July 27.

Heart Song. British made with Lillian Harvey and Mady Christians in the cast. Erich Pommer production. Dir. Frederich Hollaender. Rel. April 27.

Hold That Girl. Original story. James Dunn, Claire Trevor. Hamilton MacFadden. 65 mins. Rel. Feb. 16. Rev. March 27.

I Am Suzanne. Novelty story with puppet sequences. Lilian Harvey, Gene Raymond, Piccoli Marionettes, Yale Puppeteers. Dir. R. V. Lee. 99 mins. Rel. Dec. 22. Rev. Jan. 23.

I Believed in You. Original story. Rosemary Ames, Victor Jory, John Boles. Dir. Irving Cummings. 69 mins. Rel. Feb. 23. Rev. April 11.

I Was a Spy. (British) Based on the story by Martha MacKenna. Herbert Marshall, Madaleine Carroll, Conrad Veidt. Dir. Victor Saville. 83 mins. Rel. Dec. 15. Rev. Jan. 16.

Jimmy and Sally. James Dunn, Claire Trevor. Dir. : Rel. Nov. 24. Rev. Dec. 19.

..Skitch. From the story 'Green Dice,' Will Rogers, Zasu Pitts, Rochelle Hudson, Harry Green, Eugene Pallette. Dir. Jas. Cruze. Rel. Dec. 29 Rev. Dec. 27.

Murder in Trinidad. Mystery story from Vandercook's novel. Heather Angel. Dir. Sol Wurtzel. 74 mins. Rel. April

I'll Tell. Mrs. Arnold Rothstein's story based on her husband's life. Spencer Tracy, Helen Twelvetrees. Dir. Edwin Burke. 87 mins. Rel. May 11.

rient Express. Mystery on a railroad train. Heather Angel, Norman Foster. Dir. Paul Martin. Rel. Jan. 12. Rev. March 6.

Scandals. Staged by George White on the lines of his revue. Rudy Vallee, Alice Fay, Jimmy Durante. Dir. Geo. White. Harry Lachman. 80 mins. Rel. March 22. Rev. March 20.

She Learned About Sailors. Alice Faye, Lew Ayres, Mitchell and Durant. Dir. Geo. Marshall. Rel. July 6.

She Was a Lady. Helen Twelvetrees, lystone. Rel. July 20.

leepers East. From the novel by Fredk. Nebel. Wynne Gibson, Preston Foster. Dir. Kenneth MacKenna. 69 mins. Rel. Jan. 26.

Smoky. From the novel by Will James. Victor Jory, Irene Bentley, Francis Ford. Dir Eugene Forde. 66 mins. Rel. Dec. 8. Rev. Jan. 9.

Springtime for Henry. From Benn Levy's stage play. Otto Kruger, Nancy Carroll, Nigel Bruce, Heather Angel. Dir. Frank Tuttle. (Lasky produced) Rel. May 25.

Stand Up and Cheer. Musical. Warner Baxter, Madge Evans, Froos Dir. Hamilton MacFadden. Rel. May 4. Rev. April 24.

Such Women Are Dangerous. From the story, 'Odd Thursday.' Warner Baxter, Rosemary Ames, Rochelle Hudson. Dir. Jas. Flood. 79 mins. Rel. May 4.

Three on a Honeymoon. Love affairs on an ocean liner. Sally Eilers, John Mack Brown. Dir. Jas. Tinling. 70 mins. Rel. March 23. Rev. May 8.

Wild Gold. John Boles, Claire Trevor, Harry Green. Dir. Geo. Marshall. Rel. May 11.

Freuler Associates

ce: R.K.O. Bl New York.

ids of Araby. Original. Sharha story of British army and Riff, with love interest. Maria Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. April 21.

Love Past Thirty. A woman's struggle against the lure of youth for the man she loved! Aileen Pringle, Theodor von Eltz, Gertrude Messinger, Phyllis Barry. Dir. Vin Moore. 73 mins. Rel. Jan. 27.

War of the Range. Tom Tyler western. Dir. J. P. McGowan. 60 mins. Rel Sept. 22. Rev. Dec. 12.

When a Man Rides Alone. (Monarch.) Tom Tyler does a modern Robin Hood with a gold mine. Dir. J. P. McGowan. 55 mins. Rev. Dec. 27.

Gaumont-British

Office: 226 West 42nd St., New York.

Channel Crossing. Drama. Matheson Lang, Constance Cummings. Dir. Milton Rossmer. 68 mins. Rev. Oct. 31.

Failing for You. Comedy drama. Jack Hulbert, Cicely Courtneidge. Ir Jack Hulbert. 71 mins. Rev. Aug. 4.

Ghoul, The. Thriller. Boris Karloff. Dir. T. H. Hunter. 73 mins. Rel. Jan. 1. Rev. Jan. 30.

Leave it to Smith. Mystery comedy by Lonsdale. Tom Walls, star and director. 70 mins. Rel. April 13. Rev. April 24.

Orders is Orders. Comedy of American making film in British army. James Gleason, Charlotte Greenwood. Dir. Walter Forde. 70 mins. Rel. May 1. Rev. May 8.

rince of Wales. Newsreel compilation of British heir's life. 60 mins. Rel. April 15. Rev. April 24.

Majestic

Offices: ldg., Radio City New York City

Charming Deceiver, The. (British made.) Romantic drama of Cinderella type. Constance Cummings and Frank Lawton. Dir. Monty Banks. Rel Dec. 8.

Morning After, The. A merry mix-up of international spy systems. Ben Lyon and Sally Eilers. Dir. Allan Dwan. Rel. Jan. 1.

In of Nora Moran, The. Woman is framed to shield the higher-ups. Zita Johann Alan Dinehart Paul Cavanagh. John Miljan. Dir. Phil Goldstone. Rel. Dec. 12. Rev. Dec. 19.

Unknown Blonde. From the novel "Collusion." The divorce racket. Edward Arnold, Helen Jerome Eddy Dir. Hobart Henley. 61 mins. Rel. March. Rev. May 15.

Metro

ces: 1540 Broadway, New York, N. Y.

Cat and the Fiddle, The. From the successful musical play by Jerome Kern and Otto Harbach. Ramon Novarro, Jeanette MacDonald, Frank Morgan, Charles Butterworth, Jean Hersholt, Vivienne Segal. Dir. William K. Howard. Rel. Feb. 16. Rev. Feb. 20.

Eskimo. Love and hate in the Icelands. Native cast. Dir. W. Van Dyke. Roadshow length, 120 mins. Rel. Jan. 13. Rev. Nov. 21.

Fugitive Lovers. Robert Montgomery and Madge Evans as the lovers in a story most of whose action takes place on a transcontinental bus. Nat Pendleton. C. Henry Gordon, Ruth Selwyn. Dir. H. Boleslavsky. 84 mins. Rel. Jan. 5. Rev. Jan. 16.

Going Hollywood. Marion Davies chases a radio crooner to the studio. Marion Davies, Bing Crosby. Dir. Raoul Walsh. 75 mins. Rel. Dec. 22. Rev. Dec. 26.

Hollywood Party. All star musical film. April 13.

Laughing Boy. Ramon Novarro in the title role. Based on the Pulitzer Prize winning novel by Oliver La Farge. Lupe Velez. Dir. W. S. Van Dyke. 75 mins. Rel. May 25. Rev. May 15.

Lazy River. Story of the shrimp fisheries among the Cajuns in the Louisiana bayou country. Jean Parker, Robert Young, C. Henry Gordon. Dir. George Seitz. 77 mins. Rel. March 16. Rev. April 10.

Manhattan Melodrama. Story of old and new New York. Clark Gable, Wm. Powell, Myrna Loy. Dir. W. S. Van Dyke. 93 mins. Rel. May 4. Rev. May 8

In White. Picturization of the successful Broadway stage play of hospital life. Clark Gable. Myrna Loy, Jean Hersholt. Dir. R. Boleslavsky. 72 mins. Rel. April 6. Rev. May 1.

Mystery of Mr. X. Based on the Crime Club novel by Philip MacDonald. Robert Montgomery, Elizabeth Allan, Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 23. Rev. Feb. 27.

Id Hannibal. May Robson as a Wall Street manipulator. Lewis Stone, Jean Parker. Dir. C. Riesner. Rel. Jan. 26.

Operator 13. Based on the last novel of the late Robert W. Chambers. Marion Davies, Gary Cooper. Dir. Richard Boleslavsky. No release set.

Queen Christina. Greta Garbo as the seventeenth century queen who was brought up as a boy. Lewis Stone, Ian Keith, Elizabeth Young. Dir. Rouben Mamoulian. 90 mins. Rel. Feb. 9. Rev. Jan. 2.

ip Tide (Opposing Forces Within Woman). An American girl marries into English nobility and suffers disappointment and disillusionment. Norma Shearer, Robert Montgomery, Herbert Marshall, Mrs. Pat Campbell. Dir. Edmund Goulding. Rel. March 23. Rev. April 3.

Sadie McKee. Based on the novel by Vina Delmar. Joan Crawford, Franchot Tone. Dir. Clarence Brown No release set.

Should Ladies Behave. From the stage play, 'The Vinegar Tree.' Lionel Barrymore, Alice Brady. Dir. Harry Beaumont. 89 mins. Rel. Dec. 1. Rev. Dec. 19.

Showoff, The. Old stage play of a conceited man who makes good. Spencer Tracy, Madge Evans. Dir. Chas. Riesner. 78 mins. Rel. March 9. Rev. March 20.

Sons of the Desert (Hal Roach). Laurel and Hardy attend a fraternal convention. Dir. Wm. A. Seiter. 65 mins. Rel. Dec. 29. Rev. Jan. 9.

Tarzan and His Mate. Further adventures of the characters created by Edgar Rice Burroughs. Johnnie Weissmuller, Maureen O'Sullivan, Neil Hamilton. Dir. Cedric Gibbons. Rel. March 30. Rev. April 24.

This Side of Heaven. Domestic drama from a novel. Lionel Barrymore, Fay Bainter, Mae Clark, Una Merkel, Tom Brown. Dir. Wm. K. Howard. 78 mins. Rel. Feb. 2. Rev. Feb. 13.

iva Villa. Wallace Beery portrays the famous Mexican character, Pancho Villa. Stuart Erwin, Fay Wray, Leo Carrillo. Dir. Jack Conway. 112 mins. Rel. April 7. Rev. April 17.

Women in His Life, The. Criminal lawyer, deserted by his wife, sends to the chair the man who stole her. Otto Kruger, Una Merkel, Ben Lyons. Dir. Geo. B. Seitz. 74 mins. Rel. Dec. 3. Rev. Jan. 30.

You Can't Buy Everything. Story of a domineering old woman. May Robson, Jean Parker, Lewis Stone. Dir. C. H. Reisner. 72 mins. Rel. Jan. 26. Rev. Feb. 6.

Studio: 6046 Sunset Blvd., Hollywood, Cal. **Monogram** Office: R. K. O. Building, Rockefeller Center, N.Y.C.

Beggars in Ermine. Bankrupt steel man organizes a mendicants trust. Lionel Atwell, Betty Furness. Dir. Phil Rosen. 70 mins. Rel. Feb. 22. Rev. May 1.

Blue Steel. John Wayne, Eleanor Hunt. , N. Bradbury. A Lone Star Western. 59 mins. Rel. April 30.

City Limits. Ray Walker, Sally Blane, Frank Craven. Story of breezy newspaper reporter who gets his story—and the girl. 67 mins. Rel. April 15.

He Couldn't Take It. Story by Jore Scharg. Inside story of process serving racket. Ray Walker, Virginia Cherrill, George E. Stone, Dorothy Granger, Paul Porcasi. Dir. William Nigh. Rel. Dec. 11. Rev. March 27.

House of Mystery, The. illie, Ed Lowry. Dir. William Nigh. 62 mins. Rel. March 30.

Lucky Texan, The. Western story of a man accused of the murder of his pal. John Wayne. Dir. Paul Malvern. 56 mins. Rel. Jan. 22. Rev. Feb. 13.

Mystery Liner. Noah Beery, Astrid Allwyn. William Nigh. mins. Rel. March 15. Rev. April 10.

Manhattan Love Song. Dixie Lee. Robert Armstrong. Leonard Fields. 72 mins. Rel. April 30.

Sagebrush Trail, The. Lone Star western. Wayne, Nancy Shubert. Dir. Armand Schaefer. 53 mins. Rel. Rev. Jan. 9.

Sixteen Fathoms Deep. Sponge diver's romance. Sally O'Neill, Creighton Chaney, Russell Simpson, Maurice Black. Dir. Armand Schaefer. 59 mins. Rel. Jan. 1. Rev. Jan. 23.

West of the Divide. Lone Star western. John Wayne, Faire Dir. R. N. Bradbury. 52 mins. Rev. May 15.

Woman's Man. Hollywood inside story. John Halliday, Wallace Ford, guerite de la Motte. Dir. Edward Luddy.

Studios: 5851 Marathon St., Hollywood, Calif. **Paramount** 1501 Broadway, New York, N. Y.

Alice in Wonderland. The Carroll story visualized. Charlotte Henry and most of the Par. stars. Dir. Norman McLeod. 76 mins. Rel. Dec. 22. Rev. Dec. 27.

All of Me. From the stage play, 'Chrysalis.' Fredric March, Miriam Hopkins. Geo. Raft. Dir. Jas. Flood. 70 mins. Rel. Jan. 26. Rev. Feb. 6.

Bolero. Story of a gigolo who started in Hoboken. Geo. Raft, Carole Lombard, Sally Rand. Dir. Wesley Ruggles. 83 mins. Rel. Feb. 23. Rev. Feb. 20.

Come On Marines. Marine corps rescues a shipwrecked girls' seminary. Richard Arlen, Ida Lupino, Roscoe Karns. Dir. Henry Hathaway. 64 mins. Rel. March 23. Rev. March 27.

Death Takes a Holiday. Death takes a holiday to learn of life. From the stage play. Fredric March, Evalyn Venable. Dir. Mitchell Leisen. 79 mins. Rel. March 30. Rev. Feb. 27.

Design for Living. Adapted from Noel Coward's play. Fredric March, Gary Cooper, Miriam Hopkins, Ed. E. Horton. Dir. Ernst Lubitsch. 90 mins. Rel. Dec. 27. Rev. Nov. 28.

Double Door. Thriller story of a dominant old maid. Mary Morris, Evalyn Venable, Kent Taylor. Dir. Chas. Vidor. 75 mins. Rel. May 4. Rev. May 8.

Eight Girls in a Boat. Love in a girl's school. Douglas Montgomery, Kay Johnson. Dir. Richard Wallace. 70 mins. Rel. Jan. 5. Rev. Jan. 16.

Four Frightened People. Mixed quartet in the jungle. Claudette Colbert, Herbert Marshall, Mary Boland, Wm. Gargan. Dir. Cecil de Mille. Rel. Jan. 16. Rev. Jan. 30.

Girl Without a Room. Americans in Paris. Chas. Farrell, Chas. Ruggles, Marguerite Churchill, Gregory Ratoff, Walter Wolff. Dir. Ralph Murphy. 72 mins. Rel. Dec. 8. Rev. Dec. 12.

Good Dame. Fredric March on a carnival lot. Sylvia Sidney. Dir. Marion Gering. 72 mins. Rel. Feb. 16. Rev. March 20.

Here Comes the Groom. Escaping burglar is forced to impersonate the groom of a deserted bride. Jack Haley, Patricia Ellis. Dir. Raoul Pagol. Rel. June 15.

His Double Life. (Dowling.) Light comedy. Lillian Gish, Roland Young Dir. Arthur Hopkins. 63 mins. Rel. Jan. 12. Rev. Dec. 19.

I Married an Actress. Matinee idol loses out to his wife, an actress, who takes his glory. Adolphe Menjou, Elissa Landi, Dir. Ralph Murray. Rel. June 22.

It Ain't No Sin. Mae West as a burlesque queen. Roger Pryor, John Mack Brown. Dir. Leo McCarey. Rel. June 29.

Kiss and Make Up. Beauty doctor marries his model. Cary Grant, Genevieve Tobin, Helen Mack and the Wampas Baby Stars. Dir. Harlan Thompson, Joan Nogulesco. Rel. July 13.

Last Roundup, The. Western with a Zane Grey title and a new story. Randolph Scott, Monte Blue, Barbara Adams, Fred Kohler. Dir. Henry Hathaway. 60 mins. Rel. Jan. 26. Rev. May 15.

Little Miss Marker. Damon Runyon story of a child who was pledged with a bookmaker. Adolphe Menjou, Dorothy Dell, Chas. Bickford, Shirley Temple. Dir. Alex. Hall. 110 mins. Rel. June 1.

Lone Cowboy, The. Western with Jackie Cooper as the hero. From a Will James story. Dir. Paul Sloane. 68 mins. Rel. Dec. 1. Rev. Dec. 5.

Many Happy Returns. Burns and Allen at their dizziest. With Guy Lombardo, Joan Marsh. Dir. Norman McLeod. 66 mins. Rel. June 8.

Melody in Spring. Radio singer at home and abroad. Lanny Ross, Chas. Ruggles, Mary Boland. Dir. Norman McLeod. 75 mins. Rel. April 20. Rev. April 3.

Miss Fane's Baby is Stolen. Farcical play. Dorothea Wieck, rady Dir. Alex. Hall. 67 mins. Rel. Jan. 12. Rev. Jan. 23.

Murder at the Vanities. From the Earl Carroll stage production. Murder backstage. Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle. Dir. Mitchell Loisen. 96 mins. Rel. May 11.

No More Women. lagg and Quirt as deep sea divers. Edmund Lowe, Victor McLaglen, Sally Blane. Dir. Al Rogell. 73 mins. Rel. Feb. 23. Rev. March 6.

Old Fashiond Way, The. W. C. Fields in a road show in the '90s. Baby LeRoy, Judith Allen. Dir. Wm. Beaudine. Rel. July 6.

Private Scandal. Suicide which is decided to be a murder because none of the witnesses dares his own exposure to scandal. Zasu Pitts, Phillips Holms, Ned Sparks, Mary Brian. Dir. Ralph Murphy. 64 mins. Rel. May 11.

Search for Beauty, The. Pseudo-physical training yarn to display winners in Par's international beauty contest. Buster Crabbe, Ida Lupino, Toby Wing, Jas. Gleason. Dir. Erle Kenton. 77 mins. Rel. Feb. 2. Rev Feb. 13.

She Made Her Bed. Show lot story about a brutal animal trainer. Rich. Arlen, Sally Eilers, Robt. Armstrong. Dir. Ralph Murphy. Rel. March 9. Rev. May 1.

Shoot the Works. A denatured 'The Great Magoo.' Jack Oakie, Ben Bernie, Dorothy Dell. Dir. Wesley Ruggles. Rel. June 29.

Six of a Kind. The humors of a share-expenses trip. Chas. Ruggles, Mary Boland, W. C. Fields, Geo. Burns, Gracie Allen, Alison Skipworth. Dir. Leo. Carey. 60 mins. Rel. Feb. Rev. March 13.

Thirty Days a Princess. Obscure actress plays at being a princess. Sylvia Sidney, Cary Grant. Dir. Marion Goring. 76 mins. Rel. May 18. Rev. May 15.

Trumpet Blows, The. George Raft becomes an amateur bull fighter. Geo. Raft, Adolphe Menjou, Frances Drake. Dir. Stephen Roberts. 68 mins. Rel. April 13. Rev. April 17.

We're Not Dressing. Comedy of shipwrecked royalty. Bing Crosby, Carole Lombard, Burns and Allen, Ethel Merman, Leon Errol. Dir. Norman Taurog. 80 mins. Rel. April 27. Rev. May 1.

Witching Hour, The. Augustus Thomas play of a murder innocently caused by hypnotism. Sir Guy Standing, John Halliday, Judith Allen. Dir. Henry Hathaway. 66 mins. Rel. April 27. Rev. May 1.

Wharf Angel. Romance in San Francisco of 1907. Victor McLaglen, Dorothy Dell. Dir. W. C. Menzies. 65 mins. Rel. March 16. Rev. April 24.

You're Telling Me. Fields as a small town garage man. W. C. Fields, Joan Marsh, Buster Crabbe, Adrienne Ames. Dir. Erle Kenton. 66 mins. Rel. April 6. Rev. April 10.

(Continued on page 28)

Nat'l Labor Board Orders 9 Ushers Back to Theatres

Washi , May 21.

Reinstatement of nine discharged ushers at the Warner and Buckien theatres, Elkhart, Ind., was ordered last week by the National Labor Board in settling a union dispute involving refusal of the Elkhart Amusement Co. to abide by rulings of the Indianapolis Regional Labor Board.

Representing the first test of the right of employees to unionize since the film code went into , decision was a victory for the Theatres Service Employees Union. Board held that evidence, although contradictory, showed employer sought to discourage ushers from joining outside labor organization and concluded that the workers were ousted because of union activities.

Adamant

Not only the circuits attack representation of Local 118 in the theaters, having claimed from the first that the 118 membership included few people actually at work as service employees, but decided that the salaries now being paid were both adequate and reasonable. Demand for a closed shop if a scale could be negotiated was something else the theatres balked over.

C. C. Moskowitz, of Loew's, handed out a statement during the past week minimizing the importance of the offensive so far. He declared that the U. S. Department of Labor made a poll of 2,200 theatre workers recently and found that 84.6% of them were opposed to joining the proposed new union (Local 118). Moskowitz spoke for both Loew's and RKO.

Canadian Exhibs' Reprisal Threats Over Score Charges

Ottawa, May 21.

Independent exhibitor organizations of Canada have taken up arms against the score charge in film contracts and have presented a demand to the Canadian distributors for the removal of the extra levy starting July 1 and for all new season bookings.

Failing action by the exchanges, the indies have threatened to place the matter before the Parliamentary Investigation Committee of the Canadian Government. It is urged that the score charge is unfair, excessive and unnecessary and that the item represents a loss to the exhibitors of the Dominion of $400,000 throughout the course of a year. A duplication is claimed in that the theatres are required to pay a seat tax of 10c per year for musical privileges to the Performing Rights Society of Canada. Likewise, the argument has been advanced that Canada should not be placed in the category of a home market by the U. S. producers in the levying of the score tax, no similar charge being imposed on theatres of other foreign countries.

The campaign has been organized throughout the Provinces by Oscar Hanson, general manager of Ontario Allied Exhibitors, who has threatened to bring to the attention of the Canadian government the fact that film exchanges in the Dominion submit booking contracts to New York offices for approval, thus indicating that the business is under foreign control.

In this connection, individual exchange managers have frankly intimated that the score charge is a matter for decision by headquarters in New York and have claimed that films imported from the States are assessed $100 per reel for the score charge which must be met by the theatres.

Ante Gus Meins

Hollywood, May 21.

Roach has torn up the directing contract of Gus Meins, having several months to go, and has given him one for a year at a boosted salary.

Meins has been handling both the Todd-Kelly shorts and the Our Gang series.

Studio Placements

Hollywood, May 21.

Monte Vandergrift, 'Shoot the Works,' Par.

Jameson Thomas, Belong to Me,' Par.

Clarence Wilson, , RKO.

Katherine De Mille, 'Ladies Should Listen,' Par.

Lawrence Grant, 'Count of Monte Cristo,' Reliance.

Alex Courtney, 'Shocked,' Mono.

Ferdinand Munier, Claudia Coleman, 'Merry Widow,' MG.

Barry Barringer, scripting 'When a Man's A Man,' George O'Brien's first western, Fox.

Al Herman, directing 'Red Steel,' Laymon.

George Morgan, scripting 'Alice Takes a Holiday,' Mayfair.

Jack Mulhall, lead 'Burn 'Em Up Barnes,' Mascot.

H. B. Warner, 'Jane Eyre,' Mono.

David Hertz, scripting his orig, 'Storm Without Thunder,' U.

Nat J. Ferber, scripting 'Princess of O'Hara,' U.

Hale Hamilton, Charles Coleman, '100 Per Cent Pure,' MG.

William Augustin, 'Rear Car,' MG.

Gwendolyn Logan, Helena Grant, 'One More River,' U.

Pop Byron, 'Merry Widow,' MG.

Robert Gleckler, Frank Conroy, 'Stamboul Quest,' MG.

Rosalie Roy, lead 'What, No Men?' WB short.

Sam Hellman, 'Lottery Lover,' Fox.

Gay Seabrock, Learned About Sailors,' Fox.

Arthur Hoyt, 'Kansas City Princess,' WB.

George Meeker, 'Dragon Murder Case,' WB.

David Jack Holt, 'Shock,' Mono.

Ivan Lebedeff, T. Roy Barnes, Franklyn Pangborn, Lillian Harmer, Renee Whitney, 'Kansas City Princess,' WB.

Barbara Robbins, 'Hat, Coat and Glove,' RKO.

Eric Blore, Eric Rhodes, 'Gay Divorce,' RKO.

Marina Schubert, daughter of Nina Koshetz, opera singer, 'British Agent,' WB.

John Stahl, direct untitled pic, Metro.

William Frawley, 'Ladies First,' Par.

Rafael Corio, 'Ladies Should Listen,' Par.

Osgood Perkins, 'Kansas City Princess,' WB.

Wera Engels, 'Transatlantic Showboat,' Reliance.

Rian James, supervising, 'Walking on Air,' U.

Stuart Walker, directing, Roger Pryor, 'Cheating Cheaters,' U.

Frank Lawton, 'One More River,' U.

Benny Baker, Chumps Ahead,' Roach.

Buster Crabbe loaned by Par for untitled yarn, Mayfair.

Ford Beebe, writing Ken Maynard's feature, Mascot.

Ben Cohen, Dave Howard collabing on serial, Mascot.

Casey Robinson, scripting untitled yarn, Warners.

Dorothy Burgess, 'Hat, Coat, Glove,' RKO.

Dr. Eugene Frenke, preparing story for his direction, U.

Dorothy Darling, untitled film, U.

Lillian Drew, 'Old Fashioned Way,' Par.

Charles E. Arnt, 'Ladies Should Listen,' Par.

Dean Jagger, '52 Weeks for Fleurette,' Par.

Donald Meek, 'One Way Ticket,' Par.

Torben Meyer, French version, 'Merry Widow,' MG.

Charles Middleton, Tom Kennedy short, RKO.

Joyce Compton, short, RKO.

Betty Burbridge, screen play, 'Red Head,' Mono.

Beryl Mercer, 'Jane Eyre,' Mono.

Doris Lloyd, untitled film, Fox.

Berton Churchill, 'Rear Car,' MG.

Dorothy Arzner, directs 'Proud Princess,' Fox.

'Theodore Newton, ,' Col.

Maldena Armstrong, ,' Col.

Wade Boteler, Phil 'Ain't No Sin,' Par.

George Barbier, Nella Walker, Charles Sellon, Helene Phillips, 'Ladies First,' Par.

Norman Ainsley, 'Notorious Sophie Lang,' Par.

Clara Blandick, 'One Way Ticket,' Par.

Murray Ki , 'Hat, ,' RKO.

Anita Louise, Will Rogers' next, Fox.

Cora Sue Collins, 'Caravan,' Fox.

Barbara Leonard, 'Servant's Entrance,' Fox.

Wilfred Lucas, Ed Cook, 'Rear Car,' MG.

Irene Hervey, Marlon Byron, Taking Care of Baby,' MG short.

Jean Parker, lead 'Have a Heart,' MG.

Linn Riggs 'Wicked Woman,' MG.

Humphrey Pearson, scripting 'Ruggles of Red Gap,' Par.

Dale Van Every, adapting 'Eyes of the Eagle,' Par.

Charles Rogers, directing 'Public Enemies,' Roach.

Hal Yates, directing 'Fisherman's Luck,' Roach.

CALENDAR OF CURRENT RELEASES

(Continued from page 27)

Principal

Office: 1270 Sixth Ave., New York, N. Y.

Jaws of Justice. Kazan, the dog, in a melodrama of the Northwest Mounted Police, with Richard Terry and Ruth Sullivan. 54 mins. Rel. Dec. 15.

Ferocious Pal. Kazan, the dog, in a thrilling mystery-melodrama of the sheep-raising country. Ruth Sullivan and Robert Manning. Dir. Spencer Gordon. 54 mins. Rel. Feb. 1. Rev. April 24.

Fighting to Live. Captain, the dog, and Lady, his mate, in a story based on a true incident in their lives. Mary Shilling and Gaylord Pendleton. 50 mins. Rel. May.

R.K.O. Radio

Studios: Hollywood, Calif. Office: R.K.O. Bldg., Radio City, N.Y.C

Allen Corn. Talented young musician realizes after a series of disappointing love affairs that love and a career won't mix and chooses career. Ann Harding, John Boles, Margaret Hamilton, Arnold Korff. Dir. Edward H. Griffith. Rel. May 25.

Blind Adventure. Adventures in London during one foggy night. Robert Armstrong, Helen Mack, Roland Young, Ralph Bellamy. Dir. Ernest B. Schoedsack. 63 mins. Released Aug. 18. Rev. Nov. 7.

Crime Doctor. A famous detective, jealous of his wife who no longer loves him, plans the perfect crime. Otto Kruger, Karen Morley, Nils Asther, Judith Wood. Dir. John Robertson. Rel. April 27. Rev. May 15.

Finishing School. A young boarding school girl becomes involved with a young doctor. Ginger Rogers Frances Dee, Bruce Cabot, Billie Burke. Dir. Wahda Tuchock and George Nicholls, Jr. 70 mins. Rel. May 4. Rev. May 1.

Flying Down to Rio. Musical extravaganza which takes place in the air above Rio de Janeiro. Dolores Del Rio, Gene Raymond, Ginger Rogers, Fred Astaire, Raoul Roullen. Dir. Thornton Freeland. 89 mins. Rel. Dec 29. Rev. Dec. 27.

Keep 'Em Rolling. One man's life-time devotion to his loyal army horse. Walter Huston, Frances Dee, Robert Shayne, Frank Conroy. Dir. George Archainbaud. Rel. March 2.

Hips, Hips, Hooray. Musical girl show. Bert Wheeler, Robert Woolsey, Ruth Etting, Dorothy Lee, Thelma Todd, George Meeker, Phyllis Barry. Dir Mark Sandrich. Rel. Feb. 2. Rev. Feb. 27.

If I Were Free. A modern romance of two people, disappointed in marriage who meet and try to find happiness together in their way. Irene Dunne, Clive Brook, Nils Asther, Henry Stephenson. Dir. Elliott Nugent. 66 mins. Rel. Dec. 1. Rev. Jan. 9.

Long Lost Father. Story in a London nite club. John Barrymore, Helen Chandler. Dir. Ernest B. Schoedsack. 62 mins. Rel. Jan. 19. Rev. Feb. 27.

Lost Patrol, The. A detachment of British soldiers lost on the Mesopotamian desert are attacked by unseen Arabs with dramatic results. Boris Karloff, Victor McLaglen, Wallace Ford, Reginald Denny, Alan Hale. Dir. John Ford. Rel. Feb. 16. Rev. April 3.

Man of Two Worlds. An Eskimo, his illusions shattered by a glimpse of London civilization, returns to his own people and is brought back to reality by his infant son. Francis Lederer, Elissa Landi, Henry Stephenson. Walter Byron, Steffi Duna, J. Farrell MacDonald, Sarah Padden. Dir J. Walter Ruben. 82 mins. Rel. Feb 9. Rev. Jan. 16.

Meanest Gal in Town. Farce comedy love in the beauty parlor. Zasu Pitts, El Brendel, Pert Kelton, James Gleason. Dir. Rich. Schayer. 61 mins. Rel. Jan. 12. Rev. Feb. 20.

Of Human Bondage. A poignant story of a man who faces life as a partial cripple. Leslie Howard, Bette Davis, Reginald Denny, Reginald Sheffield, Alan Hale. Dir. John Cromwell. Rel. June 1.

Sing and Like It. Gangster backs a Broadway show and makes sure of good reviews by furnishing special "escorts" for each reviewer. Zasu Pitts, Pert Kelton, Edward Everett Horton, Nat Pendleton, Ned Sparks. Dir William Seiter. 69 mins. Rel. April 20. Rev. April 17.

Son of Kong. Further adventures of Carl Denham, the director who brought King Kong to civilization, this time with the Son of Kong. Robert Armstrong, Helen Mack, Frank Reicher, John Marston. Directed by Ernest B. Schoedsack. 69 mins. Rel. Dec. 22. Rev. Jan. 2.

Spitfire. A powerful story which deals with a beautiful mountain "witch" whose naivete, temperament and personality combine wickedness and immaculateness. Katharine Hepburn, Robert Young, Ralph Bellamy, Martha Sleeper, Sidney Toler, Louis Mason, Sara Haden. Dir. John Cromwell. Rel. May 18. Rev. March 20.

Stingaree. Notorious Australian bandit of the "Robin Hood" type with a flair for the esthetic things of life. Irene Dunne, Richard Dix, Conway Tearle, Mary Boland. Dir. William Wellman. Rel. May 25.

Strictly Dynamite. A poet becomes a gag writer for a famous radio comic. Jimmy Durante, Lupe Velez, Norman Foster, Marian Nixon. Dir. Elliott Nugent. Rel. May 11.

Success at Any Price. Ruthless business man finds love at last. Douglas Fairbanks, Jr., Colleen Moore, Genevieve Tobin. Dir. J. Walter Ruben. Rel. March 16. Rev. May 8.

Success Story. The ruthless rise to power and wealth of a boy of the New York telement district. Douglas Fairbanks, Jr., Colleen Moore, Genevieve Tobin, Frank Morgan. Dir. J. Walter Ruben. Rel. March 16.

This Man Is Mine. To preserve her marriage a young wife virtually hurls her husband into the arms of his first love. Irene Dunne, Constance Cummings, Ralph Bellamy, Kay Johnson. Dir. John Cromwell. 75 mins. Rel. April 13. Rev. April 17.

Two Alone. An orphan girl and a young boy who escaped from a reformatory fall in love and try to escape the inhuman farmer who keeps them enslaved on his farm. Jean Parker, Zasu Pitts, Tom Brown, Arthur Byron, Nydia Westman, Beulah Bondi, Willard Robertson, Emerson Tracy. Dir, Elliott Nugent. Rel. Jan. 5, 1934. Rev. April 10.

Where Sinners Meet. An eloping couple have a break-down in their car and spend the night in an unusual hotel where the host, a philosopher, shows them the error of their way. Clive Brook, Diana Wynyard, Reginald Owen, Billie Burke, Alan Mowbray, Gilbert Emery. Dir. J. Walter Ruben. Rel. May 18.

Wild Cargo. Frank Buck's expedition into the Asiatic jungles to capture wild animals. Frank Buck. Dir. Armand Denis. Rel. April 6.

United Artists

Office: 729 Seventh Ave., New York, N. Y.

Advice to the Lovelorn. Romance and adventures of reporter who edits the agony column and eventually exposes the drug racket. Dir Alfred Werker. Rel. Dec. 1. Rev. Dec. 19.

Affairs of Cellini, The. The love life of Benvenuto Cellini. Fredric March, Constance Bennett, Frank Morgan, Fay Wray. (No date set.)

Born to Be Bad. Story of a woman apparently destined by circumstances to be always wicked in spite of herself. Loretta Young, Cary Grant, Paul Harvey. Dir. Lowell Sherman. Rel. May 18.

Bulldog Drummond Strikes Back. Further adventures in crime solution. Ronald Colman, Loretta Young, Warner Oland, Charles Butterworth, Una Merkel. (No date set.)

Catherine the Great. The story of Russia's greatest ruler. Douglas Fairbanks, Jr., Elizabeth Bergner, Flora Robson, Griffiths Jones. Dir. Paul Czinner. 93 mins. Rel. April 13. Rev. Feb. 20.

Count of Monte Cristo, The. The famous romantic old classic of the French nobleman's struggle with his adversaries. Robert Donat, Elissa Landi, Louis Calhern. Dir. Rowland V. Lee.

Gallant Lady. An unwed mother who pays the price of silence in order to be near her child. Dir. Gregory La Cava. Ann Harding, Clive Brook, Otto Kruger, Tullio Carminati. 82 mins. Rel. Jan. 5. Rev. Jan. 23.

House of Rothschild, The (20th Cent.). Strong drama of the great financial house. George Arliss, Boris Karloff, Loretta Young. Dir. Alfred Werker. 94 mins. Rel. April 6. Rev. March 20.

Last Gentleman, The. Shrewd and elderly millionaire cleverly foils the plans of his children to chisel his money away. George Arliss, Edna May Oliver, Janet Beecher and Ralph Morgan. Dir. Sidney Lanfield. (No date set.)

Looking for Trouble. Thrills in the lives of telephone linesmen, with a couple of love stories on the side. Spencer Tracy, Jack Oakie, Constance Cummings, Arline Judge. Dir. Wm. Wellman. 77 mins. Rel. March 9. Rev. April 17.

Moulin Rouge. A talented wife proves her ability by a clever impersonation ruse. Dir. Sidney Lanfield. Constance Bennett, Franchot Tone, Tullio Carminati. 70 mins. Rel. Jan. 19. Rev. Feb. 13.

Nana. Adapted from the Zola novel with Sam Goldwyn's new star, Anna Sten. Phillips Holmes, Mae Clark, Lionel Atwill, Rich. Bennett. Dir. Dorothy Arzner. 87 mins. Rel. Mar. 2. Rev. Feb. 6.

Palooka. The son of a prizefighter follows in his father's footsteps. Dir. Benjamin Stoloff. Jimmie Durante, Stuart Erwin, Lupe Velez. Rel. Jan. 26. Rev. March 6.

Private Life of Don Juan. Somebody insinuates to the great legendary lover that all his conquests really didn't love him—so he gathers them around and puts the question to the test. Douglas Fairbanks, Merle Oberon, Benita Hume, Elsa Lanchester. Dir. Alex Korda. (No date.)

Roman Scandals. A town simpleton transported in a dream back to the grandeur that was Rome. Dir. Frank Tuttle. Eddie Cantor, Ruth Etting, Gloria Stuart. 91 mins. Rel. Dec. 29.

Sorrell & Son. An epic of the love between father and son. H. B. Warner, Peter Penrose, Hugh Williams, Winifred Shotter. Dir. Jack Raymond. Rel. April 20.

Universal

Studios: Universal City, Calif. Offices: 730 Fifth Ave., New York, N. Y.

Affairs of a Gentleman. Drama. Paul Lukas, Lelia Hyams, Patricia Ellis, Onslow Stevens, Lillian Bond. Dir. Edwin L. Marion. Rel. June 18.

Beloved. Musical, John Boles, Gloria Stuart. Dir. V. Schertzinger. Rel. Jan. 29. Rev. Jan. 30.

Bombay Mail. Edmund Lowe Production. Dir. Ed. Marin. Jan. 9.

Black Cat, The. Mystery. Karloff, Bela Lugosi, David Manners. Wilmer. Rel. May 7.

By Candlelight. Sophisticated comedy-drama. Paul Lukas, Elissa Landi, Asther, Esther Ralston. Dir. James Whale. 70 mins. Rel. Dec. 18. Jan. 9.

Counsellor at Law. Drama. John Barrymore, Bebe Daniels. Wm. Wyler. Rel. Dec. 25. Rev. Dec. 12.

Countess of Monte Cristo. Drama. Fay Wray, Paul Lukas, Paul Page, Carmel Meyere, Reginald Owen. Rel. March 19. Rev. April 3.

Cross Country Cruise. Comedy-drama. Lew Ayres, June Knight, Alice White, Dir. Eddie Buzzell. 79 mins. Rel. Jan. 15. Rev. Jan. 23.

Crosby Case, The. Drama. Wynne Gibson, Onslow Stevens, William Collier, Rel. March 5. Rev. April 3.

Embarrassing Moments. Comedy-drama. Chester Morris, Marion Ixon, Dir. Ed. Laemmle. Rel. May 14.

Funny Thing Called Love. Comedy. Charles Morris, Andy Divine, Lois Janery, Frank Craven. Dir. Curt Neumann. Rel. June 25.

Glamour. Comedy-drama. Constance Cummings, Paul Lukas. Ir. William Wyler. 75 mins. Rel. April 9. Rev. May 15.

Gun Justice. Western. Ken Maynard. Rel. Dec. 18. Rev. April 3.

Half a Sinner. Drama. Joel McCrea, Sally Blane, Buster Churchill. Dir. Kurt Neumann. Rel. April 30.

Honor of the Range. Western. Ken Maynard. Ir. Alan James. 60 mins. Rel. April 16. Rev. May 1.

Her First Mate. Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rev. Sept. 5.

Horse Play. Comedy. Summerville-Devine. Rev. March 13.

I Like It That Way. Musical. Rodger Pryor, Gloria Stuart. Ir. Harry Lachman. 70 mins. Rel. Feb. 12. Rev. April 24.

I'll Tell the World. Comedy. Lee Tracy, Gloria Stuart, Roger Pryor, Edwin Sedgwick. 76 mins. Rel. April 16. Rev. April 24.

Invisible Man, Mystery-drama. Claude Rains, Gloria Stuart, Henry Travers, Una O'Connor. Dir. James Whale. 70 mins. Rel. Nov 13. Rev. Nov 21.

Let's Be Ritzy. Comedy-drama. Lew Ayres, Patricia Ellis, Frank McHugh, Isabelle Jewell, Hedda Hopper. Dir. Edward Ludwig. Rel. March 26.

Little Man, What Now? Drama. Margaret Sullavan, Douglass Montgomery. Dir. Frank Borzage. Rel. May 21.

Love Captive. Ioria Stuart. Max Marcin. Rel. June 4.

Love Birds. Comedy. Ilm Summerville, Zasu Pitts. Dir. Wm. Selter.

Madame Spy. Drama. Fay Wray, Nils Asther. Dir. Karl Kreund. 70 mins. Rel. Jan. 8. Rev. Feb. 13.

Midnight. Drama. Sidney Fox, Henry Hull. Erskine. Rel. Jan. 22. Rev. March 13.

Myrt and Marge. Musical. Myrtle Vail, Donna Domerli, Healy, Grace Hayes, J. Farrell MacDonald Dir. Al Rel. Dec. 11. Rev. Jan. 23.

Smoking Guns. Western. Ken Maynard. Rel. June 11.

Poor Rich, The. Comedy. Edna May Oliver, Edward Everett Ed. Sedgwick. 76 mins. Rel. Feb. 26. Rev. May 15.

Uncertain Lady. Comedy-drama. Genevieve Tobin, Edward E. Horton. Dir. Karl Freund. Rel. April 23.

Wheels of Destiny. Western. Ken Maynard. Dir. Alan James. Rel. Feb. Rev. April 3.

Warner Brothers

Studios: Offices: 321 W. 44th St., New York N.

As the Earth Turns. Epic in the romance of American life and a revelation of the character of the New England farmer taken from the story of Gladys Hasty Carroll. Jean Muir, Donald Woods, Dorothy Peterson. Dir. Alfred E. Green. 73 mins. Rel. April 14. Rev. April 17.

Disraeli. Political drama of England. George Arliss Joan Benn Alfred Green. 88 mins. Re-rel. Dec. 16.

Easy to Love. A frothy farce. Adolphe Menjou. Genevieve Tobin. Mary Astor, Guy Kibbee, Edward Everett Horton Dir William Keighley. 61 mins. Rel. Jan. 20 Rev. Jan. 16.

Friends of Mr. Sweeney. Comedy-drama of the browbeaten husband who turns the big trick for his newspaper. Charlie Ruggles, Ann Dvorak, Eugene Pallette, Dorothy Tree. Dir. Edward Ludwig. Rel. July 7.

From Headquarters. A crime drama with a murder committed right in quarters. George Brent, Margaret Lindsay and Eugene Pallette William Dieterle. 63 mins. Rel. Dec. 2 Rev

Gambling Lady. Based on the drama by Doris Malloy of a gambling who is such a sport she is willing to sacrifice her love to save her band from a murder charge. Barbara Stanwyck. Joel McCrea, O'Brien, Claire Dodd. Dir. Archie Mayo. 66 mins. Rel. March 31. April 10

Harold Teen. Hilarious comedy romance which brings to life on the screen the characters of Carl Ed's comic strip. Hal LeRoy, Rochelle Hudson, Patricia Ellis, Guy Kibbee. Dir. Murray Roth. 66 mins. Rel. April 7.

Heat Lightning. Thrilling romance of desert love and hate, based on the Broadway stage hit by Leon Abrams and George Abbott. Aline Mac-Mahon, Ann Dvorak, Lyle Talbot, Preston Foster. Dir. Mervyn LeRoy. 63 mins. Rel. March 3. Rev. March 13.

He Was Her Man. Action melodrama of the gal who double-crossed herself in love when her past came back. James Cagney, Joan Blondell, Frank Craven, Harold Huber. Dir. Lloyd Bacon. Rel. June 6.

Hi, Nellie. Comedy-drama of a newspaper love courmont Pau Muni, Glenda Farrell, Kathryn Sergava. Dir. Mervyn Le Roy. Rel. Jan. 20. Rev. Feb. 6.

House On 56th Street. Drama of a gambling lady. Kay Francis, Ricardo Cortez, Gene Raymond, Margaret Lindsay and Frank McHugh Dir. Robert Florey. 68 mins. Rel. Dec 23 Rev. Dec. 5.

Isle of Fury. Fighting for love while the Sinn Fein and the Black and Tan crossfire during the Irish trouble. From the London stage success. 'The Key.' William Powell, Edna Best, Colin Clive, Henry O'Neill. Dir. Michael Curtiz. Rel. June 6.

I've Got Your Number. Rowdy, rollicking story of the telephone trouble hunter who finds it. Joan Blondell, Pat O'Brien. Dir. Kay Enright 7 mins. Rel. Feb. 4. Rev. Feb. 6.

Jimmy the Gent. Hilarious comedy romance based on the story by Laird Doyle and Ray Nazarro, which reveals a new kind of racket, that of digging up heirs. James Cagney, Bette Davis, Allen Jenkins. Dir. Michael Curtiz. 67 mins. Rel. March 17. Rev. March 27.

Lady Killer. Jimmy Cagney bats 'em around again. Jas. Cagney, Mae Cl Leslie Fenton. Dir. Roy Del Ruth. 67 mins. Rel. Dec. 5. Rev Jan.

Merry Wives of Reno. Comedy-farce of the Reno divorce mill in Margaret Lindsay, Donald Woods, Guy Kibbee, Glenda Farrell, Herbert and Frank McHugh. Dir. H. Bruce Humberstone. 64 Rel. May 12.

Modern Hero, A. Based on the novel by Louis Bromfield, opening with the gay romance of circus life and carrying the hero through tremendous financial battles to a captain of industry. Richard Barthelmess. 70 mins. Jean Muir, Gloria Rambeau, Verree Teasdale. Dir. G. W. Pabst. Rel. April 21. Rev. April 24.

Smarty. Comedy of the wife who wanted to commute between husbands. Joan Blondell, Warren William, Edward E. Horton, Frank McHu h and Claire Dodd. Dir. Robert Florey. 64 mins. Rel. May 26.

Upperworl Drama by Ben Hecht dealing with a millionaire's adventures with a chorus girl. Warren William, Mary Astor, Ginger Rogers, Dickie Moore. Dir. Roy Del Ruth. Rel. April 28.

When Tomorrow Comes. Drama of woman who tries to help her hubby's girl friend. Kay Francis, Warren William, Jean Muir, Verree Teasdale. Dir. William Keighly. Rel. June 23.

Miscellaneous Releases

Ariane. (Blue Ribbon.) British made story of a woman who pretends sophistication to win her love. Elizabeth Bergner, Percy Marmont. Dir. Paul Czinner. 80 mins. Rel. April 1.

Big Race, The. (Showmen.) Race track story. Boots Mallory, John Darrow. Dir. Fred Newmeyer. 62 mins. Rev. March 6.

Cheaters (Liberty). Paroled convicts find love through crookedness. Bill Boyd, June Collyer, Dorothy Mackaill. Dir. Phil Rosen. 65 mins. Rev. May 15.

Cri inal at Large. (Helber.) Edgar Wallace mystery story, British made. British cast. 74 mins. Rev. Dec. 27.

rums o' Voodo (International). All-Negro cast in screen version of stage play 'Louisiana.' Dir. Arthur Hoerl. 70 mins. Rel. May 7. Rev. May 15.

Enlighten Thy Daughter. (Exploitation.) Warning to parents. Remade from a silent. 75 mins. Rel. Jan. 15. Rev. Feb. 20.

Found Alive. (Ideal.) Jungle story. Barbara Bedford, Maurice Murphy. Dir. Chas. Hutchinson. Rel. Feb. 10. Rev. April 17.

Guilty Parents. (Jay Dee Kay.) Sex education story. Jean Lacy, Glen Boles. Dir. Jack Townley. 53 mins. Rev. April 10.

ired Wife. (Pinnacle.) Man hires a bride to get a fortune and falls in love with her. Greta Nissen, Weldon Heyburn. Dir. Geo. Melford. 60 mins. Rev. March 13.

Love Past Thirty. (Monarch.) Beauty parlor rejuvenation for a faded fiancée. Aileen Pringle, Theodor von Eltz, Phyllis Barry. Dir. Vin. Moore. 60 mins. Rev. March 13.

, The. (Showmen's.) Sally O'Neill astray in New Orleans. ir. Fred. Newmeyer. 64 mins. Rel. Jan. 15. Rev. April 17.

Marriage on Approval. (Monarch.) In which a girl gets married in the first reel and finds it out in the last. Barbara Kent, Donald Dillaway. Dir Howard Higgin. Rev. Jan. 9.

Public Stenographer. Title tells the story. Lola Lane, Wm. Collier, Jr. Dir. Lew Collins. Rev. Jan. 30.
mins. Rev. Nov. 21.

Trapeze. (Protex.) Anna Sten's first German picture, dubbed in English. 65 mins. Rel. Feb. Rev. Feb. 20.

What's Your Racket. (Showmen.) Familiar gangster frameup. Regis Toomey, Noel Francis. Dir. Fred Guiol. 50 mins. Rel. Jan. Rev. March 6.

Wine, Women and Song. (Chadwick.) Lilyan Tashman's last picture. Backstage story. Lilyan Tashman, Lew Cody. Dir. Leon D'Usseau. 64 mins. Rev. March 27.

Woman Unafrai . (Goldsmith.) Story of a policewoman. Lucille Gleason, Skeets Gallagher. Dir. W. J. Cowen. 68 mins. Rev. April 24.

Foreign Language Films

Because of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

ieu Les Beaux Jours (Fr) (Ufa). Greek romance. Brigitte Helm. Dir. Andre Beucler and Johannes Meyer. 90 mins. Rel. April 15. Rev. May 1.

iraune (Ger) (Capitol). Test tube babies. rigitte Helm. Dir. Richard Oswald. 70 mins. Rel. May 1.

Bettelstudent, Der. (General.) (Ger.) Operetta. Dir. Viktor 80 mins. Rel. Oct. 15.

Blonde Christl, Die (Ger) (Bavaria). Musical. Karin Hardt. ranz Seitz. 75 mins. Rel. Feb. 15.

Broken Shoes (Russ) (Amkino). Child reaction to politics. Anti-Hitler. Dir. Margarita Barskaya. 80 mins. Rel. March 15. Rev. April 3.

Chalutzim (Hebrew) (Acme). First talker made in Palestine. Dir. Alexander Ford. 70 mins. Rel. March 15.

iudad de Carton, La (Sp) (Fox). Drama of marital relations. Antonio Moreno, Catalina Barcena. Dir. Louis King. 70 mins. Rel. Feb. 15.

rown of Thorns (inematrade) (Ger) (Dubbed Eng.). Biblical drama. Dir. Robert Wiene. 70 mins. Rel. March 15.

ruz Y La Espada, La (Sp) (Fox). Historical romance. Jose Mojica. Dir. Frank Strayer. 75 mins. Rel. Feb 1.

Deux Orphelins, Les (Fr) (Blue Ribbon) Costume melodrama. Yvette Guilbert. Dir. Maurice Tourneur. 30 mins. Rel. Feb. 1. Rev. Feb. 15

ream of My People, The (Jewish) (Palestine). Silent travelog of Palestine with records by Cantor Rosenblatt. Dir. Jos. Fox. 60 mins. Rel. Feb 15.

in Gewisser Herr ran (Ger) (Capital). Spy drama. Hans Albers. Dir. Gerhard Lamprecht 70 mins. Rel. Feb. 15.

ine Stadt Steht Kopf (Ger) (Capital) Farce. Dir. Gustav Gruendgers. 70 mins. Rel. Jan. 15

ines rinzen Junge Liebe (Ger.) (Ufa). Romantic comedy. Willy Fritsch. Dir. Artur Robinson. 80 mins. Rel March 15.

En lad Gutt (Norwegian) (Scandinav) From Bjornson's novel. ohn Brunius 80 mins. Rel. Nov.

Enemies of Progress (Russ) (Amkino) Last of the Czarist gen ir. Beresnyeff 85 mins. Rel. Jan. 15. Rev. Jan. 16

Es Wird Schon Wieder Besser (Ger) (Ufa) Farce. Dolly Haas. Dir Kurt Gerron. 65 mins. Rel. Jan.

Feldherrnhuegel, Der (Ger) (Bavarian). Military comedy. Betty Bird. ir. Eugen Thiele. 70 mins Rel. April 15.

Frau Lehman's Tochter (Ger) (General) Dir Karl Heinz Wolff 82 mins Rel Oct

Fraulein—Falsch Verbunden (Ger) (Capital). Musical comedy. Trude iner. Dir. E. W. Emo. 70 mins. Rel. Jan. 15.

Freudacns. Der (Ger) (Ufa) Romantic comedy Willy Fritsch. ilia Horn Dir Carl Boese. 75 mins. Rel. Jan. 1.

Galavorstellung, Die (Ger) (General) Mystery comedy with music. Max Adalbert, the Fratellinis. Dir. Fredrich Zelnik. 87 mins. Rel. Dec. 1.

in Uniform (dubbed English) (Ger) (Filmchoice). Dorothea Wieck and Hertha Thiele. Dir. Richard Oswald. 80 mins. Rel. March 1.

lueckszylinder, Der (Ger) (Capital). Boarding house romance. Felix Bressart, Charlotte Anders. Dir. Rudolf Bernauer. 75 mins. Rel. March 1.

rosse Attraction, Die (Bavaria) (Ger.). Drama is show biz Richard auber Dir. Max Reichmann 70 mins. Rel. Aug. 1

ide. meister Uwe Karsten (Ger) (Ufa). Nazi back to the farm propaganda. Olga Tschechowa. Dir. Carl Heins Wolff. 70 mins. Rel. April 15.

Hell on Earth (Ger) (Garrison) in five languages Horrors of war Dir. Victor Trivas. 80 mins. Jan. 15. Rev. Feb. 6.

Hellse..er. Der (Ger) (General) Max Adalbert. Dir Eugen Thiele Rel Sept. 1

Heute Nacht Eventuell (Ger) Musical comedy Dir. E. W. Emo 80 mins Rel July 1

Hochtourist, Der (Ger) (Ufa) Romantic comedy Otto Wallburg. Dir Alfred Zeisler. 70 mins. Rel. Jan. 15.

Ich Glaub Nie Mehr an Eine Frau (Bavaria) (Ger.). Life of a sailor. Richard Tauber Dir H. Reichmann. 80 mins Rel. Oct. 1. Rev. Oct. 24.

und die Millionen (Ger) (Ufa). Romantic crook drama. Brigitte Helm. 65 mins. Dir. Erich. Engel. Rel. April 15.

Island of Doom (Russ) (Amkino) Two men and a woman on a desert isle Dir Timonshenko. 90 mins. Rel. July 15. Rev. July 18.

Ja Treu ist Die Soldatenliebe (Ger) (Capital). Military comedy romance. ir. Georg Jacoby. 70 mins. Rel. May 1.

Juarez Y Maximiliano (Sp) (Col). Mexican royalty's fall. . Miguel Torres. 80 mins. Rel. May 1.

July 14 (Protex) (French). Sentiment to music. Dir. air 75 mins. Rel. Oct. 15. Rev. Oct. 24.

Lachende Erben (Ger.) (Ufa). Farce. Max Ophuels 77 mins. Rel. Nov. 15.

Laubenkolonie (Ger.) (General) Max May 15 Rev. June 6.

Laughter Through Tears (Yiddish) Worldkino). From a Sholom Aleichem novel. Dir. G. Critcher 78 mins. Rel. Nov. 15. Rev. Nov. 21.

Lockende Ziel, Das (Ger.) (Bavaria). Musical. Richard Tauber. Reichmann 85 mins. Rel. June 15. Rev. June 20.

Liebe Muss Verstanden Sein (Ger.) (Ufa). Comedy drama with music. ir. Hans Steinhoff. Rel. March 15.

ling von Wien, Der (Ger) (European) Stolz musical. Willy Forst. Dir Geza von Bolvary 75 mins Rel. June 1 Rev. June 13.

Luegen auf Ruegen (Ger) (General). Farce. Otto Wallburg. Viktor Jansen. 80 mins. Rel Dec. 15.

Lustigen Musikanten, Die, (General) (Ger.) Musical ila Spira Dir Max Obal. 80 mins. Rel. May 30.

isterdetektiv, Der (Ger) (Bavaria). Mystery satire. ir. Frank Seitz. 75 mins. Rel. Feb. 1.

Melodia Prohibida (Sp) (Fox). Musical fantasy. Jose Mojica. ir. Frank Strayer. 70 mins. Rel. March 15.

ilady (General) (French). Sequel to Three Musketeers. lamant-Berger. 120 mins. Rel. Sept. 1. Rev. Sept. 12.

ile. Nitouche (French) (Protex). Charming love story. Rai Dir. Chas David. 90 mins Rel. Nov. 15.

Moj Wujaszek z Ameryki (Polish) (Capital). ins. Rel. Oct. 15.

Mutter Der Kompagnie, Die (Ger) (Bavaria). Military farce. Weiss-Ferdl. Betty Bird. 70 mins. Dir. Franz Seitz. Rel. March 1.

Parada Rezerwistow (Polish) (Capital). Military musical. Dir. Michael Waszynski. 75 mins. Rel. May 1.

Patriots, The (Russ) (Amkino). Dir. B. Barnett. 80 mins. Rel. Sept. 15.

Petterson & Bendel (Swedish) (Scandinavian). Comedy-drama with music. Dir. Peri-Axel Branner. 80 mins. Rel. Feb. 15.

Quick, Koenig der Clowns (Ufa) (Ger). Comedy. Lilian Harvey, Hans Albers. Dir. Robert Siodmak. 80 mins. Rel. Dec. 1.

Saison in Kairo (German) (Ufa). Musical comedy. Renate Mueller, Willy Fritsch. Dir. Reinhold Schunzel. 80 mins. Rel. Dec. 15. Rev. Dec. 25.

Sang d'un Poete (Fr) (Ricci). Jean Cocteau's idea of modern films. 60 mins. Rel. Nov. 1. Rev. Nov. 7.

Schicksal der Renate Langen (Ger) (General). Domestic drama. Mady Christians, Franz Lederer. Dir. Felix Guenther. 70 mins. Rel. Oct. 15.

Simple Tailor (Russ) (Amkino. Drama of Jewish life. Silent with sound track. Dir. V. Vilner. 70 mins. Rel. Feb. 15.

Sobre Las Olas (Mex.) (Latino). Historical romance. Dir. Ramon Peon. 70 mins. Rel. March 15.

Serment, Le (Fr.) (Protex). Heavy drama of love. Dir. Abel 90 mins Rel. March 1. Rev. March 20.

Sohn Der Weissen Berge (Capital) (Ger.). Alpine drama. Luis Trenker, Renate Mueller. Dir. Mario Bonnard. 75 mins. Rel. Oct. 15.

Sombra de Pancho Villa (Sp) (Col). Life of the Mexican bandit chief. Dir. M. C. Torres. 70 mins. Rel. March 1.

Spy, The (Polish) (Capital). Drama. 80 mins. Rel. March 1.

Stern von Valencia, Der (Ger) (Ufa). White slave traffic in Europe. Liane Haid. Dir. Alfred Zeisler. Rel. April 15.

Storch Hat Uns Getraut, Der (Ger.) (General). Lil Dagover. Dir. Herman Kosterlitz. 80 mins. Rel. Nov. 15.

Tannenburg (Ger) (European). Military drama. Hans Stuwe. Heinz Paul. 85 mins. Rel. March 15.

Tante Gusti Kommandiert (Ger). Romantic comedy. Hansi Max Adalbert. Dir. Carl Heinz Wolff. 70 mins. Rel. May 1.

Tausend fur Eine Nacht (Ger) (Capital). Farce. Trude Berliner. Dir. Max Mack. 70 mins. Rel. Feb. 1.

Tochter Der Regiments, Die (Ger) (General). Military musical. Anny Ondra. Dir. Karl Lamac. 70 mins. Rel. April 1.

Trenck (Ger) (General). Military drama. Dorothea Wieck. Hans Paul and Ernst Neubach. 80 mins. Rel. April 1.

Traum von Schonbrunn (Ger.) (General). Musical. Martha Eggerth. Johannes Meyer. 85 mins. Rel. May 15. Rev. June 6.

Und es Leuchtet die Puszta (Ger) (Ufa). Musical romance. Wolf Retty. Dir. Heinz Hille. 80 mins. Rel. Jan. 15.

Verkaufte Braut (Ger) (Kinematrade). Smetana's operetta diluted. Jamila Novotna. Dir. Max Ophuls. 80 mins. Rel. April 15. Rev. May 1.

Vi Som Gar Koksvagen (Swedish) (Scandinavian). Musical. Rel. April 15.

Volga Volga (Fr.) (dubbed English) (Kinematrade). Adventure of a Cossack Robin Hood. 70 mins. Rel. Dec. 15. Rev. Dec. 25.

Wandering Jew (Jewish American) (Yiddish). Terror of Hitler regime. Ben Ami. Dir. George Rolland. 70 mins. Rel. Oct. 15. Rev. Oct. 24.

Wie Sag Ich's Meinen Man? (Ger) (Ufa). Farce. Renate Mueller. Dir. Reinhold Schuenzel. 70 mins. Rel. Jan. 15.

Wenn Die Liebe Mode Macht (Ufa) (Ger). Comedy with music. Renate Mueller. Dir. Frank Wenzler. 80 mins. Rel. Nov. 1.

Yiskor (Yiddish) (Gloria). Revamp of silent. Maurice Schwartz. Dir. Sidney Goldin and George Rolland. 80 mins. Rel. May 15. Rev. June 6.

Zwei Gute Kameraden (Ger.) (General). Military musical. Fritz Kampers Dir. Max Obal. 75 mins. Rel. Nov. 15.

Key to Address

Acme, 56 East 14 St.
Amkino, 723 Seventh Ave.
Bavaria Film, 489 Fifth Ave.
Blue Ribbon Picts., 154 W. 55th.
Capital Film, 630 Ninth Ave.
DuWorld Films, 729 Seventh Ave.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 509 Madison Ave.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Gloria Films, 630 Ninth Ave.
Jewish American, 630 Ninth Ave.
Kinematrade, 723 Seventh Ave.
Protex Trading, 42 E. 58th.
Edward Ricci, 66 Fifth Ave.
Palestine-America Films, 189 2d Ave.
Scandinavian Films, 220 W. 42d.
Ufa, 729 Seventh Ave.
Worldkino, 1501 Broadway.

Hillstreet Doubles May Bring on New L.A. Boxoffice Tiff

Los Angeles, May 21.

Downtown boxoffice battle threatens again as a result of RKO's decision to institute a double feature policy in its deluxe Hillstreet, starting June 1. Move is expected to force Warners and Fox West Coast to adopt similar policies in their downtown acers, and will probably bring a retaliation move by Mike Rosenberg, head of Principal Theatres, who is expected to throw the Orpheum, with its dual pix and five acts of vaude, into a 15c. grind.

Warners' and Loew's State now charge a 55c. top for straight single pix programs. RKO Hillstreet has been maintaining a 40c. top with the same policy, and would continue that price under its dual policy.

Subsequent run houses in the downtown sector are also expected to figure in any price cutting that may result from the new Hillstreet policy.

RKO's move at this time, when southern California exhibs are waging a bitter fight to eliminate duals and return to single features, is regarded by those exhibs as likely to prove disastrous to their project, and pressure is being brought to bear on RKO execs, here and in New York, to induce them to hold off on the Hillstreet.

U's Cinema Course

Syracuse, May 21.

'To give the student a cultural approach to the cinema in its several manifestations,' Syracuse University will introduce a course in cinema appreciation in its dramatic department next September.

Course is being prepared and will be taught by Prof. Sawyer Falk, extrouper.

INDIANA FINALLY GIVES IN

Indianapolis, May 21.

After a dizzying cycle of policy changes under the direction of I. M. Halperin, operating for Katz-Feld, the big 3,100-seat Indiana is scheduled for shutters May 27.

House has seen every known policy change since first of the year. Stage shows were in and out, both units and vaude; prices were upped and lowered; every day but Monday and Tuesday was tried for opening; double feature was the last resort.

Film Reviews

THE BLACK CAT

(Continued from page 15)

couple temporarily caught in the manor. It is the playful notion of that nasty man, Karloff, to make the bride Exhibit A in a devil cult of which he is the head, and it is the final revenge of Lugosi just before dynamite destroys the whole manor and the cult, to torture his enemy by skinning him alive.

This skinning alive is not new. It was done in a Gouveneur Morris story, 'The Man Behind the Door,' filmed during the war. A truly horrible and nauseating bit of extreme sadism, its inclusion in a motion picture is dubious showmanship.

That devil-worshipping cult is also close to the border. It is glossed over, but it may be argued that it is not called by its right name and that the true nature of the rites is not disclosed. General public probably won't savez. Since the subject is too hot to handle anyway, it seems gratuitous to drag in a meaningless sequence that doesn't make sense without knowledge of the 'black mass' legends.

Corpses standing upright in glass cases and operating table murders are other tricks which the story uses. Edgar Allan Poe's name is used for publicity purposes. All that is used is the title which belongs to a Poe short story.

Karloff and Lugosi are sufficiently sinister and convincingly demented. Jacqueline Wells spends most of her footage in swoons.

Land.

BEYOND BENGAL

Harry Schenck production and Showmen's Pictures release. Animal film with chiefly native cast. Silent with sound narrative. No credits. At Gaiety, N. Y., starting May 16. Running time, 65 mins.

Wild animal feature with good box office potentialities. It isn't a big-timer, but will do for the houses it's likely to play. On double bills it should be a novel departure from the usual fare, at least.

A story that was intended to heighten the interest, but has a contrary effect, makes most of the trouble. It tends to make the action incidental in too many spots, whereas at all time the animal studies should be on top because the animals, not the story, give the picture what value it possesses.

Two photographic highlights concern hand-to-hand combat by native guides with elephants and crocodiles. Crock stuff may have lost its sting for audiences through the Florida crocodile farm shots often contained in the newsreels, but in the pachyderm sequence this picture has a most interesting and thrilling spectacle.

Natives, skimming along on frail rafts, trail an elephant herd through a swamp. A few of the bulls turn on them, pitching them into the water; in a couple of spots the elephant appears to make a thorough job of it by trampling the men after spilling 'em into the water.

Crocodile sequence takes more footage than any other event and has been cut in to climax the jungle drama. It holds some real thrills, but not quite enough to warrant the attention paid. Natives are gobbled up by the ugly reptiles, sometimes in realistic fashion, at other times in a stagey manner. But all exceptionally well done.

Kids won't mind any of it, but the women are likely to find some bits too cruel. For instance, there's a 'gator devouring a cute and harmless little honey bear, and a python squeezing the life out of a small monkey. The close-up shooting of tigers and a leopard or two is also rather gory. Offscreen narrator goes out of his way to explain each killing, as having been necessary and in self-defense, and his strenuous and repetitious effort to explain things only accentuates the doubt.

Harry Shenck made the picture and is the chief figure on the human side of the cast. There is a white woman, playing the role of a British scientist, in support, but not billed. Others are natives.

Picture was made in the jungles of the Malayan Peninsula. The 'cooperation' of Phra Abhaivongo, native potentate, is acknowledged.

Bige.

Very Honorable Guy

Warner Bros. production and release. Stars Joe E. Brown. Directed by Lloyd Bacon. Story by Damon Runyon; adaptation, Earl Baldwin; photog, Ira Morgan. At Strand, Brooklyn, week May 17. Running time, 62 mins.

Feet Samuels	Joe E. Brown
Hortense	Alice White
Dr. Snitzer	Robert Barrat
The Brain	Alan Dinehart
Toodles	Irene Franklin
Benny	Hobart Cavanaugh
Moon O'Hara	Arthur Vinton
Red	George Pat Collins
Joe	Harold Huber
O'Toole	James Donlan
Harry	Harry Warren
Al	Al Dubin

There are a couple laughs in this Joe E. Brown comedy but they'll have to be very attentive to get 'em. The Brown pan and actions go some distance in making up for the lack of situations and dialog, but on the whole the 62 minutes sums up a disappointing session.

Picture will need full support of Brown's fans to get anywhere. Supporting company headed by Alice White on the love interest isn't strong enough either, to help much.

'Honorable Guy' is first-running as half of a double bill at the Brooklyn Strand. Picture hasn't first-runned in New York as yet.

Again Brown does a sap who thinks himself a smart guy, but a guy whose word is his bond.

While story had possibilities it hasn't worked out that way.

Char.

Balto Store's Free Pix

Baltimore, May 21.

Latest entrant into town's exhib biz is The Hub, downtown dept. store, which has organized a mixed kids' club and is showing films free on Saturdays on an all-day grind basis from a 16mm. projection machine. Flix thus far have been limited to indie shorts and cartoons, together with results of screen tests taken by store of members of club. Tests are being made to select actors for a picturized pageant honoring Maryland's tercentenary year.

As yet the downtown houses haven't squawked about the free shows, but there is talk of registering a complaint.

Lawton Adds Two

Stanley Lawton, who recently turned the George M. Cohan, Broadway legit house, into a double feature grind, has taken over operation of the Mecca, at 14th street and Avenue A, N. Y., which has been closed, and has obtained the Prospect, the Bronx, under a lease.

Both will play duals.

PAN, H'WOOD, STICKUP

Hollywood, May 21.

Ira Darnell, assistant manager of the Pantages, and W. R. Quann, assistant treasurer, were held up in the office of the Hollywood theatre Sunday afternoon (20) at the point of revolvers and safe tapped for $720, Saturday's receipts.

Turner iscovers Columbus

Terry Turner has joined RKO in charge of RKO theatres in Columbus. Two spots in Columbus are in the division supervised by Nat Holt out of Cleveland.

Turner was the former supervising chief of RKO theatre advertising.

Massachusetts Legislature Votes News Equality to Yankee Web

Boston, May 21.

Marking a clear-cut victory for the Yankee Network News Service in its controversy with newspaper representatives at the Massachusetts State House, the Joint Committee on Rules of the House and Senate Thursday (May 18) a resolution introduced on April 30 by Rep. Craven of Boston which gives the radio news service footing with the press in the matter of gathering news at the State Capitol. The passing of this resolution eliminates the last stumbling block of the web's service, which during the last two months has had many.

Fight was precipitated when the State House Press Association voted to exclude the Yankee web representative from the use of the press room at the State House. Editor-in-Chief Dick Grant immediately went on the air asking for public support of his campaign to give listeners full news coverage by radio, and the support was quickly forthcoming. Rep. Craven filed his resolution as a result of the public clamor, and the public hearing before the Joint Rules Committee drew a record crowd.

Supporters of the Yankee network took the position that news is public property, and that since the State House Press Room is supported by the public it should be open to any legitimate newsgathering organization serving the public. Opposition from newspapermen was chiefly on the ground that if doesn't take the same type of facilities to gather news for radio as for the press, but the argument was not impressive.

Young, Rubicam Use Southern Local Talent

Fletcher's Castoria is supplementing its Wednesday night show, starring Albert Spalding, over CBS with a local campaign in the southern area. In all instances local talent will be used.

Programs to date have been contracted for on WSB, Atlanta; WCSC, Charleston, S. C., and WJAX, Jacksonville, Fla. On the latter two outlets it's two quarter-hour sessions a week for 13 weeks, while the Atlanta station is set for a Thursday night half-hour show over a period of 26 weeks.

Young and Rubicam is the agency.

BAR WCAU SPECIAL ELECTION RETURNS

Philadelphia, May 21.

Press-Radio Bureau nixed WCAU's attempt to air the Philly election returns from the Morning Record. Contact had been made by Leon Levy with J. David Stern's local sheet for news service from the paper, but sheet hesitated for the Bureau's okay, which wasn't forthcoming.

Station handled returns as a commercial hour show and snared news by setting up a direct wire in the Democratic headquarters, while one or two other sheets in Philly furnished returns on the Republican side on the q.t.

It is expected that the difficulties which arose out of Tuesday's election radio broadcasts may culminate in some arrangement by WCAU for news facilities.

MILLS BROS. PROLONG STAY

Mills Bros., who left for the other side April 28, have had their bookings in Europe extended to August 1.

Original deal was for four weeks, which would have wound up the team's stay June 2.

Reversing Greeley

San Francisco, May 21.

Four Coast defenders have left for New York and Radio City, leaving the local NBC headquarters in favor of berths back there. It's an outgrowth of invitations extended at one time or another by M. H. Aylesworth and Richard C. Patterson Jr., of the network.

Nelson Case bowed out of the announcing staff this week to pack his wife and two youngsters off to the big town. He's succeeded by Harlan McCoy. M. O. Smith and Ernest Wilmshurst have transferred from the Coast technical department to that of the network in New York. Fourth, also a technician, Jerry Williams, left several weeks ago.

OPPOSE CHANGE IN ENGINEER SCALE

Washington, May 21.

Further changes in wage and hour provisions of broadcast code relating to studio engineers were opposed last week by Radio Broadcast Code Authority by a vote of 6 to 2. Supplemental report discussing working conditions of technicians was filed with NRA, completing study of this question ordered by President Roosevelt and Gen. Hugh Johnson.

Recalling that their previous report showed 11.9% gain in number of technicians, 9.8% cut in hours and 21.1% jump in payrolls, codists concluded:

'Since (1) the effect of the code has been to materially increase the employment of broadcast technicians, to materially shorten their hours and increase their pay; (2) the full effect of this increase was not disclosed in the report, but has been augmented by subsequent adjustments; (3) the industry is now employing more technicians at greater aggregate salaries than ever before in the industry's history.

'And since any further reduction in the hours of labor or any increase in the minimum wages paid broadcast technicians, in the opinion of the Code Authority, will oppress and may eliminate small radio broadcasting enterprises and will tend to promote monopolies, we recommend that no changes be made in the wage and hour provisions of the code.'

This conclusion was approved by John Sheppard, 3d, John Elmer, James W. Baldwin, Isaac Z. Buckwalter, M. R. Runyon and Frank M. Russell, and opposed by Edward N. Nockles and Marion H. Hedges, with Alfred J. McCosker and James Kiernan absent.

Outlining detailed nature of duties and responsibilities of six different categories of engineers, codists discussed in question-and-answer form the qualifications required, and work of chain and station technicians, concluding that the present system of licensing is inadequate and that the present license grading system could not be used as a basis for regrouping broadcast engineers for code purposes and wage classifications.

This portion of the report was criticized by Shepard, Runyon and Buckwalter in two minority reports, which pointed out that no exhaustive survey was conducted along these lines. Shepard and Runyon observed that the conclusions are directly in conflict with existing conditions, classifications are inaccurate, qualifications listed are erroneous, report lacks clarity, is misleading, and has been hurriedly compiled, while Buckwalter said that report should be submitted as statement by Baldwin rather than views of whole C.A. All three agreed with majority, however, that under existing conditions it is impossible to adopt practical classifications accurately describing duties and responsibilities of engineers.

Seth Parker Will Shoot A South Seas Film

Phillips Lord, better known as Seth Parker, is scheduled to star in another picture, 'Destination Unknown,' to be made in the West Indies. Lord is in Caribbean waters aboard his schooner on a proposed round-the-world trip.

Arcturus Pictures is mentioned as the producer, Herrick Herrick as director and Alice Wessler as leading woman of the proposed film. Three years ago, Lord starred in a feature for Radio Pictures, NBC affiliate.

KOTEX'S RIVAL TRYING RADIO

Modess is due to make its bow on the air within the next month, using local talent in several spots already selected for a series of 15-minute programs. In each case a registered nurse will be engaged to do the reading of the plug.

Programs will be so scheduled in the morning that they will get the housewife listener after the men in the family have gone off to work and the kids dispatched to school. Account may later on extend its campaign to recorded affairs.

Kotex, rival product, has unsuccessfully been trying to find a satisfactory program idea for years.

LOWE SHELL'S AGAIN

Hollywood, May

Edmund Lowe goes back on the Coast NBC Shell Show tonight (21) in the feature spot.

He'll have the lead in a one-acter, 'Private Jones,' written by Richard Schayer, which was once a play and then picturized.

NBC Returns to Band Booking

Better Outlook and Profits Taken by CBS Prompt Dept. Revival

NBC is returning to the band booking business. According to plans currently under discussion the network will within the next two months set up in the artists' bureau a separate staff devoted to the selling and booking of dance combos.

Motivating the web in its resumption of a sideline that it dropped almost two years ago are two factors. One is its belief that the improvement in general conditions has immeasurably bettered the money outlook for bands, with the result that they can be sold at prices broad enough to bring NBC sizeable commissions. Other persuasive element has to do with the report that the Columbia Artists' Bureau has for the first four months of 1934 brought that network over $100,000 net profit from its band placement business.

Actuated by this harvest, CBS has recently proceeded to expand the latter phase by adding a couple band bookers in the New York office and assigning Ralph Wonders, bureau manager, to re-establish a band booking staff in Chicago.

At the present time NBC is not booking a single dance aggregation. Before it quit the field the network had eight bands going out of Chicago and allied with it through the New York office such units as Paul Whiteman, Russ Columbo, Buddy Rogers, and Bill Scotti. NBC has no understanding with the Music Corporation of America that would prevent it from going into competition with that organization. There is a possibility that the Lombardos will with the completion of their contract with MCA, this summer, swing their management.

Inside Stuff—Radio

Last week's issue of VARIETY included a special section dedicated to Rudy Vallee as 'An American Institution'. It was an unusual section for this or any other paper.

Such a gesture within a trade, business or profession speaks for itself. So far as Tin Pan Alley is concerned, its appreciation to Vallee is offset by Vallee's self-acknowledged and oft-repeated statement that if it weren't for the music men's songs he would be without a source of income. It is this manifestation of respect and regard by a performer for the services rendered him by the song-makers which makes sincere the Tin Pan Alley salute. And as significant were the sundry others who collaborated—the artists, tradesmen, NBC network, songwriters, instrument makers, et al.

Vallee's survival, in lieu of radio's element of speedy demise, brought about the professional salvo to Vallee as 'An American Institution'. Various reasons are quoted within the trade for this but the one which carries the most weight, and seems more logical than the others, points to headwork.

It has been some time since Vallee has forced himself down front on his broadcasts and the inauguration of his variety hour, in which he has stayed behind rather than in front of the program, has unquestionably had much to do with sustaining his position. Both the implied modesty of this deportment and the graciousness with which Vallee introduces his co-workers or his songs, and the tact, not only strikes a responsive chord generally, but with show people in particular. And the latter group has never been easy to convince on professional generosity gestures before an audience. They're always looking for the 'catch' but there doesn't seem to be any in Vallee's case. It's merely something he has worked out for himself in a highly competitive field, apparently enjoys doing it and it comes under the head of something business men recognize as 'good will'.

Crosby Gaige's Radio theatre, which had primed for the Broadway theatre on 53d street and Broadway, N. Y., hasn't as yet materialized. It may although it hasn't gotten beyond the estimating stage.

Gaige's idea is the last word in a mating of commercial radio and the visible audience. It's primed for a grind, with the theatre rostrum as a visible broadcast studio to feed into all stations, depending on which picks up the program. Thus there would be a permanent installation from all stations into the Broadway theatre.

The technical estimates given Gaige for the Broadway proved that the new 'directional mikes' would circumvent any necessity for a glass curtain or difficulties in pickups, sans audience noises, since these sensitive mikes can be switched to pick up only what they are directed at, hence the name, 'directional microphones'.

Gaige planned the Radio theatre as a constant feeding source for any and all types of radio stations. Thus in the afternoons, to plug the waits, high school orchestras, amateur reporters, songpluggers and the like, who comprise the type of talent which feed the lesser stations in N. Y. They could be picked up from his theatre. Ditto the big programs.

Gaige planned to charge an admission fee for these visible broadcasts. He also wanted each major commercial program utilizing his Radio theatre to pay him around $4,000 a month for the facilities, they of course defraying their usual line charges. In return he'd give 'em room for displays of the commodities, possible free sample counters for groceries and new products of that nature, etc. Idea hasn't gotten beyond that.

Radio again cleaned up on Los Angeles newspapers in the treatment of two big news yarns breaking within a half hour of each other. These were the finding of William F. Gettle, the arrest of his abductors and the discovery of June Robles.

While bulldog editions carried only fragmentary details of the two stories, all local radio stations were able to beat the sheets to the punch with almost complete yarns at 9 and 10 p. m.

KNX, which has been waging an independent fight against the official press air stuff and the local papers, was in a particular fine spot with its biggest news period of the day going on at 9 p. m. Unusual was that as the announcer was giving out the details the last of the kidnapers was nabbed, allowing interpolation of the announcement of the capture 'just five minutes ago.'

KNX was tipped to the finding of the Robles child by prepai distance telephone call from Tucson.

Chicago Tribune has been running a series of articles by Arthur Sears Henning, its Washington correspondent, on the Federal Radio Commission. Last week station WGN received a letter from the FRC mentioning a complaint against 'profane' language over WGN as of 10 p. m., May 1. WGN log reveals that James Beck, former Republican solicitor-general, was speaking at that time and that no record of profanity exists.

W. B. McFarlane, vice-president of WGN, in answering the RFC letter, made a general denial of any broadcast profanity. WGN professes mystification over the allegation.

Judgment for $1,755 against the Adams Broadcasting Service, Inc., was filed last week by the Columbia Phonograph Co. with the New York County clerk. Award followed a suit brought by the recording outfit to collect a bill for transcriptions which it alleged had been due for over two years.

Operating the debtor firm at the time was Jack Adams, who subsequently served as president of the Federal Broadcasting Corp., lessee of WMCA.

Woodbury soap has expressed itself as anxious to recontract Bing Crosby for a minimum of 26 weeks, starting in the early fall, but the warbler prefers to refrain from making a new deal until later in the summer. Meanwhile he will consider the proposition made by a Sunday night food account and also one from a femme accessories manufacturer, for whom it's to be a debut in radio.

Crosby has decided not to come East this summer for nighters and deluxe picture house stands.

Portland, Oregon, employers have turned to radio as a means of i encing the public as to labor troubles. With the entire waterfront upset by a strike of longshoremen, the employers' association used two broadcasts over station KEX to win public support. Week before, the Portland bureau of police, in need of 100 men to help keep order along the waterfront, made two announcements over the air, and within a few hours were swamped with applicants.

CBS objects to the airing of the word 'Thy' in connection with the song, 'Love Thy Neighbor', for fear of evoking a kickback on sacrilegious grounds, while NBC leaves intact in the script of the Ipana show of last Wednesday night (16) the following gag:

'Last year our society fed 14,000 birds. We should thi good for a one horse town.'

New York Herald Tribune has been requested to substantiate an editorial statement that the Democratic administration has made the radio stations of the country 'the spokesman of the New Deal and largely restricted to government propaganda'.

Herald Tribune is regarded as the number one Republican newspaper of America.

NEW AIR BOSSES ON WAY

Allege Last-Minute Deals Made At Less Than Musicians' Cost

Los Angeles, May 21.

Threats are being made locally by some stations that they will protest formally Federal Radio Commission indirect rate-cutting of certain stations is stopped.

Alleged cut-rating is in the form of selling broadcast periods for less than the cost of the musicians involved. Offending stations saddled with minimum numbers of musicians prefer to get anything rather than allow the musicians to play entirely at station expense on a sustaining basis. Accordingly and especially at the last minute a policy of 'no offer refused' is assertedly followed.

Naturally under these circumstances card rates are laughable. More serious, however, is the fact that the practice is unquestionably a violation of the radio code.

NBC Adjusts Rate Card To Obviate Technical Infraction of Code

NBC's sales department has discovered that the web's rate card contains something that is contrary to the NRA code for the broadcasting industry. Finding had to do with the policy of selling stations in split groups and networks when the rate card specifically states that the outlets noted are available only as a group. Radio code provides that the terms offered an advertiser shall be in exact accordance with those contained in the broadcaster's rate card.

Realizing that the phrase 'available only as a group' makes all split groups and networks what it terms 'technical violations of the code,' the network has decided to put out on May 25 a new set of cards with the group stipulation eliminated. NBC sales heads at the same time advised their staffs that the erasure of this clause is not to be taken as a move on the part of the web to ease up the strictures against split networks or groups.

WBAL CHASING BIZ IN DEADLY EARNEST

Baltimore, May 21.

WBAL, 10,000-watter, is going, for the first time in its existence, decidedly commercial. Is stepping out and scrambling for accounts.

Owned by the Consolidated Gas & Electric Co., station has recently been incorporated as a separate entity. After a string of losing years, biz perked last annum and the ledgers sported a faint stain of black. Current year looks to stamp the blackness much more deeply. Local card rata has been lopped $60 per hour, from $300 to $240, but that figure is still tops for the town.

Oddly, the power company never used the station as a self-exploitive medium and the parent never received billing of any sort that would identify station as an affiliate.

Rice, Henshaw on Tour

Cincinnati, May 21.

Jack Rice, prez of the International Radio Club, Miami, Fla., and Don Henshaw, studio director of WIOD, Miami, visited L. B. Wilson and Elmer Dressman, chief and publicity director, respectively, of WCKY, last week and also inspected the new WLW 500,000-watt transmitter plant.

They're whooping up the International Radio Party to be held in St. Petersburg, Fla., in November, while enroute to Toronto, Ont., where Henshaw is to publicize a centennial expo.

NAB Convention

National Association of Broadcasters will convene in Cincinnati for the annual get-together Sept. 17-18-19.

Previously announced dates of Sept. 10-11-12 were altered when it was discovered there were four other conventions carded for Cincinnati at the same time. Broadcasters needed more elbow room.

DOCTORS WANT AIR QUACKS CURBED

Utica, May 21.

Radio broadcasting of patent medicine advertising is a serious danger to public health, according to the house of delegates of the Medical Society of the State of New York at its annual convention here.

The organization will instruct its delegate to the American Medical Association's annual meeting in Cleveland to recommend a central national clearing bureau of the medical profession to rule on commercial programs advertising a variety of proprietary household remedies.

Albany, May 21.

Distributor of a mineral water crystal (not Crazy Crystals) for use in bath sought in vain to have Station WOKO plug the product as curing anything from rheumatism to a corn on the foot.

Talk was finally confined to emphasizing that it was invigorating and healthful.

McClelland's Associate In Third Network Idea Gets NBC Boston Job

John A. Holman has servered himself from George B. McClelland's third network project to join NBC as manager of WBZ-WBZA, Boston-Springfield. It's the second time for Holman on the NBC payroll. He was there for a while as manager of WEAF after NBC took that outlet over from the New York Telephone Co. Before coming with McClelland, Holman was for five years with the telephone company's Albany office.

With the installation of Holman the network has revised Walter E. Myer's title. His previous handle read 'New England Sales Representative for NBC.' From now on it's NBC national sales rep for New England.

Boice, Gettinger O. O.

Chicago, May 21.

H. K. Boice and W. C. Gettinger, sales chieftains of CBS, are headed back to New York after a look-around and a series of conferences in the Detroit and Chicago areas.

It was the first visit of Gettinger, the new CBS sales manager, to the local office, and his tour was more in the nature of a get-acquainted handshake.

Storer's Siesta

George Storer is in Detroit for a week taking a rest under doctor's orders.

Nothing serious, but with four radio stations to supervise, the broadcaster was going it too hard. Doc put him to bed for a few days.

SENATE GIVES DILL BILL A FAST OKAY

Lone Dispute Is Over Wagner-Hatfield Amendment —New Clauses on Low Power Stations, License Terms—5 Man Commission

NON-PROFIT SCRAP

Washington, May 21.

New form of Government control of radio broadcasting within the next few months became a virtual certainty last week as Senate approved the Dill communications-control bill. House committeemen speeded consideration of the companion Rayburn measure, and President Roosevelt told Congressional leaders action must be taken on this problem before adjournment occurs.

Dill bill went whooping through the Senate without even the formality of a record vote after less than four hours debate. Equally expeditious action is anticipated in lower branch of legislature some time this week. Bill was okayed almost without change, only controversy of importance centering about the Wagner-Hartfield amendment which was snowed under.

Hearings before House Interstate Commerce Committee progressed rapidly with telegraph and telephone executives occupying witness stand most of the time. Revision of measure is expected nearly this week and Chairman Rayburn hopes to have the two bills in conference by this weekend.

A five-man commission would be created by the Dill bill to assume present radio control functions of Radio Commission and telephone-telegraph control duties of Interstate Commerce Commission. Basic principles of present radio law are reenacted but sweeping new powers to control cable, wireless, telegraph, and telephone services are provided.

Rigid safeguards are thrown about the entire communication system to prevent growth of monopolies. The measure directs the new agency to make certain that anti-trust laws are not violated and an amendment offered by Senator Dill prescribes that the commission must distribute broadcast licenses in a way to prevent monopolistic control of the air.

Non-Profit Programs

The fight over statutory allocation of facilities to religious, educational, social, and other non-profit enterprises, provided in the Wagner-Hatfield amendment which called for cancellation of all licenses in 90 days and allotment of 25% of all assignments to this class, was the most intensive controversy. Rejecting the disputed amendment by a count of 42 to 23, the Senate sidetracked the issue by writing into the bill a section requiring the new commish to investigate and report on the proposal to allocate fixed percentages of facilities to particular types or kinds of non-profit programs or persons engaged in non-profit activities. Commish report would be due Feb. 1, 1935.

Scrap over this issue, which threw entire industry into near panic, found Chairman Dill stubbornly resisting the Wagner-Hatfield idea. Siding with Dill was Senator White (Maine), co-author of present law. Supporting Wagner and Hatfield were Senators Fess (Ohio), and Copeland (New York).

Complaining that under present requirements 98% of broadcast facilities are used by commercial stations, Wagner called on Senators to 'consider that the privilege to use the air is allotted to radio stations without any compensation being paid the Federal Government,' and said 25% allocation 'seems so fair that I cannot understand the opposition to it.'

Leading the opposition, Dill point-

(Continued on page 32)

Farmers' Strike Leader Not Libeled By WTMJ When Speaker Called Him 'Racketeer' Jury Decides

Congratulatory Rib

Cincinnati, May 21.

L. B. Wilson sent the following ribbing wire to John Clark, WLW impresario, the day the latter station went super-power:

'Coming in like a ton of bricks. At first I thought it was WCKY. Congratulations to Cincinnati, one minute from Covington.'

(Signed) *Wilson.*

Milwaukee, May 21.

WTMJ, the Journal station here, was not guilty of libel when Joseph D. Beck, commissioner of agriculture of Wisconsin, called Walter M. Singler, president of the Milk Pool and leader of three milk strikes in the state, a 'racketeer,' jury in La Crosse circuit court has ruled. Singler sued the radio station and Beck for $100,000.

Singler's suit was based on a talk by Beck over the station May 15, 1933, during a milk strike, when Beck called on his listeners to tread with care and branded Singler as a 'racketeer' who ran away from the battlefront.

Singler, who drew nation-wide attention within a few weeks, rising from an unknown farmer to leader of the biggest dairy workers' organization in the middle west, was charged during the trial of the case with playing politics by suing.

Milk Pool head has adopted a singular front in his journeys through the state, wearing a five-gallon hat, goatee and mustache, cowboy boots and flowing tie to offset his severely black suit.

Jury, in bringing in a verdict against Singler, announced Beck had made a 'fair comment on the acts of Singler.'

NBC WILL POP NEW RATES BY JULY

Indications are that NBC will by the end of July be prepared to announce a revised scale of network rates. Committee, made up of execs from the sales and other divisions, which has been working on the assignment for several months, recently received instructions to expedite its report.

Web is trying to arrive at a general readjustment of linked station prices through scientific methods. Aiding the committee, headed by Roy Witmer, v.p. in charge of Eastern sales, has been a staff of mathematicians, statisticians and engineers. New rate setup will be based on population, signal coverage, competition from other outlets in the community or surrounding area, relative station popularity, etc.

In preparation for the revision job NBC last fall had signal surveys of affiliated outlets on both the red and blue link made. Results of these probings have been kept secret within the organization.

Dixie's Vallee Break; 12 Summer Droppees Stay, 7 More Added

Standard Brands will not this summer make the usual retrenchments in the radio budget by eliminating 12 stations in the south from the Rudy Vallee-Fleischmann yeast hookup. Food packer is not only retaining these 12 outlets but seven others spotted in the southeastern region. Lineup boost goes into effect with the May 31 broadcast and gives the program altogether 54 stations.

Outlets slated to be tacked on are WRVA, Richmond; WPTF, Raleigh; WWNC, Ashville; WIS, Columbia; WJAX, Jacksonville; WFLA or WSUN, Tampa, and WIOD, Miami.

Gene Austin Files

Hollywood, May 21.

Gene Austin has filed a petition of voluntary bankruptcy in Federal court, listing liabilities of $62,449, of which $55,625 is in unsecured claims.

Estmates value his assets at $28,200.

Elder Michaux' Revivals

Washington, May 21.

Elder Michaux, local Negro evangelist, who goes on CBS from Church of God weekly, will take over Philadelphia Arena for series of revivals, May 30 to June 10.

Net shows will be picked up from Quaker town.

Blackman Agency Grief; NBC Won't Let Account Quit Before Contract

Blackman agency finds itself jammed up with NBC over Hudson-Essex's decision to withdraw the Terraplane show from the red (WEAF) loop the last Saturday night in May (26). Network has advised the account direct that the walkout on the contract won't go. Agreement, signatured by the Blackman Co., agency on the account, the web pointed out, doesn't expire until the end of June.

Car manufacturing outfit is going through with its Wednesday night program on the blue (WJZ) string. Contract for this one also expires the end of June.

WGN DAILY BASEBALL CLIENT OFF LOSERS

Chicago, May 21.

Walgreen baseball play-by-play accounts on WGN, the Chicago Tribune station, will ride with the winning team of Chicago only. Station, at the instigation of the sponsor, has arranged to concentrate on the Cubs team, and will follow the team around the country instead of dividing time between the Cubs and White Sox for the home games.

With the White Sox in the cellar of the American League the client feels that the team hasn't the news value or interest of the Cubs games, is willing to go the extra coin for wire charges in order to string along with the winner.

However, both the station and the client will keep faith and friendship with the White Sox by not deserting them entirely. Will give the Sox home games five free announcements each day before 'play ball' is called. Not only WGN but the other baseball stations such as WBBM, figure on picking up the White Sox play-by-plays as soon as the Sox get back into the first division, if and when.

Radio Chatter

New York

Lennen & Mitchell publicity release quotes Dave Friedman, Block & Sully's author, to the effect that 'time-tried jokes get the biggest laughs.'

Billy Rose, husband of Fanny Brice, recently wrote a letter to Billy Rose, announcer-balladeer of WOR, Schenectady, asking the latter to use another name on the air. Understood the Schenectady Rose replied he does intend to change his moniker.

Ethel Osterhout, assistant to Asa O. Coggeshall, program director, and until 1933, piano soloist and accompanist over WGY, finished ten years of service with the station last week and then resigned in order to prepare for her coming marriage to Karl D. Hoffman, chief engineer of the Buffalo Broadcasting Corporation and a former member of WGY's technical staff.

Ozzie Nelson played to the society eds during his stay in Washington and the radio columnists didn't like.

Revelers with their all-day rehearsing in the office between are driving E. P. H. James and Philip Carlin to something, vow these NBC execs. Frank Black as the quartet's arranger has it using his layouts.

Irving Mills, Duke Ellington and Cab Calloway manager, is now a Kentucky colonel.

George Hall, leaving the Taft in June for a four-week tour of one nighters down South.

Chester Miller tries to make Max Baer's assignment in the Goodrich Tire's script show over NBC a recreation from his fight training chores.

Joe Cook moves with the Colgate House Party to a Monday night spot June and does his first broadcast for the account from the Coast June 18.

WHAM has received requests for outlines of its evening school courses from 18 states and two provinces in Canada.

Ruth Berentsen and Clare Nowak, WHAM's Mrs. Thrifty Buyer and daughter Peg, have returned from New York where they went by airplane.

Arthur Bagley is in his ninth year of being bright and cheery on the Metropolitan Life's health exercise programs, the first of which hits the air over the NBC-WEAF Eastern network at 6 a.m. Bill Mahoney has been playing the piano for these conditioners six years.

New England

George Rector, prior to being interviewed on WEEI, Boston, was questioned extensively on the best way to cook trout by four optimistic members of the station's staff, Charlie Burton, Vic Wild, Jack Hillman, Ed Gisburne and Phil Baldwin wanted to be well prepared for their annual fishing trip to Rangely Lakes, Maine.

Managers of the five stations comprising the New England network meet in Portland, Me., June 1, and somewhere on Sebago Lake, June 2 and 3. Object: More accounts and salmon.

Ozzie Nelson and his band with Harriet Hilliard in Boston at Riverview Ballroom. Were featured in a half-hour spot over Yankee web.

Ethel Grenier held over another week at Boston's Cocoanut Grove.

Ed Philbrick, WEEI controlman, was formerly attached to the Nantucket Lightship. W. W. Perry, of Reading, one of the victims of the crash, was a frequent visitor to the WEEI studios and a buddy of E. B. Rideout.

John Clark producing a radio dramatization of the movie, 'House of Rothschild,' over WBZ, Boston.

John Wardell, former WNAC announcer and conductor of the old Ted and His Gang, just finished climbing the Alps at St. Moritz, Switzerland. He writes that is now headed for Germany.

Ten members of the radio crew of the German cruiser, Karlsruhe, visiting Charleston Navy Yard, paid a visit to the Yankee web studios and the transmitter at Squantum the other day. They were very interested in the American mechanics of broadcasting. While waiting for the crew to be assembled, the web representatives were treated to some beer in the officers' mess. The beer served was brewed and bottled in Boston!

Nick Parkyakakas, Boston Greek dialect comedian, appearing at the Metropolitan for a week.

Idle Hour theatre, Hardwick, Vt., is the latest addition to the group of theatres using WDEV, Waterbury, as an advertising medium.

Still another WGY group, 'Ma Frazier's Boarding House,' cast, making personal appearances in Vermont.

Aunt Almira Products Co., of Burlington is sponsoring a weekly program on WDEV, Waterbury, Vt.

Rexall Magic Hour is new feature over WDEV, Waterbury, Vt.

Several roadhouses in Southern Quebec are using the facilities of WQDM, St. Albans, Vt., for advertising.

Opening of the navigation season on Lake Champlain brings the account of Champlain Marine and Realty Co., Inc., to WCAX, Burlington, Vt.

Carol Benedict, 17-year-old Norwalk blue songstress lately aired by WICC, Bridgeport, gets audition this week with Vincent Lopez.

Edith Joseph, supported by Russ LeBousquet and Steve Kisley, violinist, replacing Felice Raymond (the Melody Girl), Don Ragonese and Jo Luciano on WICC's nightly Merry-Go-Round commercial frame.

Julian Woodworth's ex-NBCers playing benefit dance in Bridgeport.

Claude Hopkins CBSerenaders doing their final Eastern ballroom stint prior to theatre tour next Sunday at Roton Point Park, South Norwalk.

Marge Hull's boys, WICCasters, landed Trinity college, Hartford, prom job.

Dot Taylor, 'Connecticut's Radio Personality Girl,' has broken with the Musical Mariners and is temporarily off WICC, Bridgeport, set.

Rocky Clark, radio ed of 'Bridgeport Times-Star,' exploiting Peggy Doyle's new ballroom, Stratford, premiering Friday with a one-week stand of Tal Henry's North Carolinians.

Ohio

'Tea Leaves and Jade' is the title of a new Sunday night 30-minute sustainer on WLW, Cincy. Program dramatizes old Chinese legends, under direction of Harry Holcomb.

Another new gratis blast on Crosley's 500,000-watter is the bi-weekly broadcast by the University of Cincinnati Glee Club. Hits the air every other Tuesday at 6:15 p.m.

Nebraska

Selma Levin trying a new home-makers hour at WAAW, Omaha.

Eddie Butler back at the console of the Orpheum, Omaha, for his request programs after three months' absence.

Prof. Floyd Temple back in Omaha on theatre tie-ups after six weeks at WHO and others around Des Moines.

Lyle Gordon and Marguerite Lainson a new romance team clicking on the UPS electric kitchen daily broadcasts.

Town becoming acquainted with CBS favorites with the synchronization of KFAB and WBBM filling up those evening hours formerly closed to CBS.

Johnny Gillin at the mike for the broadcast via WOW of the George Olsen band's charity hop at the Chermot Ballroom for the World Herald benefit.

Omaha baseball games at Western League park definitely off the air.

John Henry, congressional candidate, getting his work done through secretary, Isabel Dickason.

Alabama

Al Stanley, orchestra leader, back with station WSFA, Montgomery, from local hotel.

Louis Farrior, started a few weeks ago as an announcer, at WSFA, Montgomery, rated as having clicked.

Walter Graham, Montgomery boy, now connected with station at Columbia, Ga.

North Carolina

Eleanor and George, 'Singing Sweethearts' on WSOC, Charlotte, signed for new series of commercials for the Lucille Shop.

A. B. Chamberlin, chief engineer for the Columbia Broadcasting company, returned to New York city after completing an intensity survey for WBT, Charlotte.

'Do You Remember?' is the title of a new program series that has been started over WWNC, Asheville, N. C., for the Bon March department store. It deals with interesting news happenings in Asheville 20 years ago and also traces the corresponding growth of the store over that period.

Crazy Water Crystals has signed for five 15-minute spots a week over WWNC, Asheville, N. C., using sweet-voiced instruments and singers to present a period known as 'Souvenirs.'

Charlotte, N. C., Rotary club was entertained at its weekly luncheon meeting by the stars from 'Rosewood and Ivory' from WBT. Participating in the special program were: Margaret Chesick, George Frasier, and Peter Martin.

Arrangements have been completed for establishing a special wire from the studios of WDNX, Durham, N. C., to the University of North Carolina, located 12 miles away at Chapel Hill, for use in originating a number of regularly featured programs at the university.

Figures compiled last week from 'Dancing by Request' program over WSOC, Charlotte, N. C., showed the following popular tunes: 'A Thousand Good Nights,' requested 47 times; 'Why Do I Dream Those Dreams,' requested 32 times, and 'She Reminds Me of You,' requested 31 times.

'J.F.G. Special,' program of the J.F.G. Coffee Company, Knoxville, Tenn., over WWNC, Asheville, N. C., uses Pender Rector and his Musical Crew. Listeners also submit jingles to the J.F.G. Jingle Man for weekly prizes in coffee to the authors of those adjudged best.

Hubbard Sisters are appearing on the 'Circus of Life' program over WBT, Charlotte, N. C., sponsored by the Carolinas distributors of General Electric refrigerators. They are billed as the 'Queens of the Arena.' They sing hot sweet numbers.

A new morning program on WSOC, Charlotte, N. C., is that of the Havely Furniture Company known as 'Morning Moods.' It is unique in that it uses a woman announcer, Miss Jeanne Gaston.

Tennessee

John Lewis, baritone, WSM, presenting 'Vocal Daguerreotypes,' based on negro music of the Reconstruction Period arranged by George A. Miller.

Opening a new series of programs, Lasses White's Minstrel company of 30 people gave a performance before 250 representatives of Standard Oil of Louisiana. Occasion was marked by the visit of three officials of the company from New York, C. A. Snyder, advertising manager, R. R. Cunningham, sales promotion department, and J. E. Skehan. The show on this particular occasion was presented in the main dining room of the Hermitage hotel.

Beasley Smith's Suppertime Revue, presented each Tuesday night at 7 o'clock from the studios of WSM, is headed by the Piano Twins, Beasley Smith and Marjorie Cooney in fast rhythm and late popular numbers, with an array of talent, including the Waller Brothers, Ruth and Rod, WSM's Two R's of Harmony; Claude Sharpe, tenor; John Lewis, baritone; Christine Lamb, contralto; Margaret Ackerman, soprano; Bobby Tucker, pianist; June Moody, blues singer, and the Jam Trio, consisting of Opie Cates, Rod Kent and Bob Casey; David Stone announces the program.

Aaron Campbell Mountaineers are now being presented on WLAC, in Nashville, Tenn., every week day morning from 6.30 till 7 o'clock.

Illinois

Harry W. Flannery moves in from WOWO in South Bend to take over an announcer job at WIND, Gary.

Lou Cowan throwing a press agent party for Anson Weeks' orchestra.

Ralph Waldo Emersons deserting the WLS organ for a short vacash which takes in the coast territory.

Wayne King and family heading to California for their six-week layoff.

Ed Voynow is champ ping-ponger of the Wrigley building.

Frank Schreiber into hiding until the Golden Gloves tourney is over due to ankle oakley requests.

Dave Nowinson blasting out continuity down in WIND.

Pacific Northwest

Seattle's Chamber of Commerce grabbed off Al Pearce and His Gang last week when the bunch was playing on the Fifth Avenue theatre for a personal appearance and performance at the Chamber's building, KJR broadcast.

Barney Goodman, KOMO-KJR, Seattle, staff pianist, working standing up after returning from a week's forced vacation due to a fall in the bathtub.

KOMO-KJR, Seattle, performers training for a big golf tournament among themselves.

Abe Brashen, KOMO-KJR, Seattle, music director, already boasting that his six-pound daughter, born on Mother's Day, is musical.

Pennsylvania

Stanley Roberts, ex-WCAU warbler with Vincent Travers' band, goes to the shore with Fred Waring's crew this summer.

Hugh Walton, WCAU wordslinger, lost his shoes.

Maxie Solomon newly elected WFI representative.

Enzo Aita, tenor of the CBS Household show, due for a spot with the Philadelphia Grand Opera unit next season.

Julius Seebach in Philly last week to inspect the new WCAU music crew, and catch new studio director, Jan Savitt, in action.

Swell voice of Diane, warbler on the Ice Company's newly distributed discs, causing plenty of comment around the country.

Bob Mack off for a vacation in Bermuda.

Manny Sacks set to handle the National Open Tourney from the Merion course with Ted Husing.

Talk is that the Ritz-Carlton in Philly will become a new nitery with change in staff going into effect.

New Radio Control Near

(Continued from page 31)

ed out that from the organization of the Federal Radio Commission until Jan. 1, 1932, only 81 applications were received from educational stations. Added that 32 were granted in full, 27 in part, 10 denied, and 10 dismissed at request of applicants.

Argument was made by Senator Fess that ever since broadcasting has developed, slight attention has been given educational, cultural, and religious matter. Declaring the statutory proposal was 'rather antagonistic to my way of thinking,' Ohioan said that curbing profit element would correct 'pollution' of the air.

Objections were voiced by Senator Couzens (Michigan), who pointed out that the amendment offers no yardstick for allocating licenses and does not require stations 'to broadcast any religious or educational programs at all,' and Senator Clark (Missouri), who said that bogus 'non - profit' transmitters would spring up under such conditions.

Debate brought out the fact that few commercial broadcasters are realizing profits under present conditions, and Dill contended that size of investment would make it difficult for educational and cultural groups to make use of their opportunities.

Individuals controlling the industry were condemned as shortsighted by Senator Hatfield who said commercial broadcasters should concede 'an opportunity to go upon the air and at reasonable hours.' Hatfield asserted that 'we are the only important country in the world that places control of radio facilities in the hands of those who seek private profit.'

New Clauses

A few new features of significance have been included in the revision of the existing radio law but the general theory of the Davis-White act remains foremost in the new legislation.

One of the outstanding novelties is a clause exempting from quota calculations low-power stations in order to give greater facilities to sparsely-populated western states. Originally this provision exempted stations of 250 watts. The committee cut the limit to 100 watts and the Senate adopted an amendment leaving the final decision in the hands of the commission.

Limit on terms for which licenses may be granted was cut from three years to one with actual time left in hands of the commission. This provision drew concerted fire from broadcasters who have just succeeded in urging commission to institute system of year licenses instead of six-month permits.

Ban against foreign ownership of broadcast companies was strengthened to prohibit granting of licenses to 1—any alien or his representative; 2—any foreign government or its representative; 3—any foreign corporation; 4—any corporation with an alien officer or director or with more than one-fifth of its stock in the hands of foreign residents or corporations; or 5—any subsidiary corporation controlled by a company with less than 75% of its officers and directors American citizens or more than 25% of its stock foreign-held.

Sections requiring equal treatment for candidates for public office prohibits censorship of material broadcast and discriminatory rates. Licensee may refuse to permit use of his station by all persons for political purposes.

New law specifically bans lotteries, gift enterprises, and other schemes offering prizes dependent on chance and imposes fine of $1,000 or sentence of one year for each offense of this nature.

Changes are made in provisions of present law governing appeals from commission decisions but new law specifies that action of any division of the new agency shall not be appealed to the full commission. Commission orders and decisions may be taken to the local court of appeals, but new feature allows individuals who did not initiate actions which resulted adversely to appeal to three-judge district courts.

The provision banning monopolies was strengthened by the Dill amendment which said that the commission shall distribute licenses so that no single licensee or organization shall exercise domination over broadcast facilities of any community, city, state, or the country by purchase, leasing, chain broadcasting, or other method.

Communi

Most sweeping new powers relate to control of telegraph and telephone communications, making enterprises of this sort subject to almost the same sort of supervision as are the railroads. A number of these provisions will benefit broadcasters indirectly.

The new agency has complete authority to approve or reject rate schedules for interstate service of any kind, to force extensions of lines and physical connections with competing carriers, to establish through routes with different scales of charges, to investigate and report to Congress on intercompany relationships, to evaluate companies' properties in order to decide a fair return on investments, to prevent interlocking directorates, to approve small mergers or consolidations.

Provisions banning discriminatory charges, practices, classifications, and services give the commission power to control rates charged for land-wires in connection with network operations. The commission also may compel telegraph or telephone companies to extend their services whenever public necessity requires added facilities.

Iowa

Wayne Miller again with the technical engineering staff, WOC, WHO, Des Moines.

Bess Caplan added to artists staff, KSO, Des Moines—with Dark Town Strutters and variety programs.

'Perky's Huskers,' hillbilly quartette added to WOC-WHO barndance, includes Ronald Perkins, Willard Sapp, Chas. Massey and Woody Callahan. Perkins is a cousin of Chic Taylor of the 'Kentucky Ramblers.'

Ray Orrick added to the sales staff, KSO, Des Moines.

WOC-WHO's 'Four Novelty Aces' going to WLS Barndance.

Beer accounts gaining at KSO—beer now seven and churches five.

KSO to broadcast dog races and music from White Derby, opening May 18. Al Morey and Rudy Baie bands.

'Babe' Didrikson's on air at KSO last week—to be followed by Ralph De Palma—then Sally Rand.

KSO and KWCR have appointed Greig Blair & Spight, Inc., representatives for both stations.

Georgia

Ed Petry, a visitor to WSB, Atlanta, accompanied by Ed Voynow, of Chicago office.

W. Heckman, vice-president of the Welch Grape Juice Co., looks over radio situation at WSB.

Guy Lammon, of Benton and Bowles, a visitor at WSB, Atlanta.

F. A. Mecklenburg, of commercial department WHK, took a peek at WSB's stuff.

Hubbell Robinson, of Young and Rubicam, here to supervise opening of Fletcher's Castoria broadcast on WSB.

Maryland

Lou Becker's ork back on ether, this time via WCBM, Baltimore.

Bob Maslin, jr., back to Baltimore from N. Y. quickies.

WFBR, Baltimore, staff out en masse for Mayfair Gardens opening.

Stewart Kennard has a new gasbuggy.

Jerry Thalheimer, Keith vaud vet, now a WCBM pianola tune tinkler.

WFBR reception quarters through alterating process.

Val and Ernie Stanton, currently on Hipp's stage, broadcast over WFBR.

Purnell Gould, WFBR, hopped to Chi for station managers' pow-wow called by Ed Petry Agency.

WFBR is priming special 12th anniv. program for June, which will be fed the NBC red ribbon.

WCBM's 'Three Girls in Blue,' GBS feature, are really Emma Baum, Alean Gabel and Elizabeth Palmer.

Beth Turner (Mrs. Bert Hanauer) recalled to the Big Burg by NBC for another pipes audish.

AGENCIES ASK OWN EVENING

Trade Commission Scans Scripts

Federal Trade (not Radio) Commission has asserted jurisdiction over program continuities for commercial programs. Starting July 1 broadcasters must file copies of sponsored scripts with the Trade Commission.

This is the first important step taken by government authorities to curb objectionable advertising over the air. In cases where the Trade Commission decides any specific program contains advertising claims of untrue or objectionable character the commission will seek a promise from sponsor and broadcaster to desist from the practices or claims in question.

Mounting agitation against certain kinds of radio advertising finally registered in this form. Meanwhile the Tugwell bill also aimed at misrepresentation is still pending.

Radio Commission is specifically denied the right of program censorship by law although in effect it can exercise much influence indirectly. Radio Commission eliminated the unsavory advertising of mentalists, seers, and the more obvious quacks who enjoyed a bonanza in the early years of broadcasting.

There has been some overlapping of Trade and Radio commissions heretofore but this appears to be the most forthright supervision of radio ever attempted by the Trade Commission.

Behind Advertising Clean-Up Is 'Spirit of Friendly Co-operation'

Washington, May 21.

Campaign to raise standards of radio blurbs is described by commish as undertaken 'in a spirit of friendly co-operation.' Agency pointed out that, instead of monitoring broadcast programs, it is asking co-operation of stations and voluntary submission of scripts.

Following examination of copy, commission will notify broadcasters of matter considered offensive and ask for help in improving the character of any particular advertising. Efforts will be made to get broadcasters to sign stipulations covering these situations; recalcitrants will be subject to cease-and-desist orders which, if disregarded, will be followed by legal moves to compel obedience to commish mandates.

Exemption is granted individual stations only in the case of network programs, which will be submitted by chain headquarters, and electrical transcriptions, which will be offered for examination by makers. Government postal franks will be supplied stations to save expense in submitting data.

Warning First

Move is outgrowth of Congressional pressure to force government control without running afoul of cries of censorship. Radio commish has been urged on numerous occasions to undertake crusade of this sort, but has professed inability because of restrictions on its legal powers, although roundabout methods have been used such as were employed to drive Dr. Floyd Brinkley, 'Hello World' Henderson and others off the air. Trade commish reported to have agreed to take up fight with support of radio commish and large bloc in Congress.

MILWAUKEE EDITORS IN CHICAGO WEEKLY

Chicago, May 21.

Milwaukee dailies have started sending their radio editors down to Chicago regularly, all of the radio eds making this town's key ether spots at least once weekly.

This is due to the competition of the Chicago dailies, particularly the Chicago Daily News and the Tribune, both of which have large circulation in Milwaukee and vicinity. Tribune publishes a regular Milwaukee edition and has a permanent staff in the beertown. Main Chicago stations cover Milwaukee like a blanket.

AGNES AYRES AUDITIONS

Chicago, May 21.

Agnes Ayres, picture star of the silent days, auditioned at NBC here last week. Has a script idea.

Lately Miss Ayres has been playing some vaude time in the midwest.

Coll P.A'ng WMCA

Fred Coll is the new publicity head at Station WMCA, New York. Appointment made by George Storer.

Coll resigned a combination post at WPEN, Philadelphia, last week and started immediately at WMCA. He was in New York previously.

South African Govt. May Take Over All Radio

Capetown, May 2.

There are strong rumors that the South African government may take over the broadcasting stations at present controlled by African Broadcasting Corporation. It is considered that the present stations at the principal towns only cover a radius of 100 miles from each center to insure clear reception of any value to the listeners in, but the isolated parts of the country outside the limit is in the dark as regards broadcasting. Part of the government scheme will apply to the use of broadcasting education to thousands who live in remote parts of the country where school facilities are nil. Atmospherics play a big part in poor reception to the districts within control of the stations.

Whole matter will be fully discussed when the postmaster general, who is overseas, returns to South Africa at the end of May.

It is rumored that Sir John Reith, director-general of the British Broadcasting Corporation, may be invited by the South African government to come over here to investigate, and advise regarding the idea of taking over and the improving of broadcasting.

Mitzi Green's Agents Lose Suit Against Her

Los Angeles, May 21.

Joe Keno, sued by William Meikeljohn and Arthur Esberg, agents, in an attempt to recover 10% of the reputed earnings of his daughter, Mitzi Green, in connection with the making of a series of records for World Broadcasting Co., won a decision handed down by Superior Court Judge Pat R. Parker.

Agents brought suit for $5,000, alleging a contract whereby they were entitled to 10% of the juvenile actress' earnings. They charged Keno had received upwards of $50,000 for the recordings.

FAVOR 3-HOUR DOMINATION

Benton and Bowles and Young and Rubicam Lead Move to Build Complete Evening Programs Divided Among Various Sponsors Clearing Through One Agency

IN THE FALL

Judging from maneuvers now going on it won't be uncommon this fall to find a single advertising agency spanning a network's entire evening schedule with a consecutive string of programs coming under that agency's control. This would build an evening's performance like a stage revue. With this stretch of choice time all to itself the agency figures that it will be in a position to frame a bill of diversified entertainment running anywhere from two and a half to three and a half hours and at the same time garner for itself the evening's consistent listener interest.

Two agencies that have disclosed an interest toward the grouping plan are Benton and Bowles and Young and Rubicam. Former agency would like to bring together for a three-hour spread across NBC's red (WEAF) link an evening composed of its Maxwell House Show Boat, Palmolive Beauty Box Theatre and Hour of Smiles (Lehn & Fink). In this combination the agency feels it would present one of the strongest and varied arrays of entertainment on the air and that this amalgamation couldn't help but hold 'em tuned in here for the entire segment of the clock involved.

60 Mins. Is Deluxe

Setup contemplated by Young and Rubicam would knit together the Colgate House Party with Joe Cook, which is likely to go to a full hour, the Beatrice Fairfax show (La France washing powder),* and two other programs currently being worked on for fall unveiling.

Indications are that the fall will also see a hefty increase in the percentage of one-hour commercials. The 60-minute show, agency men are now convinced, has the advantage of building up the program's popularity rating, and to back up this opinion they point to the fact that the Chase and Sanborn, the Maxwell House Coffee and the Rudy Vallee-Fleischmann shows have consistently held top rating in that order on the Crossley reports this season.

CAMELS OFF FOR SUMMER

Esty Agency Irked by CBS Direct Approach to Sponsor

Camel drops its twice weekly obligation on CBS with the June 5 broadcast. Cig packer intends to return to the air shortly after Labor Day, with the program framed around the same band it's now using, Casa Loma.

Complication between Columbia and the agency on the account, William Esty, developed when Hugh Kendall Boice, the network's v.p. in charge of sales, contacted the R. J. Reynolds Co. direct in Winston-Salem, N. C. Without advising the agency of his proposed trip, Boice tried to save the business for the summer by submitting a program composed of CBS talent. Among the items suggested was a studio combo headed by Freddie Rich.

Session of June 5 will end a 26-week run for Camel's current air setup.

Rolfe for White Rock?

B. A. Rolfe is set to audition his band for White Rock this week.

Bottler is figuring on NBC as the release for a warm spell run

2 N. Y. 'News' Radio Scribes Sue Cantor and Mag Over Story

Two N. Y. Daily News radio commentators, Ben Gross Greenberg, have started two rate suits for $50,000 damages each against Eddie Cantor, Radio Guide, Moses L. Annenberg, Moses Koenigsberg and Herbert Krancer, the latter three officers of the radio fan weekly. All were served save the comedian, who is now in Hollywood.

Cantor's published statements allegedly impugning the integrity of the New York radio editors is back of the suit. The interview was published in Radio Guide.

It precipitated sundry squawks from almost every radio editor, all of whom have expressed themselves variously as feeling that Cantor is privileged to his opinions anent the radio editorial fraternity, but when he specifically labels all as being dishonest 'with one exception,' it is too much. Some are frankly unconcerned either for reasons of editorial policy (whereas the News is known to be backing up Gross and Greenberg soundly) or because they feel it's another means of giving Cantor publicity which they are loath now to do.

Reid the Exception?

The 'excepted' radio editor has been identified as meaning Louis Reid of the N. Y. American. Cantor is quoted as having so identified him. In radio circles Reid's editorial attitude hasn't been any too favorable to Cantor.

Suit is brought in Kings County Supreme Court to avoid congestion in N. Y. county and as a means to hasten an early trial.

The Cantor vs. N. Y. radio editors imbroglio is nothing new. Cantor has openly charged that the newspapermen and the radio press agents have been working too much hand-in-hand. Cantor's attitude is that the scope of the radio showmanship as applied to merchandizing is too sweeping to be limited to a strictly Lindy's restaurant perspective and has taken exception to the limited Broadway slant on radio reporting.

Enrico, Jr.

Los Angeles, May 21.

Counting on Enrico Caruso, Jr., to develop into a radio personality, KFWB announced him under a phoney name for his first appearance before the microphone. Station officials were afraid he might develop mike fright.

Son of the famous tenor came through and at the next broadcast was billed under his right name.

HEARST BUYS WHAD TO AID WISN

Milwaukee, May 21.

Purchase of station WHAD, Marquette University, by Hearst's WISN has been announced by Gaston Grignon, manager of the latter station.

Agreement of purchase is now being studied by the Federal authorities, who are also studying an application to transfer the license and equipment of the university station to Hearst. Deal was completed by J. L. Kaufman, business manager of the radio division of Hearst Enterprises, Inc., and Prof. William R. Duffey of Marquette. Purchase price was not revealed.

WISN has been on the air for 12 hours daily for the past three years with the exception of 45 minutes mornings, and an hour in the afternoon and night, when the wavelength went over the WHAD. Both stations are pioneers in Milwaukee. WISN first went on the air in 1922 under the call letters of WIAO, later known as WSOE. In 1928 Hearst bought in and changed the letters to WISN, to designate his Wisconsin News.

WTMJ, operated by the Milwaukee Journal, is the only other local station.

'Use Own Judgment' Rule For Football Broadcasts

Lincoln, May 21.

Big Six schools voted unanimously at their annual spring meeting here Friday (18) to allow the decision for radio broadcasting of athletic events to rest with the individual colleges.

Nebraska's coaching staff has been severely criticized for its stand against the broadcasts, but since football supports all the other athletic programs, it has to pay. Last year, the first year of the ether chokeoff, Nebraska's gate picked up better than 35 per cent, which was a big factor in the Cornhuskers' standing pat. It is indicated that Kansas U. and Oklahoma U. will not go for the airing of games either.

Missouri, cellar winners for two seasons, has everything to gain and nothing to lose. Kansas Aggies and Iowa State also likely to okay radio.

Odd ing about the broadcast situation is that while radio stations thought enough about the games to raise an awful squawk when rights were revoked, none of them has offered a school any money for what seems to be a natural listener program.

Harry Royale, now at WHBC, Canton, presenting his Gertie and Elmer characterizations which he [illegible] in Cleveland in 1928

WGAR, Cleveland, Okays Union Wages but Not Union, Employes Back

Cleveland, May 21.

Studio engineers at WGAR who have been striking for higher wage scale have finally returned to the Cleveland station after a deadlock for five months.

Although no new agreement was signed by John F. Patt, station manager, it is reported that he conceded to union engineers' demands for $45 per week for engineers with one year's experience and graduating up to $55 for workers of three years' experience

Despite the settlement WGAR is remaining open shop with two technical non-union men on payroll, besides reserving the right to treat with non-union engineers separately.

Another union strike is imminent at WJAY, where engineers are threatening to walk out unless station comes to terms on a new wage schedule. WJAY may be taken over shortly by WHK, which plans to take it over as an added outlet.

Grunow's Summer Fade

Chicago, May 21.

Grunow refrigerator show slides off the Columbia web next week after a 13-week gallop. Eugene Ormandy, conductor of the Minneapolis symphony, hotfoots it for some appearances in the East and a trip to Europe.

Show may return for Grunow in the fall. Show has been an apparent click for the ice-box company, which is reported some 10,000 refrigerators behind on current orders.

GENERAL MILLS SPORTS PARADE

With Benny Friedman, Jimmy McLarnin, Ellsworth Vines, Joe McCarthy, Jack Dempsey, Ed Frane, Gene Sarazen, Mack Doner, Ted Husing, Gustav Henschen, Songsmiths, Betty Crocker, and Donald Davis

60 Mins.

COMMERCIAL

WABC, New York

About a month prior to this full-hour assembly of champions of the sports world the same sponsor, General Mills of Minneapolis, bankrolled a deluxe broadcast of stellar names of motion pictures, including George Arliss, Ronald Colman, Fredric March, Constance Bennett, Rupert Hughes, et al. Two programs had the same motivation, although entirely different. Idea is by a marshalling of big names to command a tremendous audience for a one-time splurge, so that audience General Mills gives one message—eat more bread, it is the basis of nutrition, it is not fattening.

Each of the sports stars that came to the mike Saturday (19), at 8 p.m. E.D.S.T., had something to say about bread and the part it plays on the training table of athletes. It was a good idea to associate physical prowess and stamina with bread and to combat the prevalent notion that bread puts on weight. A good idea but rather clumsily carried out. Continuities were not too clever. Subject of bread was dragged in so awkwardly that the effect was to weaken some of the endorsements.

In essence this was a 60-minute roll-call of paid endorsements. Program as a program was badly paced despite the splendid musical support of Gus Henschen and the Songsmiths, the professional entertainers spanning the chasm of time between each athlete.

Benny Friedman (football) and Joe McCarthy (baseball) clinched first place among the sporting world participants in the matter of saying something worth hearing and saying it well. Ellsworth Vines (tennis) copped runner-up honors. However, most of the athletes were unexpectedly literate and intelligible. Jimmy McLarnin (boxing) gave a very decent spiel on his sport but fouled the word 'food', which he continually pronounced a la Milt Gross. Ed Frayne, sports writer, showed the greatest amount of microphone nervousness.

Building a radio program, which fundamentally means an entertainment, with non-entertainers is always risky, and General Mills did not put over a good entertainment. Probably it was a good stunt because of the names and the wide fan following of the muscular gents, although seemingly the program appealed exclusively to men. Not a single woman athlete was included. That seems like a major omission and a lamentable oversight. Women, presumably, have a lot to do with the amount of bread consumed in America. *Land.*

SILKEN STRINGS

Charles Previn Orchestra

30 Mins.

COMMERCIAL

WLS, Chicago

Previn has an excellent radio orchestral idea here; a flock of violins backed with one cornet and one piano. It has a powerful entertainment wallop over the loudspeaker, besides tying in neatly with the hosiery angle of Real Silk. It's truly silken music.

This is the second series for Real Silk. The previous one had the Ted Weems orchestra and guesters. It was only a so-so program because it was similar to so many other programs. But this show is novel and distinct. On theme, style and idea association it clicks for this hosiery account.

Commercial plugs for the most part okay but occasional dramatic sequences are out of line. One drama caught had a school teacher complaining to the principal that the children were poking fun at the holes in her stockings. And the principal said: 'Well, use Real Silk hose'. This is absurd stuff and hardly belongs on a program so generally excellent. Smoother plugs are necessary for such a smooth program. *Gold.*

GEORGE HINKEL

Songs

15 Mins.

COMMERCIAL

WNAC, Boston

Reminiscent of the old vaudeville and minstrel shows, George Hinkel's pleasing bass-baritone voice offers fifteen minutes of not too hard to take relaxation. Billed 'The Street of Dreams,' also his theme song, the program is built from requests of listeners and is pretty evenly balanced between the old timers and the pops of the ballad type.

Having sailed along for a year on a sustaining basis, the station finally got a sponsor for the Street of Dreams, Cuticura Co. now paying the bills. Whether or not Hinkel writes his own dialog, it is deftly cued into the song titles as is the sponsor's sales message. Plugging a shaving cream it can be said that the program is very much similar to the CBS 'Singing Sam' series.

HOLLYWOOD ON THE AIR

With Diana Wynyard, Frank Buck, Gene Austin, Jan Rubini, Candy and Coco

45 Mins.

Sustaining

KFI, Los Angeles

While material was oke on the May 13th issue of this weekly 45-min. program from Hollywood, lack of variety and repetition of RKO picture plugging handicapped. Only four items on a three-quarter of an hour program, heretofore diversified, were obviously too few for a national networker.

Chief offense in repetition and plugging was during the lengthy interview of Diana Wynyard by Jimmy Fiddler. Seemed as if too much effort was taken to drive home the names of the various pictures in which this player appeared. Frank Buck was on for a relating of his jungle experiences, which was absorbing but again marred by the picture selling spiels.

Bright spot on the program was the crooning of Gene Austin who did three numbers, but antics of Candy and Coco, who troupe with him, and a natural visually, were lost. Austin has a good radio voice and his material was also, however, but mugging that goes with it from the two instrumentalists, especially from Candy at the bull fiddle, just could not be put over through this medium.

Jan Rubini's orchestra stuff, and his fiddle numbers was nicely executed but not enough of it on a program so heavy with wordage. *Stan.*

ROGER H.

Talk

10 Mins.

Sustaining

WGY, Schenectady

Director of entertainment for the British Broadcasting Company on this, his first air talk in the United States, guested on the Woman's Radio Review over the NBC red network. Subject was 'My Impressions of America,' and contrary to what might have been expected, he spent little time in discussing radio here. Eckersley did say that U. S. broadcasting was of high calibre in organization technique and entertainment.

He had not been able to accustom himself, he stated, to the 'advertising interpolations—of which there are none in England'—and to continuous broadcasting, with no spaces such as are a regular part of the BBC's schedule. Eckersley touched on the difference in the length of American and English programs, aerial talks in the 'Tight Little Isle' usually running for 20 minutes or more and straight entertainment shots for an hour or longer.

Strange as it may seem, in view of NBC directors' supposed preference for the highbrow and more pedestrian type of programs (from the American viewpoint), Eckersley's talk revealed that he was interested in, and impressed by, the quality of the entertainment and the general elaborateness of New York cabarets. This was the only branch of American show business on which he touched except for the brief remarks about broadcasting.

Eckersley's impressions of the U. S. A. led him to conclude the United States and England are 'pretty much alike.' His address, or chat, was not the easiest in the world to follow, due to the combination of a decidedly English accent, rapidity of speech, and a conversational tone. *Jaco.*

POSEY PLAYLETS

Mason Moltzner, Constance Foltz and Harry Davi

Serial

15 Minutes

COMMERCIAL

KGW, Portland

Notable among the dramatic programs produced over KGW, station of the Morning Oregonian, is 'Posey Playlets,' each complete in itself. Notable, because after playing 35 weeks, the program is still going strong and theres a contract signed up for next year.

Imagine, if you will, a dramatic program starting out under the handicap of such a moniker, 'Posey Playlets.' Then suppose that each story had to be woven about flowers; finally, that such a program must draw visitors and customers to a floral house three miles from the center of Portland. That was the 'Posey Playet' setup at the start, but it has been no stumbling block. Credit for the series goes to Mason Moltzner, former dramatic player, and now radio counsellor of an advertising agency. Moltzner writes, casts, directs and takes a leading part in each play.

Always it is a human interest story, and in one way or another flowers are brought into every drama. During the last eight months the program has been on the air, the sponsor has used no other medium of advertising. In addition to Mr. Moltzner, two other KGW players have long been identified with 'Posey Playlets.' They are Constance Roth Foltz, popular Portland radio player, and Harry Davis, who takes the romantic juvenile lead. Occasionally bit players are added.

MAXINE LASH

Songs, String Ensemble

15 Mins.

COMMERCIAL

WABC, New York

Should the lower registers of the Maxine Lash larynx click on the air one possibility presents itself, and that is an ensuing vogue for baritonic femme warblers. Perhaps radio is primed for a freak voice of the Lash type, and if so the chances of this miss are bright.

But before she can start to garner for herself real ocular attention she'll have to overcome at least two marked handicaps. One is a tendency to over-intensify the emotional content of a song, and the other is a lack of smoothness in rounding around a high note. It is quite likely that the nervousness of a first program (18) accounted for the tightness and strain that made themselves evident in her work, and that subsequent appearances will show a decided easing. The girl's voice has personality and power and these should carry her a long ways.

In instrumental support Miss Lash has a foursome consisting of violin, cello, harp and piano. As in the case of the vocalist, Phil Spitalny is responsible for the arrangements and general comportment of the string ensemble. Taking high spot in this niftily balanced combination is the violinist, Evelyn Kay. In arranging the ensemble's stint, Spitalny allowed for sharp musical contrast, while to the warbler he allocated pop ditties that brought into full play her penchant for the dramatic. These numbers were 'Boulevards of Broken Dreams,' 'The Beat o' My Heart' and 'Temptation,'

Probabilities are that Cheramy, Inc., cosmetic manufacturer, went astray in picking 10:30 P. M. EDST as the starting time for this strictly eastern release. Average housewife has seemingly by this turn of the clock decided to call it a day.

Ernest Chappell doubles from the introducing of the numbers to retailing the plug. Stressed is the firm's April Showers brand of talcum with the odd price of 28c. a box given repeat mention. Made note of also in the copy is the cosmetician's perfume brand.

On her theme number Miss Lash is using 'April Showers.' With the same tune Al Jolson has always identified himself on the air. But since he has temporarily retired from his Kraft-Phenix contract the chances are there won't be any objections. Ditty is a natural for the account, but its previous attachment to the Jolson mike personality won't be of much help to Miss Lash. *Odec.*

A. E. MATTHEWS

With Claude Rai

Sketch

COMMERCIAL

WEAF, New York

A. E. Matthews and Claude Rains are high-ranking members of the legitimate theatre. Both are sterling actors. Yet oddly enough they did not shine out in this appearance over the Rudy Vallee program. It was often difficult to distinguish one voice from the other.

Vehicle used is by John Balderston, author of 'Berkeley Square.' It is an amusing trifle somewhat over-prolonged as rendered by Matthews and Rains. It's what the musical revue calls a blackout and too long in getting to the big punch or surprise twist is always dangerous in that sort of thing.

A man dies, wakes up in the other world. He is assigned an omnipotent genii whose job is to gratify every whim of the ex-mortal. Time transitions take the man through the first weeks, months, and years of completely blissful gratification of all his desires. But after a time he grows bored from lack of something he can't have and from lack of things to want and work for. Rebelling at the kind of treatment accorded him, the former son of earth at last discovers that contrary to his assumption he's not in heaven, but in hell.

That's the twist.

MURIEL POLLOCK, VEE LAWNHURST

Piano Duo

Sustaining

15 Mins.

WGY, Schenectady

A breakfast-hour program added to the NBC red network chart with the switch from standard to daylight saving time. Girls reel off a series of pop numbers between 7:45 and 8 a. m. During the first week of the more-sunlight schedule, duo worked with Bill Whitley, a baritone, who landed a sustaining contract after appearing on the new talent 'Air Breaks' shot, but recently they have been playing alone.

Their programs furnish a pleasing musical background, against which listeners may breakfast, scan the headlines in the morning papers and go through the usual maneuvers preparatory to leaving the house for the daily grind. Miss Pollock and Miss Lawnhurst play current numbers briskly, although neither their arrangements nor their interpretations impress as unusual. As is customary with femme air duos offerings pops, they stress fingering in the treble. Broadcasts packed a little more punch when Whitley warbled thereon. *Jaco.*

YORK AND KING

Comedy

COMMERCIAL

WEAF, New York

Chic York and Rose King have been standard headliners in the varieties for 20 years or more. In the last few semesters of big time vaudeville's glory the tintype' late Victorian hokum which they developed and popularized constituted one of the most hilarious comedy acts in show biz.

This preface is for the benefit of those within radio who do not know the antecedents of the pair. For the sad fact is they were not recognizable on the Rudy Vallee Fleischmann hour as fun-makers.

York and King's effectiveness is, in large measure, due on the visible stage to the amusing costumes they wear, the facial mugging and sight business they use. All this was missing on the air and in consequence many cams over the kilocycles was disintegrated dialog that failed to make clear what they were supposed to be and what they were doing. A preliminary introduction only partially succeeded in suggesting the scene.

Pair were not well-advised in the matter of proper material for the air. Chic York's expletives addressed to Miss King became the outstanding fact over the air. In vaudeville these remarks, 'you old warhorse,' etc., are simply incidental. And should never be more than incidental.

Radio listeners, it's a fair guess, are totally unprepared for a man and woman crossfire act in which the essence of humor is name-calling. Pair's diction, of course, is good. *Land.*

THE VAGABONDS

Songs

Sustaining

15 Mins.

WGY, Schenectady

This trio rolled into WGY from WSM, Nashville, and despite the billing, it is not likely that they will hit the road for another station in the near future. The young harmonists offer a type of program that should make them welcome guests via loudspeaker to the urban and rural audience which WGY reached in upper New York State and New England.

Vagabonds are Herald Goodman, second tenor and announcer; Dean Upson, baritone and pianist, and Curt Poulton, baritone and guitarist. Turn regularly employs four singers but one, Wilbur, who apparently takes the 'Vagabond' billing seriously, has not yet come off the road from Nashville.

Boys do close harmony, specializing on American folk songs, old-time ballads, Negro spirituals and hymns. It is said that they include current pop numbers in their repertoire, but on the broadcasts caught the Vagabonds stuck pretty close to the four types mentioned in the preceding sentence. In fact, trio's melodic theme mentions 'old tunes.' Some of the numbers are their own compositions.

Voices blend smoothly and clever arrangements enhance the harmonic effect. It is obvious that they have been singing as a unit for some time and it is equally obvious that they are at home in the interpretation of native vocal Americana. Much of the trio's singing is to guitar accompaniment. Goodman, whose speaking voice is so similar to that of Bradley Kincaid, another WGY warbler from the South, that certain listeners may confuse the two, tenors hymns in a light but pleasing voice. He has an easy, natural manner before the mike. *Jaco.*

CUSHMAN REVUE

With Ray Perkins, Ben Selvin, Radie Harris, Estelle Taylor

Chatter, Songs, Band

30 Mins.

COMMERCIAL

WOR, Newark

Until last Wednesday night (16) the Cushman bakery chain of Greater New York limited its air representation to a weekly quarter hour on WOR with Ray Perkins the sole source of entertainment. Stretching out the time obligation to 30 minutes brought with it a dance combo headed by Ben Selvin and Radie Harris to do her routine of film gossip dishing and screen celeb interviewing. Initial half hour frame unlimbered a lively and diverting potpourri.

Ray Perkins' running fire of nifties, in which he kidded himself as well as the others on the program, containing the stuff that makes for choice loudspeaker humor. For simplepiece the Selvin unit did a swell job at zipping things up for Tin Pan Alley's latest compositions, while Radie Harris gave an up-to-the-minuteness to her chatter items and a keen touch of human interest to her interview with Estelle Taylor. Exchange of questions and answers brought forth the info that the guestess had quit her screen career to become a warbler and that she currently was doing a turn in a Broadway niterie, the Simplon Club. She said she was trying to create a new style in singing, that is, toward endowing pop music with a classic interpretation.

Sales copy was confined to calling attention to the baked goods specials offered by the Cushman stores for each day of the current week. *Odec.*

'COBWEBS and NUTS'

Mel Blanc

One Hour

COMMERCIAL

KEX Portland

For one hour each day, listeners of KEX, 5,000-watt station of the Oregonian, chuckle and grin at the radio antics of one man—and what a man it takes to hold their interest for a full hour six days a week!

That's the achievement of Mel Blanc, staff funnyman, with his daily 'Cobwebs and Nuts' broadcast. And he's been at it every week day since June, 1933. Starting then as a sustaining program, 'Cobwebs and Nuts' now has commercial sponsors who confess, despite the fact that Blanc mostly kids them along in his announcements, that the program has brought them measurable increases in business.

Mel Blanc declares that the basis for his program is to figure out any kind of a situation, and then do just the opposite—in other words fool the public. He uses only phonograph records for music, but imitates as many as 20 different characters on one program, assisted now and then by his wife, Estelle Blanc, who takes the part of Mrs. G. G. G. G. McFlopgoople, IV, in burlesque dramatic skits.

A hallmark of 'Cobwebs and Nuts' is time signals. They range from a clatter of bells, chains, pans, horns and tubs, to a 5-year-old girl in the audience calling 'Mama.' Blanc explains that once during his first program he was out in the studio hallway taking a smoke during a record and stayed too long. Rushing back into the studio he tripped over a chair and knocked the microphone off the table along with a cowbell he was using on a commercial announcement. He nonchalantly picked up himself and the microphone and announced 'Time signal'—eleven fifteen and three-quarters. The Station: KEX in Portland.' Listeners, believing it to be a gag, were delighted, so he added it to his bag of tricks.

Noteworthy are the crowds that appear faithfully each day at the studio to watch and hear him. Never a broadcast without an audience.

Example of introduction (different each day): 'You will now listen to 'Cobwebs and Nuts'... Introducing Uncle Cobweb, also known as Chief Shallowbrain, the big man with the Little Learning.'

KOIN SYMPHONY ORCHESTRA

Joseph Sampietro, Director

Classical Music

Sustaining

KOIN, Portland,

Fifty musicians from the Portland Symphony orchestra were directed by Joseph Sampietro, KOIN musical director and ex-theatre maestro, in a concert over the entire CBS network Sunday, May 6, with three more to follow.

Sampietro chose a repertoire of classical selections with an eye for popular favor. Such favorites as Schubert's 'Rosamunde' Overture, 'Valse Triste' by Sibelius, 'Danse Macabre' by Saint-Saens, Schubert's 'Symphony in B Minor' and Tschaikowsky's 'Overture of 1812' formed the heavy portion of the program, while the lighter vein was delineated by such numbers as 'The Last Spring' by Grieg, 'La Feria' Suite Espagnole by Lacombe, 'Artist's Life' by Strauss and the 'Dance des Bouffons' by Rimsky-Korsakoff.

Displaying good judgment at all times, Sampietro's reading of the professional classics brought heavy response from the capacity audience at the Paramount theatre, where the broadcast originated.

Particular mention should be made of Art Kirkman's commentating. His diction was particularly clear and his knowledge of his subject gave a greater understanding of the continuity. Nothing bombastic or too heavily pedantic entered into his announcing.

CRAZY RANGE RAMBLERS

Songs, Patter

15 Mins.

COMMERCIAL

WMCA, New York

When not subsidizing hillbilly quartets, Crazy Water Crystals runs to literary programs wherei the poetic excerpts get cloyingly sentimental over the little shack on the hill once called home, the lonely fireside and the old oaken bucket. A major spender in both network and spot broadcasting, the purgative vendor has in its blanketing of the eastern, southern and midwest areas confined itself to these two types of loudspeaker diversion.

On WMCA nightly it's a hillbilly foursome which provides both the vocal and instrumental effects. Boys occasionally take time out from their harmony mixing on the backwoods and open country theme to dish a bit of patter. Apparently the talk has continuity and plot, but it takes more than one program for a listener to get any inkling of what it's all about. *Odec.*

Bright Young Man Hard to Find

Lord and Thomas Asks Survey Outfit to Find Radio Executive

Lord & Thomas has asked Tradeways, Inc., which efficiency organization has been investigating NBC the past eight months, to help the agency pick an exec to head its radio department. Don Francisco, executive v.-p. for L. & T., in New York from the Coast looking the field over for a man to fill the job.

Francisco last week interviewed a couple of men now with NBC, another holding a post in the Columbia commercial program department and several radio execs with various other ad agencies. Lord & Thomas in making the request of Tradeways figured that during its contacts around the industry while working for NBC it might have run across somebody who could fill the L. & T. requirements.

John Royal Releases Janssen from Contract

Werner Janssen, ex Tin Pan Alleyite, who recently was announced as among those slated to conduct the New York Philharmonic Symphony Orchestra next season, won't have to go back to WTAM, Cleveland, to fill out an old contract. Though it had years to go, John Royal last week handed the document back to Janssen.

In May, 1929, while Royal was directing the Cleveland outlet, Janssen put his signature to a contract calling for a three-year stay as conductor and arranger with WTAM. After eight months on the job Janssen became eligible to a Rome Prix scholarship, and Royal agreed to suspend the contract while Janssen was abroad studying.

CBS Home Office P. A.'s Realigned for Heat

Columbia's press staff has been shuffled around to conform with the summer letdown in commercial business. Several of those who have specialized in sponor or agency contact will during the warm spell work on special assignments.

Among these is Ruth Betz, who has been taken off commercial program publicizing to assist Bob Taplinger in feeding the radio columnists. Vacancy created by the resignation of William Fineschreiber is being taken care of by moving Bob Wilkinson from the night trick to the day side. This leaves Sam Slate as the lone night-time info go-between.

Spielers' Rivalry

Washington, May 21.

Putting Arthur Reilly, air spieler for Herald, on WMAL Breakfast Club, is innovation in local broadcasting. Reilly has quite a rep as whispering slumber time orator, but putting him on in a.m. when stations usually look for pep and vigor artists has opposition puzzled.

Move was made to combat Arthur Godfrey, local Columbia sunrise gagman. NBC figures best way to lick Godfrey is with totally different type of show, using poetry, sob stuff, etc.

WFBM TESTS FOR SITE

Indianapolis, May 21.

M. R. Williams, chief engineer for WFBM, is conducting a series of tests with 50-watt transmitter and receiver trying to find best location for new transmitting unit, permission having been granted for experiment by Federal Radio commish.

Plans are also under way to construct elaborate new studios which will be ready for occupancy next fall.

Tim Frawley Bankrupt

Timothy Daniel Frawley, who has been frequently cast in NBC dramatic programs, last week took the bankruptcy veil through a petition filed with the New York Federal Court.

Frawley's schedule listed his liabilities as $3,180 and assets none.

Fill to Suit

Boston, May 21.

Pet show held recently revealed two dogs and one goat named Stoopnagle and two cats named Beetle and Bottle, after Phil Baker's radio characters.

A rat was named after another radio headliner.

Chi NBC Program Dept. Adds Traffic Job and Weber Shifts to N. Y.

Chicago, May 21.

Local NBC is juggling its office space around to fit in with its new arrangements of sales, traffic and program staffs. With NBC moving Freddy Weber, station relations man, to New York offices, it has resulted in a switch of the Chicago traffic department from Weber to the program department under Sidney Strotz.

It brings the Strotz supervisory jobs to another new high. Actually the traffic department will continue under the eye of Ed Stockmar, who has been handling the job for some time.

Cisler's Baseball Test

Birmingham, May 21.

War over broadcasting of home baseball games is to be continued in court, with Steve Cisler, manager of WSGN seeking to have a temporary injunction granted by the baseball association against the station dissolved. Cisler attempted to broadcast games by climbing a tree outside the ball park on land leased by the station.

Cisler, who is a member of the legislative committee of the National Association of Broadcasters, said he wanted to have the case thoroughly tested in court as the ruling would affect stations throughout the United States, and especially in the South, where the Southern League has a rule against broadcasting home games.

Here and There

Martin J. Wallace has been appointed engineer in charge of WGY's Schenectady transmitter. He's from G. E. and RCA.

Warren Munson, former announcer at WGY, Schenectady, and later at WTAM, Cleveland, is now at WDRC, Hartford.

Frank L. Bishop, formerly with KVOR, Colorado Springs, Col., is to join the commercial staff of WSGN, Birmingham.

Vern Ripley from WADC and WJW, Akron, has been added to the announcing staff of WSGN, Birmingham. He will double in songs.

L. E. Cheek, member of WFAA staff at the transmitter, twenty miles from Dallas, bitten by a pet dog. Dog has been pronounced mad and the bite-ee must submit to three weeks of serum taking as a precaution against rabies.

KSO, Des Moines, has an 'Inquiring Microphone' reporter spotted in front of Register Tribune building every day from 12:15 to 12:25. Dale Morgan handles the spot for sponsorship of the Deep Rock Oil Company.

Gesture to Local Rotary

Charlotte, N. C.

WBT will supply the Charlotte Rotary club with a program originating at Detroit on June 12. At that time the annual convention of Rotary International will be in session at Detroit.

Manager W. A. Schudt, Jr., of WBT, also a Rotarian, will install loud speakers at the Rotary meeting and plug in an address at noon piped to Charlotte by Columbia.

This takes the place of the usual local program before the group.

WSB Says It Will Not Join WLW Battle

Atlanta, May 21.

WSB denies that it is interested in or will be a party to any union of stations in the south designed to fight WLW, Cincinnati.

WSB had been mentioned by VARIETY as joining with WHAS, Louisville; WSM, Nashville, and WCKY, Covington-Cincinnati, to meet the threat of WLW's new 500,000-watts.

Radio Stations Have Problems in Holland; Merchants Rap AVRO

The Hague, May 9.

Radio stations have their problems in Holland, too. Station AVRO is being denounced by the Dutch Shopkeepers' Association for arranging a tie-up with a big department store downtown. A parade of mannequins tied-in with AVRO's dressmaking lessons broadcast twice a week.

Besides resenting AVRO's encouragement of home dressmaking which hurts readymade sales, the shopkeepers dislike AVRO diverting the purchases of fabrics to the big department store.

22 NBC OFFICIALS MEET AT CAPITAL

Washington, May 21.

Monthly confab of eastern NBC station managers held here last Wednesday (16) and drew 22 officials from New York, Boston, Pittsburgh, Cleveland and Schenectady. Phil Loucks, NAB head, in on confabs, which centered around station policies and code operations.

Next meet slated for June 18 in New York, extending through Advertising Federation convention June 19 and 20.

Jack Little's Walkout Puts CBS Artists Bureau in Awkward Spot

Little Jack Little, who has been on the buildup from Columbia past two years, has switched allegi the Music Corporation of America, accepted through the latter organization a contract placing him in the Ambassador hotel, Atlantic City, starting June 27. Little's new alliance has made it embarrassing for the Columbia Artists Bureau, since that office responsible for Little's radio booking as well as the spotting of the Isham Jones unit into the Ritz, which has always been known as stiff opposition to the Ambassador.

Tieup that Little has made with MCA also placed the CBS Artists Bureau in the position of having to split commissions with MCA on any of the the raft of one-nighters that Columbia has booked for the warbler-bandman. CBS switched its allegiance to the Ritz this summer following a break in friendly relations between the Ambassador management and Ralph Wonders, manager of the CBS Artists Bureau. During the previous two summers Jones held the Ambassador spot as a Columbia booking.

To a Dead Mike

Atlanta, May 21.

Great presence of mind shown other eve by Roy McMillan, WSB announcer. The transmitter went dead and McMillan was so advised by the engineer. Rushing to the mike he informed the world:

'Circumstances beyond our control prevent continuance of this feature from WSB.'

Can Replay Disrupted Programs Without Cost Says Code Authority

Washington, May 21.

Commercial programs disrupted by baseball broadcasts, or other programs of indefinite length, may be put on during first available period at no extra charge, broadcast code authority announced last week.

Bulletin sent to all stations says that Deputy Administrator Farnsworth and legal officials of NRA have approved such interpretation of section 1, Article VII, which prohibits modification of rate cards. Codists also noted that this provision means that charges, discounts, rebates, refunds and commissions, not specifically covered by rate cards, must be filed with the C. A. immediately upon execution of a contract.

Harry Heilmann, for years outfielder on the Detroit American League club and a several-times winner of the league batting crown, is broadcasting baseball games over WXYZ, Detroit.

Parent-Teachers Rap Liquor Advertising; Also Hit Film Biz

Des Moines, Ia., May 21.

Practice of advertising liquors over the ether received a rap because it reaches 'children at their tenderest ages,' in a resolution adopted by national Congress of Parents and Teachers here. While the radio advertising took the heaviest belt liquor advertising of all kinds came in for scathing denunciation.

A film resolution pledged the organization to combat practices of blind buying and block booking by motion picture companies.

Separate Nites for World's Fair Programs

Chicago, May 21.

Original intention of State Street's 'Keep Chicago Ahead' committee for a two-hour long broadcast on both networks for a World's Fair plug has been abandoned. Instead the broadcasts on each network wil be a week apart. First 60-minute show will run on CBS on this coming Friday (25), the second will be on NBC the week following on June 1. Both programs will ride from 10:30-11:30 p.m. Eastern time.

Figured that blowing the entire two hours on one evening was wasting time and good coin. Show is being prepared and placed through the Hays McFarland agency here. Shows will include both commercial and sustaining talent, with most of the sponsors with shows at the Fair contributing talent to the radio show. Also those shows which will have to be moved will get special plugging through use of the talent.

Originally planned to use CBS on Friday night and NBC on the next Saturday night to catch two different types of audience, but NBC couldn't deliver the Saturday session due to the fact that Dr. Miles' Laboratory no like giving up his session on the ether.

TOM CONVEY DIES

Pioneer Radio Showman Passes In St. Louis at 48

St. Louis, May 21.

Thomas Patrick Convey, president of station KWK, and one of the pioneering showmen of broadcasting, died, May 18, of complications following an operation. He was 48 years old.

Build-up of KWK resolved itself into a one-man affair ever since he took the wavelength, nine years ago. For years Convey did the major part of the station's announcing under the tag of 'Tom Patrick.'

Convey was a Chicagoan, and one of the organizers of the National Association of Broadcasters.

New Business

WASHINGTON

Pennzoil Co., five-minute programs, records and announcements, twice weekly for 32 times, Ruthrauff & Ryan. WJSV.

Pontiac Motors, nightly announcements for five weeks, Campbell Ewald. WJSV.

Loew's Theatres, daily A. M. time signals 13 weeks. WJSV.

Long Beach Corp., 15-minutes transcription Friday nights for 13 weeks. WRC.

Wash. Chevrolet Dealers' Ass'n, nightly temperature reports for four weeks. WMAL.

Woodland Beach, 100 announcements. WRC.

Wilson S.S. Line, 100 announcements on WMAL; 29 on WRC; 29 on WJSV.

Martin Gillette & Co., 26 daytime announcements, Gibson & Corner. WJSV.

National Capital Ice Inst., program 5:45 to 6 P. M. Tuesdays for 13 weeks, Henry Kaufman. WJSV.

True Confessions, two evening announcements, Critchfield - Graves. WJSV.

U. S. Gutta Percha Paint, 30 nightly announcements, J. Walter Thompson. WJSV.

Buick Motors, six announcements daily for five days, Campbell-Ewald. WJSV.

George's Radio Co., sponsoring boxing matches every Monday night, C. D. Ferguson. WJSV.

Lansburgh Dept. Store, time signals A. M. daily for 13 weeks. WJSV.

Cherner Motor Co., programs 8 to 8:30 P. M. Thursdays for 13 weeks. WJSV.

United Food Stores, programs 9:45 A. M. Fridays for 13 weeks, Paris & Peart. WJSV.

Manhattan Laundry, three announcements per week for 40 weeks. WJSV.

BOSTON

Cliquot Club Co., 48 announcements in Evening Tatler, started May 10, through N. W. Ayer & Son, New York. WEEI.

Gilchrist Co., one 15-minute program, started May 18, through Salinger & Publicover, Boston. WEEI.

Paramount Baking Co., 26 thirty-minute programs, started May 20, through David Malkiel. WAAB.

Community Dentists, Inc., 13 five-minute programs, started May 17, through Salinger & Publicover, Boston. WNAC.

W. L. Thompson Co., 612 announcements daily, through Doremus Advertising Agency, Boston, started May 17. WNAC.

Metropolitan Boston Co-operative Advertising Group (New England Gas Association), 196 announcements, started May 13, through Richardson Alley & Richards, Boston. WNAC.

Coward Shoe Co., 312 announcements, started May 14, through Fletcher & Ellis. WNAC.

Big Bear Market, 168 announcements, started May 15, through Greenleaf Agency, Boston. WAAB.

PHILADELPHIA

Noxzema, three five-minute transcriptions, for thirteen programs, Ruthrauff & Ryan. WCAU.

Alka Seltzer, three five-minute transcriptions, Sunday, Tuesday and Thursday for 11 weeks, Wade Agency. WCAU.

Silver King Golf Balls (through Wanamaker Store), fifteen-minute golf talks by Leo Diegel and Bill Brandt, Friday at 8 P. M., for six weeks, N. W. Ayer & Son. WCAU.

Laundry Gems, fifteen minutes, Tuesday at 11:30 A. M., for 13 weeks, with Anthony Candelori's orchestra, Parris & Peart. WCAU.

ATLANTA

B. F. Goodrich, three times a week, starring Max Baer, NBC, on WSB.

Johns-Manville, half-hour Saturdays, NBC, over WSB.

White Lily Flour, 25-word spots over WSB.

General Mills (Wheaties) sponsorship of baseball broadcasts for season over WSB.

Coca-Cola Bottling Company. Sponsorship of baseball broadcasts for season over WGST.

Tums, fourteen one-minute transcriptions over WSB.

BC Remedy Company, 364 50-word announcements over WSB.

Kerr Glass Company, 26 one-minute announcements over WSB.

Dodge Motors, six 100-word announcements over WSB.

Columbia Pictures, twelve 50-word announcements over WSB.

Black Flag Company, 55 one-minute transcriptions over WSB.

Crazy Water Crystals, thirty-minute locally produced talent show each morning except Sunday, over WSB.

Fletcher's Castoria, half-hour locally produced talent show each Thursday evening over WSB.

WINSTON-SALEM, N. C.

W. T. Eagle Jewelry Co., spot announcements daily for one month. Placed locally. WSJS.

Darling Shop, spot announcement daily for one month. Placed locally. WSJS.

Anchor Store, 15-minute program three mornings each week, broadcast from various departments in

(Continued on page 38)

RADIO SHOWMANSHIP

(Merchandizing and Program Tieups)

OUTSTANDING STUNTS:
KIDS' DEALER CHECK-UP
WIND, , Ind.

Ki istribution

Herbert Sherman, sales manager of WIND, Gary, has arranged a tie-up between Bi Whiz candy bar and the Chicago White Sox ball team. WIND regularly carries the White Sox play-by-play games.

New program is called 'Dugout Interviews' and is a running series of ball player interviews by Johnny O'Har , sports announcer. Candy offers five autographed balls daily for five best letters accompanied by one wrapper, if available.

That 'if available' is the gag by which the candy is securing new dealers. Kids writing for the autographed balls tell the sponsor that such and such a dealer doesn't carry the candy, so couldn't buy the candy. With the letter in his mitt the manufacturer has a sure selling point for the dealer.

ink White an Is Nuts

New York.

Flattery is the essence of most of the kid programs. Story invariably reveals some 12-year old hero as not only quite a young man but treated as an equal by adults who are constantly impressed by the iad's astonishing brilliance.

Bobby Benson is that kind of a kid. Say 'boo' and he'll pull a gun on you! He paces the floor like a tiger and does his worrying in the major keys. Men three times his age are uncomfortable in the presence of Bobby Benson's rugged virility, his desire to be up and at 'em. Bobby tries, apropos a kidnapper (full-grown) 'let me get my hands on him.' Something pretty awful is likely to occur when this Benson kid once has the jungle-lust within him aroused by some low-down coyote.

Force, the cereal, is behind Bobby. Behind him and all the cowboys and Chinese cooks and lovable westerners, including the heap big Indian, who grunts in broken English, 'I think white man is nuts.'

To fortify the popularity of Terrible Bobby, the boy shoot-em-up, Force offers roller skates as prizes. Sensational roller skates. The bolts never rust, the toes never bend, and they are equipped, the announcer affirms, with 'floating power just like the new automobiles.'

'Sports Page of Air'

Oklahoma City.

A 'sports page of the air' that in every detail lives up to its name has been inaugrated over KOMA, for the Goodrich Tire company. Broadcasts are daily at 6:15 p. m.

Although major attention is focused on baseball, the program includes other sports of general interest, including golf, tennis and swimming tournaments, and results of racing, polo, wrestling, boxing, summer boating and other indoor sports are included.

Interviews with personages in the sports limelight are prominently included. Maxie Rosenbloom, LeRoy McGuirk, and Jimmie Humphreys, secretary of the Oklahoma City Indian baseball club have been heard.

Relays Kid Club

Montgomery, Ala.

Lloyd Towns, Paramount theatre manager, hooks up with station WSAF every Saturday morning, when the kids of this town pack the theatre to watch the 'Mickey Mouse' shows. Towns acts as master of ceremonies and has a lot of fun with the kids, and in greeting the kids from the stage the entire entertainment is broadcast. Program is sponsored by Southern Dairies.

Kids in the audience make enough noise from the theatre, so the noise and their fun goes over the radio hookup.

Gordon Persons, Howard Pill and John Alien Woiff, all members of the radio station, take part in the hookup.

300,000 Flour Bags

Chicago.

Replies to Pillsbury's merchandising campaign have reached a 300,000 total on its 'Today's Children' show on NBC.

Have offered a booklet about the cast and the star, Irma Phillips, to all listeners sending in the Pillsbury imprint from the bag of flour.

Whooping Up Home Town

Seattle.

With summer and the tourist season coming—a big season for Seattle—the Chamber of Commerce and station KJR got together last week in an attempt to raise a fervor of hospitality in the local citizens.

Seventeen people picked at random from as many representative trades about town were put before the mike in a hour's program to say nice things about the city from their own viewpoint. The representative 17 were: A barber, newsboy, butcher, baker, waitress, telegram messenger, traffic cop, hotel hostess, street car operator, bakery girl, mail carrier, railroad station master, elevator operator, boy and girl scout, bootblack, and bus driver.

Program was plugged previous to broadcast to insure listeners. Taiks were rehearsed.

WOR's Listings

New York.

WOR, Newark, now sends out its week's program listings in printed format similar to that of CBS and NBC. Each day's schedule has its own sheet, with the whole thing pinned together at the top.

Noted on the top page are the program highlights of the week.

Junior Chorus on Stage

Baltimore.

WCBM's 'Junior Radio Chorus,' a massed group of 200 pipes, consisting coterie of both sexes under 17, broadcasts its once-weekly quarter-hour warbling setto from the stage of Keith's, loop first-run picture house.

'Chorus,' which was mustered via contest conducted in co-op with newspaper, gets a half-stick plug from sheet, inserted in local news section each Sunday morn, day of broadcast. Visual airing is spliced into flick program, with Keith's regular admish nick holding.

The station, after the singers' successful starter, is planning to branch out and by sun-tan season expand the show to 60 minutes, producing standard operettas, in costume and with full orchestral support.

Lone Judge

Chicago.

Fitch hair tonic contest conducted by Wendall Hall announces that Hall is 'the sole judge.'

This seems like dubious judgment. It may build Hall up in one way but it makes him responsible for rejections of jingles submitted by hopefuls. Would seem that avoidance of the stress would be less invidious and shrewder on the showmanship angle.

Generally known that contests often make bad friends.

Ford Summarizes

New York.

CBS reprinted for distribution a four-page section in the Ford Dealers News (April 15) devoted to plugging the auto brand's Ford Waring program. Article retails how the commercial estimates it is reaching 96% of all listeners by using every station in the CBS link (88), discusses the popularity of the Waring combination among loudspeaker fans and cites as a matter of special interest the fact that the broadcast originates from Columbia's Radio Playhoused in the Times Square district.

Pictures of Fred Waring in his earlier days and the warbling specialists in his aggregation were included in the reprint.

'Call to Java' Muffs

New York.

American Telephone and Telegraph's attempt to circle the globe with radio telephony last Saturday night (12) fizzled badly because of atmospheric conditions encountered in the Orient. Tuned in on the stunt was a CBS hookup.

Assigned to carry on the conversation from this end was Paul Douglas, the CBS announcer on the program. Idea was to first bring in Java, have that point send the message on to Paris, and then have Paris relay it to the United States. Java failed to respond to the short wave telephony signal, and, as a last resort, Douglas put in a call for Honolulu. By the time communications were established with this point and a clear signal brought in the quarter hour allotted the program was up.

After the CBS broadcast, the telephone company reported that only 10 minutes before the Columbia announcer started his 'call to Java' the Dutch settlement had been brought in by A T & T engineers.

isplay Space

Charlotte, N. C.

As a special courtesy to advertisers, WBT has set aside a section of its reception room as a display space for the use of those using the station's time. A showcase will be available for small items.

As an additional favor to advertisers, the studio receptionist will distribute free samples to those visiting the studios.

First client to make use of this new privilege was a local bottling plant. The concern put a large ice box filled with pop in the reception room and it was passed out to visitors while it lasted.

WEEI's Singing Bee

Boston.

Studio visitors on Wednesday and Friday nights will be invited to waft their voices over WEEI's waves in a program designed to take care of six vocalists whose summer earnings would otherwise be cut by cancellations of commercial accounts. Program is sort of a community sing, with Bobby Banks, former vaudevillian, as leader and m.c.

Six professional singers will be planted among audience to set the pace. Old songs of the 'Put On Your Old Grey Bonnet' era will be the rule.

Inviting a Riot

Washington.

Arthur Godfrey, local Columbia announcer, casually invited anybody who wished to drop up to WJSV studios next time he m.c.'d a record program. Deluge of fans totaled 600. They stood on pianos, overran control room and swiped a dynamic mike.

Station now bars studio audiences.

Film Sound Trade

Buffalo.

WKBW made a promotional tie-up with the Lafayette theatre whereby the film sound track of the Chesterfield picture, 'Rainbow Over Broadway,' was broadcast for 70 minutes. Broadcast wires tapped into the theatre's sound equipment. Occasional short lapses in dialog during the picture were filled in by station announcer describing the action.

Preceding the stunt to create interest half-page newspaper advertisements were published. Theatre ran advance trailers calling the public's attention to the enterprise while the station donated a series of spot announcements.

WKBW and theatre intend to repeat same stunt in future, but probably using short subjects and musical novelties more adaptable to pick-up than full length features.

KNX, Los Angeles, some weeks ago broadcast a motion picture sound track.

Rockwell-O'Keefe Promotion

New York.

Rockwell-O'Keefe's latest promotional brochure on behalf of the flim's talent specifically is to announce the availability of B. A. Rolfe.

Title of the brochure is 'A Radio Program with the Guesswork Removed for the Advertiser Who Wishes a Known Audience at a Known Cost.' Agency proposes the transference to an alert sponsor of the established following and popularity of Rolfe. It's a smart sales stunt applied to talent.

Radio Store Show

Charlotte, N. C.

Southern public utilities company moved its 'Rosewood and Ivory' program, running over WBT, to its sales and display rooms last week and for two nights offered a show on an improvised stage there, broadcasting it with WBT's remote control facilities.

The occasion was a celebration of the 20th birthday of the electric refrigerator that the concern sells. Attendance at the showroom averaged 1,000 for each of two nights. Clair Shadwell announced the party program. Artists appeared on the stage from the door of a giant 18-foot refrigerator that had been erected to scale. Featured were Margaret Chesick, lyric soprano; Peter Marvin, xyiophonist; George Fraser, pianist, and Irving (Gatemouth) Setzer, minstrel.

Outdoor Kid Program

Elmira, N. Y.

Six hundred children took part in a broadcast by WESG that was sponsored by the Cobakco Baking Company. Finding room for such a large number was no problem for the broadcast originated in a park. It was given Sunday afternoon, April 29. George F. Givens led community singing and six trained children's groups gave a musical program. A 50-piece band played.

Special attention was accorded the program by listeners because it was heraided widely as the opening feature of the observance of Youth Week. And a baking outfit put up the dough.

Home Economics Course

Philadelphia.

Philly's WCAU is taking a leaf from the correspondence schools and giving Home Economics course all their own.

Station's special auditorium is devoted each day to the Woman's Club of the Air, with live shows on cooking and domestic practices to a visual audience broadcast simultaneousiy. Women enrolled in the school are required minimum attendance and a prescribed amount of homework. End of the season brings a regulation exam, with sheepskins to be awarded to the sixty honor 'students.'

General Foods' Big Stunt

Chicago.

General Foods has tied in its Admiral Byrd show (CBS) on the official opening of the Chicago World's Fair this Saturday night (26). Program will originate that evening from Chicago and include acts culled from the Belgian and Swiss Villages at the exposition, a chorus of 1,000 voices, and speeches by General Rufus Dawes and Governor Horner of Illinois.

Arrangements have also been made to leave it to the broadcast to set off the night's pyrotechnic display. Rigged up to the fireworks tinder will be a short wave receiving mechanism. On the receipt of a signal from Byrd, sequestered in the Antartic wastes, this mechanism will send off the sparks necessary to ignite the fireworks.

ids Sans Rehearsals

Winston-Salem, N. C.

Kiddies Party, a half-hour spontaneous radio program for small children over WSJS and sponsored by the Southern Dairies and Quality Bakery, is entering its third year and is one of the most popular programs the local station has.

Sixty small children receive invitations to attend the party and each one is expected to sing or recite. None receive bids in time to rehearse for the program and no one gets an audition. The sponsors give two presents and all the kids get ice cream and cake.

KWCR's Cooking School

Cedar Rapids, Ia.

Radio Station KWCR put over a new stunt in a cooking school of the air for four days with General Foods Corp. cooperating, the first on the air over the local station. Merchants were rung in on the school through a demonstration and exhibition of home appliances in various sections of the broadcasting studios.

Open to all who cared to attend, yet setup so arranged that housewives unable to attend all sessions were able to tune in and get all without making a trip to the studio. Drew many visitors to the studio for a glimpse of the appliance lines and general setup of the broadcasting setup. Added a more personal touch for many able only to get a looksee and then compelled to get in on the school via the air route.

Mrs. Cora E. Kreasam, General Foods home economic expert at the mike and as demonstrator.

Cutex Talent i Stores

New York.

Cutex has arranged to have Phil Harris and Leah Ray while on their current picture house tour make personal appearances in department stores handling the product. All the pair will be expected to do is greet the femme patrons and sign nature autographs.

First tie-up of this sort framed by the cosmetic maker for the pair is the Hudson store in Detroit. Harris plays the Fox in this town next week (25).

EDDIE PEABODY
FAREWELL WEEK
FINISHING
5 Consecutive Months
Hollywood Restaurant
New York City
Thanks to
RUDY VALLEE—JOE MOSS

Guest Star on the Fleischmann Hour, Thursday, May 24, at 8 P. M. E.D.S.T.

EVERY SATURDAY
WEAF-WFI-WGY, 7:30-8:00 P. M.
PURE OIL PEP SHOW

THE GREEK AMBASSADOR OF GOOD WILL
GEORGE GIVOT
Loew's Deluxe Theatres
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

GRACIE BARRIE
"The Sweetheart of the Blues"
NOW PLAYING
RKO THEATRES
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

LEO REISMAN
AMERICA'S MOST EXPENSIVE RECORDING DANCE ORCHESTRA
on
BRUNSWICK RECORDS

Jack and Loretta Clemens
WJZ
10:45-11 A.M.
Mon., Wed., Fri.
WILBERT'S FLOOR WAX
Direction
NBC Artists Bureau
and
Ben Bocke Productions

FRANK PARKER
Featured Soloist
A. & P. GYPSIES
GENERAL TIRES
First Tenor with
THE REVELLERS

fred allen's
HOUR OF SMILES
With
PORTLAND HOFFA
JACK SMART
IRWIN DELMORE
LIONEL STANDER
MINERVA PIOUS
EILEEN DOUGLAS
LENNIE HAYTON'S IFANA TROUBADOURS
Material by Fred Allen and Harry Tugend
Management Walter Batchelor
Wednesdays, 9-10 P. M., D. S. T.
WEAF

HOTEL PIERRE
JACK DENNY
AND HIS ORCHESTRA
Conoco Oil
Wed., 10:30 P.M.
WJZ
Richard Hudnut
WABC
Fri., 9:30 P.M.
WJZ
Sat., 12 Midnight
Mon., 11:30 P.M.
WEAF
Tues., 12:30 A.M.

ROY FOX
AND HI
BAND
ON TOUR
B.B.C. NETWORK

VIVIAN JANIS
"ZIEGFELD FOLLIES"
CBS, Mon.-Fri., 12 Midnight
Sole Direction
HERMAN BERNIE
1619 Broadway
New York City

COMMERCIALS

WEEK OF MAY 21

This Department lists sponsored programs on both arranged alphabetically under the advertiser's name.

All time is p. m. unless otherwise noted. Where one advertiser has two or more programs they are listed consecutively.

An asterisk before name indicates advertising agency handling account.

Abbreviations: Su (Sunday); M (Monday); Tu (Tuesday); W (Wednesday); Th (Thursday); F (Friday); (Saturday).

ACME LEAD
6:30-Su-WABC
12:30-W-F-WABC
Ed McConnell
*Henri H-Mc

A. C. SPARK PLUG
9-W-WJZ
'Cookoos'
*Campbell-E

A & P
9:30-M-WEAF
Harry Horlick
Frank Parker
*Paris & Peart

ARMOUR
9:30-F-WJZ
Phil Baker
H McNaughton
Mabel Albertson
Irene Beasley
Roy Shields Orc
*N. W. Ayer

B. T. BABBITT
1:30-Su-WEAF
Mary Small
Wm. Wirges
*Peck

THE ARMOUR ★ JESTER
PHIL BAKER
EVERY FRIDAY EVENING
WJZ, NBC NETWORK
COAST-TO-COAST
NEW YORK 9:30-10 P. M. D.S.T. Thru Station WJZ
CHICAGO 8:30-9 P. M. C.S.T. Thru Station WENR

HARRY McNAUGHTON
ALIAS "BOTTLE"
THE ARMOUR HOUR
Coast-to-Coast
Every Friday Evening
NEW YORK 9:30-10 P.M., D.S.T.. WJZ
CHICAGO 8:30-9 P.M. C.S.T. Thru Station WENR
Permanent Address, LAMBS' CLUB, 130 West 44th St., New York City

CHARLES CARLILE
TENOR
COAST-TO-COAST
CBS

Always a Little Ahead of the Rest
THE SIZZ-LERS
For Further Information: HAROLD KEMP, NBC Artist Bureau
Personal Direction, CHARLES A. BAYHA

MGM STUDIOS
CULVER CITY, CALIF.

A. S. BOYLE
(Floor Wax)
2:30-Su-WABC
'Lazy Dan'
Irving Kaufman
*Blackett

BARBASOL
8:15-M-WABC
Edwin C. Hill
*Erwin Wasey

BAUER & BLACK
(Blue Jay Corn Plaster)
4:15-Tu-F-WJZ
Wade Booth
Dorothy Day
*Needham, L & B

BAYER
9:30-Su-WEAF
Frank Munn
Virginia Rae
Ohman & Arden
Bert Hirsch
Haenschen Oro
*Blackett

BISODOL
8:30-W-WABC
Everett Marshall
Elizabeth Lennox
Ohman & Arden
Irving Kaufman
Victor Arden's Orc
*Blackett

BORDEN
10:30-Su-WABC
'45 Min. in H'lyw'd'
Mark Warnow
11:45-W-WABC
Jane Ellison
*Young & Rubicam

BRISTOL-MYERS
9-W-WEAF
(Sal Hepatica)
(Ipana)
Fred Allen
Portland Hoffa
Jack Smart
Lionel Stander
Eileen Douglas
Irwin Delmore
Minerva Pious
Ipana Troubadours
Theodore Webb
Lennie Hayton
*Benton & Bowles

E. L. BRUCE CO.
10:30-Th-WABC
Doris Loraine
Cadets Quartet
C Wheeler Orch
*O'Callaghan

CALIF. PACKING
9:30-M-WEAF
Nelson Eddy
H Barrett Dobbs
Doric & Kn'bocker Quartets
M Wilson Orc
*Thompson

CALSODENT CO
4:15-Th-WJZ
'Rhyming Rover'
*Thompson

CAMPANA
10-F-WEAF
'First Nighter'
June Meredith
Don Ameche
Carlton Brickert
Cliff Soubier
E Sagerquist Oro
*Aubrey Moore

CARNATION MILK
10-M-WEAF
Gene Arnold
Lullaby Lady
M L Eastman
Jean Paul King
*Erwin, Wasey

CENTAUR
(Fletcher's)
10:30-W-WABC
Albert Spalding
Conrad Thibault
Don Voorhees
*Young & Rubicam

CHARIS
1:15-W-WABC
Louella Parsons
Raymond Paige
*John L. Butler

CHERAMY
(Cosmetics)
10:30-F-WABC
Maxine Lash
String Quartet
*Gumbinner

CITIES SERVICE
8-F-WEAF
Jessica Dragonette
Cavaliers
*Lord & Thomas

CLIMALINE
12-Th-WEAF
Harold Stokes
Jackie Heller
Gil Page
King's Jesters
*W. S. Hill

CUTEX
9-F-WJZ
Phil Harris
Leah Ray
*J. Walt. Thomp.

COLGATE-PALM
(Colgate Dentifrice)
9-Sa-WEAF
'Clg'te Ho'se P'rty'
Joe Cook
Donald Novis
Frances Langford
Don Voorhees
Brad Browne
*Young & Rubicam
10-Tu-WEAF
(Palmolive Soap)
W. A. Backer, Dir.
Gladys Swarthout
Eustace Wyatt
William Shelley
James Melton
John Barclay
Nat Shilkret
W. A. Backer, Dir.
*Benton-B
10:15-daily-WEAF
(Super Suds)
'Clara Lu & Em'
Louise Starkey
Isabelle Carothers
Helen King
*Benton-B

CONTINENTAL OIL CO.
10:30-W-WJZ
Harry Richman
Jack Denny
John B. Kennedy
*Tracy-L-D

CRAZY CRYSTALS
12-M to F-WEAF
Gene Arnold
8:30-M-W-F-WJZ
Maple City Four
*McC-Eric.

CONT. BAKING
9:15-F-WABC
Little Jack Little
*B., B., D. & O.

CORN PRODUCTS
11:15-M-W-F-WABC
(Kremel, Etc.)
Will Osborne
Pedro de Cordoba
*Hellwig

R. B. DAVIS
(Baking Powder)
9 A. M.-W-F-WJZ
9:45-Tu-Th-WABC
'Mystery Chef'
John McPherson
*Ruthrauff-R
6-M-Tu-W-Th-WABC
'Buck Rogers'
Curtis Arnall
Adele Ronson
Edgar Stehli
Joe Granby
Walter Tetley
Allan Devitt
Georgia Backeu
Elaine Melchoir
Adele Klein
Bill Shelley
Henry Gurvey
Harry Swan
Lionel Stander
Emmet Gowan
Beatrice Allen
*Ruthrauff & R

ELIZABETH ARDEN
9-Tu-WABC
Maury H. B. Paul
Fray & Braggiotti
Freddy Martin
*Blaker Agency

EX-LAX
9:30-M-WABC
'The Big Show'
Helen Menken
Gertrude Niesen
Erno Rapee
*Katz

FIRESTONE
8:30-M-WEAF
H. Firestone, Jr.
Lawrence Tibbett
Wm. Daly Orch.
*Sweeny-James

FITCH
7:45-Su-WEAF
Wendell Hall
*K. W. Ramsey

FORD MOTOR
9:30-Su-WABC
9:30-Th-WABC
Fred Waring
Ted Pearson
*N. W. Ayer

FUNK & WAGN'LL
(Literary Digest)
7:15-W-WJZ
Graham McNamee
*Badger & B

GEN. BAKING
5:30-Su-WABC
Julia Sanderson
Frank Crumit
*B., B., D. & O.

GENERAL CIGAR
9:30-W-WABC
Guy Lombardo
Burns & Allen
*J. Walt. Thomp.

GENERAL FOODS
(La France)
(Washing Powder)
9:30-Sa-WEAF
'Beatrice Fairfax'
Marjorie Johnson
Mc. Stickles Orc.
11:15-Th-WEAF
Frances Lee Barton
*Young & Rubicam
9-Th-WEAF
(Maxwell)
Chas Winninger
Annette Hanshaw
Conrad Thibault
Muriel Wilson
'Molasses 'n' Jan'ry
Gus Haenschen
3-F-WEAF
'Maria's Certo
Lanny Ross
Mary Lou
Conrad Thibault
Gus Haenschen Orc
*Benton & Bowles
10-Sa-WABC
'Byrd Expedition'
*Young & Rubicam

GENERAL HOUSEHOLD
(Grunow)
Refrigerators
9:30-Tu-WABC
Minneapolis Symp'y
Eugene Ormandy
*Hays MacFarland

GENERAL MILLS
5:30-Daily-WABC
Jack Armstrong
All American Boy
4-Daily-WJZ
'Betty & Bob'
Betty Churchill
Don Ameche
Betty Winkler
Art Jacobson
Carl Brickert
Louis Roen
*Blackett

GENERAL MOTOR
(Chevrolet)
10-Su-WEAF
Victor Young Orc
*Campbell-E
(Oldsmobile)
9:15-Tu-F-WABC
Ruth Etting
Johnny Green
*B., B, D. & O.

GENERAL TIRES
10:30-F-WEAF
Jack Benny
Mary Livingston
Frank Parker
Don Bestor
*Hays MacFarland

GERBER & CO.
10-Su-WJZ
Mme. Schumann-H
*Erwin Wasey

GILLETTE
(Safety Razor)
7:15-Daily except Sa-Su-WEAF
Gene and Glenn
*Ruthrauff & R

GOODRICH
7:45-M-W-F-WJZ
'Taxi'
Max Baer
Franc Hale
Jean Southern
*Ruthrauff-R

GULF
9-Su-WJZ
Irving Berlin
Frank Parker
Revelers
Pickens Sis
Al Goodman
*Cecil Warwick

HEALTH PROD'TS
(White Cod)
3-Su-WJZ
'Bar X Ranch'
Carson Robison
John Mitchell
Bill Mitchell
Pearl Pickens
*Wm. Esty

HECKER H-O
6:15-Daily-WABC
'H-Bar-O Rangers'
Bobby Benson
Neil O'Malley
Florence Hallan
Billy Hallop
John Barthe
*Erwin-Wasey

EDNA HOPPER
2:15-Daily-WABC
'Helen Trent'
Lester Tremayne
Virginia Clark
Karl Heube
Dolores Gillen
Jack Doty
*Blackett

HOOVER
5:30-Su-WEAF
Edward Davies
Chicago a Capella
Joe Koestner
*Erwin-Wasey

HORLICK
9:45-Su-WJZ
Dr H Bundesen
*Lord & Thomas

HOUSEHOLD
9-Tu-WJZ
Edgar A Guest
Alice Mock
Jos Koestner's Orc
*C. D. Frey

HUDNUT
9:30-F-WABC
Jack Whiting
Jack Denny
Jeannie Lang
Three Rascals
*B. B. D. & O.

HUDSON MOTORS
10-Sa-WEAF
Saxon Sis
Lennie Hayton
Graham McNamee
8:30-Tu-WJZ
Conrad Thibault
Lois Bennett
Honey Dean
Harry Salter
*Blackman

INDIVIDUAL CUP CO.
(Dixie Cups)
6:45-M-WABC
Bob Sherwood
Bradley Barker
Frank Novak's Orc
*Young-R

INSTITUTE AM. MEAT PACKERS
4-Su-WEAF
'Romance of Meat'
*Direct

JERGEN'S
9:30-Su-WJZ
Walt. Winchell
*J. Walt. Thomp.

JOHNS-MANVILLE
8:30-Sa-WEAF
Floyd Gibbons
Nat Shilkret Orc
*J. Walt Thompson

JOHNSON & SON
(Floor Wax)
1:45-Tu-Th-WABC
5:15-Su-WABC
Tony Wons
Keenan & Phillips
*Needham, L. & B.

KELLOGG
5:30-Daily WJZ
The Singing Lady
Irene Wicker
Allan Grant
*N. W. Ayer

KRAFT-PHENIX
10-Th-WEAF
P Whiteman Orc
Reading Masonic Choir
Deems Taylor
Ramona
Peggy Healy
Jack Fulton
*J. Walt. Thomp.

KOLYNOS
7:15-Daily-WABC
Just Plain Bill
Arthur Hughes
*Blackett

LADY ESTHER
10-S-M-WABC
8:30-Tu-WEAF
Wayne King's Orc
*Stack-Goble

LAMONT-CORLISS
(Nestles)
8-F-WJZ
Ethel Shutta
Walter O'Keefe
Bobby Dolan Orc
*J. Walt. Thomp.

LARUS
(Edgeworth)
10-W-WEAF
Corn Cob Pipe Club of Virginia
*BBD&O

LEHN & FINK
(Lysol)
10:30-Su-WEAF
Wheeler & Woolsey
Nat Shilkret Orc
*Ruthrauff & R

LIGGETT-MYERS
(Chesterfield)
9-M-W-S-WABC
(Monday)
Rosa Ponselle
Andre Kostelanetz
(Wednesday)
Nino Martini
Andre Kostelanetz
(Saturday)
Greta Stueckgold
Andre Kostelanetz
Mixed Chorus
Ford Frick
*Newell-Emmett

LUXOR
(Armour)
3-Su-WEAF
'Talkie Pic Time'
June Meredith
John Goldsworthy
John Stanford
Gilbert Douglas
Murray Forbes
*N. W. Ayer

MANHATTAN SOAP CO.
10:30-W-WEAF
Jack Arthur
DeMarco Sis
11:30-Th-WJZ
Harriet Lee
Edward Kennedy
*Peck

J. W. MARROW
(Oil Shampoo)
1:15-Tu-Th-WABC
Joan Marrow
Bob Nolan
Eddie House
*Placed direct

MACFADDEN
(Liberty Magazine)
10-F-WJZ
'Stories That Should Be Told'
Fulton Oursler
(True Story)
8:30-F-WABC
'Court of Human Relations'
Percy Hemus
Arnold Johnson's Or
Elsie Hitz
Ned Weaver
Lucille Wall
Allyn Joslyn
Paul Stewart
*Stack-Goble

MET. LIFE CO.
6:45-Daily WEAF
Arthur Bagley

DR. MILES LAB'S
(Alka-Seltzer)
10:30-Sa-WJZ
WLS Barn Dance
Ridge Runners
Mac & Bob
Clarence Wheeler
*Wade

MOHAWK MILLS
(Carpets)
10:30-Tu-Th-WEAF
Orch & Singers
*B., B., D. & O.

MOLLE CO.
7:30-M-Th-WEAF
WEAF
Shirley Howard
Guy Bonham
Wamp Carlson
Dwight Latham
Milt Rettenberg
Tony Callucci
*Stack-Goble

BENJ. MOORE
11:30-W-WEAF
Betty Moore
Lew White

MUELLER C.
10:15-M-W-F WABC
'Bill & Ginger'
Virginia Baker
Lyn Murray
*Hellwig

NAT'L SUGAR
9:30-M-WJZ
Frederick Baer
Joseph Pasternack
*Gotham

NORTHWESTERN YEAST
8-M-WJZ
Jan Garber Orc
*Hays McFarland

OXOL
5:45-M-Tu-W-F WABC
Dave, Bunny & G
Bunny Coughlin
Dave Grant
Gordon Graham
*B., B., D. & O.

OXYDOL
(Proct'r & Gamble)
2:45-Daily-WEAF
'Ma Perkins'
Virginia Dayne
Margery Hannon
Karl Hubel
Will Fornum
Chas. Eggleston
*Blackett

PACKARD
10-M-WJZ
Walter Damrosch
John B. Kennedy
*Cecil Warwick

PACIFIC BORAX
9-Th-WJZ
'Death Vall'y Days'
Tim Frawley
Joseph Bell
Edwin W. Whitney
Lonesome Cowboy
Joseph Bonime Orc
*McC.Erick

PALMER HOUSE
10-Tu-WJZ
Ray Perkins
Gale Page
Harold Stokes Orc

PEPSODENT
7 Daily—WJZ
Amos 'n' Andy
Charles Correl
Freeman Gosden
('Rise of Gold')
7:45-Daily-WEAF
Gertrude Berg
James Waters
9:30-Tu-Th-Sa-WJZ
(Junis Cream)
Eddie Duchin
*Lord & Thomas

PHILCO
7:45 daily ex. Sa-Su-WABC
Boake Carter
*F. W. Armstrong

PHILIP MORRIS
8-Tu-WEAF
Leo Reisman's Orc
Phil Duey
*Blow

PILLSBURY
10:30-Daily-WJZ
'Today's Children'
Irma Phillips
Walter Wicker
Bess Johnson
Irene Wicker
Lucy Gillman
Fred Von Amon
Jean McGregor
*Hutchinson
11-M-W-F-WABC
'Cooking Close Ups'
*Hutchinson

PABST
9-Tu-WEAF
Ben Bernie Orc
*Matt-Fogarty

CBS' Sunday Nights Big Next Year

Looks Like Three-Hour Stretch of Deluxe 60-Minute Entertainment

Li of three consecutive full hour shows, similar to the one now prevailing on NBC's red link (WEAF) Thursday nights, ill likely grace Columbia's night schedule this coming winter. Lehn and Fink will span the 8 to 9 o'clock segment with Eddie Cantor in the first half and the 'Hall of Fame' idea for the second, Corn Products (Linit) will have the 9 to 10 period, while an oil account is dickering for the 60-minute swing to 11 p. m.

NBC has advised agencies that the 9 to 10 p. m. stretch on the red will be available this fall. Currently spotted here are Dr. Lyon toothpaste's 'Manhattan Merry-Go-Round' and Bayer Aspirin's 'American Album of Familiar Music,' each running a half hour and in that order.

Ernst Out as Downey Gives CBS His Destiny

Hugh Ernst is out as manager of Morton Downey. Separation took place Saturday (19). Henceforth Downey will rely on the CBS Artists Bureau alone although his current engagement at the Chez Paree, Chicago, comes through the William Morris agency.

Downey's Saturday night party over CBS will be remoted from the floor of the Chez Paree. Singer is due back in New York July 1 to make a talking short for Warners at the Flatbush studio.

JULIUS TANNEN ETHERS

Hollywood, May 21.

Julius Tannen will have a featured spot on Hollywood-on-the-Air, May 27.

Chic Chandler will m.c.

PLOUGH, INC.
10-W-WJZ
Milton Berle
Vincent Lopez
Ed Sullivan
*Lake-Spiro-C

PUROIL
7:30-Sa-WEAF
Eddie Peabody
De Marco Sisters
Joey Nash
Richard Himber Or
*Freitag

QUAKER OATS
8:45-M-W-F-WJZ
Babe Ruth
*Flecher & E

RALSTON
5-F-WEAF
Mme. Sylvia of Hollywood
*Gardner

REAL SILK
7-Su-WJZ
Chas. Previn Orch
Charles Lyons
*Erwin-Wasey

RED STAR YEAST
11-Tu-Th-S-WEAF
Edna Odell
Phil Porterfield
Irma Glen
Earl Lawrence

R. J. REYNOLDS
(Camels)
10-Tu-Thu-WABC
Casa Loma Orc
Connie Boswell
Stoopnagle & Budd
*Wm. Esty

RITCHIE
(Eno Salts)
8-Tu-W-WJZ
'Eno Crime Club'
Spencer Dean
*N. W. Ayer

SCHLITZ
10-F-WABC
B. B. D. & O.

SILVER DUST
7:30-Tu-Th-WABC
Paul Keast
Thelma Goodwyn
Rollo Hudson's Orc
*B., B., D. & O.

SINCLAIR
9-M-WJZ
Gene Arnold
Bill Childs
Mac McCloud
Joe Parsons
Cliff Soubier
Harry Kogen
*Federal

STAND. BRANDS
(Chase & Sanborn)
8-Su-WEAF
Jimmy Durante
Rubinoff
(Baker's)
7:30-Su-WJZ
Joe Penner
Harriet Hilliard
Ozzie Nelson Orc
8-W-WEAF
(C & S Tea)
Jack Pearl
Cliff Hall
Peter Van Steeden
Kathleen Wells
8-Th-WEAF
(Fleischmann)
Rudy Vallee and His Conn. Yanks
*J. Walt. Thomp.

STD. OIL (N. Y.)
8-M-WEAF
Socony Sketches
Arthur Allen
Parker Fennelly
Kate McComb
Isabelle Winlocke
Ruth Russell
Robert Strauss
*J. S. Getchell

STERLING PROD.
9-F-WEAF
(Phillips Mag)
'Waltz Time'
Abe Lyman Orc
Frank Munn
Vivienne Segal
5:15 daily ex. Sa-Su-WABC
'Skippy'
8:30-Tu-WABC
Abe Lyman
Vivienne Segal
Oliver Smith
*Blackett

STUDEBAKER
9:30-Sa-WABC
Richard Himber
*Roche-W-C

SUN OIL
6:45-Daily-WJZ
Lowell Thomas
*Roche-Williams

TASTYEAST
7:30-Tu-WEAF
East and Dumke
*Stack-Goble

TEXAS CO.
9:30-Tu-WEAF
Ed Wynn
Graham McNamee
Don Voorhees
*Hanff-Metzger

TIDEWATER
(Tydol)
7:30-M-W-F-WABC
Jimmy Kemper
Robert Ambruster
Hummingbirds
*Lennen Mitch

U. S. TOBACCO
(Dill's Best)
9:30-F-WEAF
'One Night Stands'
Pic Malone
Pat Padgett
Josef Bonime
*McC.-Erick.

UNION CENTRAL
6-Su-WABC
'Roses & Drums'
Elizabeth Love
George Gaul
Robt T Haines
Blaine Cordner
*J. Walt. Thomp.

WANDER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan A'
Allan Baruck
Henrietta Tedro
Ed Sprague
Stanley Andrews
Shirley Pell
*Blackett

WARD BAKING
9-Su-WABC
'Family Theatre'
James Melton
Josef Pasternack
*Fletcher-E

WM. R. WARNER
(Non Spi)
9:30-W-WJZ
Sketches
Leslie Howard
*Cecil, W. & C.

WASEY PROD
12-M-Tu-W-Th-F-WABC
3:15-M-WABC
8:15-Tu-WABC
Voice of Exp'rience
*Erwin Wasey

R. L. WATKINS
9-Su-WJZ
Tamara
Davis Percy
Men About Town
Jacques Renard
*Blackett

WELCH
(Grape Juice)
7:30-W-WJZ
Irene Rich
*Kastor

WESTERN CO.
(Dr. West T'thp'ste)
5:30-M-W-F-WEAF
'Frank Merriwell'
Donald Briggs
Dolores Gillen
*J. Walt. Thompson

WOODBURY
8:30-M-WABC
Bing Crosby
Jimmy Grier Orc
*Lennen-M

WORCESTER
(Salts Toothpaste)
8 p. m.-F-WABC
Zoel Parenteau's O
H Van Emburgh
*Fuller & Smith

WYETH CHEM
(Jad Salts)
:15-W-Th-F-WABC
'Easy Aces'
Goodman Ace
Jane Ace
Mary Hunter
*Blackett

COLUMBIA BROADCASTING SYSTEM
Presents
LEON BELASCO
MON., FRI., WABC, 12 MIDNITE
Coast-to-Coast
St. Moritz Hotel, , Nightly
Sole Direction HERMAN BERNIE
1619 Broadway, New York

ABE LYMAN
AND HIS CALIFORNIA ORCHESTRA
COAST-TO-COAST
WABC
SUNDAY, 2:30 p. m.-3 p. m.
WEAF
WED., 8:30 p. m. 9 p. m.

Isham Jones Orchestra
COMMODORE HOTEL
NEW YORK
Tuesdays, Thursdays and Fridays, 11:30-12 P.M.; Saturdays, 11-11:15 P.M., coast to coast, WABC
Direction
Columbia Broadcasting System

HENRY BUSSE
AND HIS MUSIC
NOW
CHEZ PAREE
Chicago
SCHLITZ BREWING CO.
Fri. 9-9:30 P.M. CST
Columbia Broadcasting Co.

"The Singing Lady"
IREENE WICKER
4th Year for W. K. Kellogg Co.
All Material by Ireene Wicker
Music by ALLAN GRANT
N.B.C.—WJZ 5:30 Daily

RAY PERKINS
Palmer House CHICAGO NBC
Cushman's Sons BAKERIES WOR
Direction SEDLEY BROWN

EMERSON GILL
AND HIS ORCHESTRA
CLEVELAND
WTAM Nightly
NBC NETWORK FRIDAY 1 P.M. D.S.T.

See Ross Federal!

and have an experienced personal representative protect your percentage engagements—

Authentic reports of all entrants to the theatre rendered you nightly—

A positive check on grosses in which you participate

●

Minimum cost for your protection—

Are you on the air? Let

ROSS FEDERAL

make a phone check of your popularity during your broadcast—

Assure your sponsor of your drawing power—

Prove it by your public's acclaim—

Prominent stars and leading concerns secure radio reports through

ROSS FEDERAL SERVICE INC.

—NATION WIDE—

All Representatives Bonded

●

GENERAL OFFICE:
6 East 45th Street
NEW YORK

●

BRANCH OFFICES IN ALL PRINCIPAL CITIES

New Business

(Continued from page 35)

the store, renewed for three months. Placed locally. WSJS.

Ideal Drygoods Company, spot announcement daily for one month. Placed locally. WSJS.

Sears, Roebuck and Company, spot announcement daily for one month. Placed locally. WSJS.

Bowen Piano Company, spot announcement daily for one month. Placed locally. WSJS.

Quality Oil Company, spot announcement each night for one month. Placed locally. WSJS.

Sosniks, renewal for 10 weeks of bridge talks by M. R. Heckert on Monday nights from 7:30-8 p. m. Placed locally. WSJS.

OMAHA, NEBRASKA

Gardner Nursery Co., three five-minute transcriptions. Placed through Northwest Radio Advertising Co. KOIL.

Kimball Laundry Co., Sunday announcement, two months. Through Earl Allen Co. KOIL.

Omaha Navigation Co., excursion steamer, Valley Queen, announcements six per week, three months. KOIL.

Nunn Bush Shoe Store, announcement each Friday, 52 times. KOIL.

Brandeis Department Store, announcements three times daily through May. KOIL.

Hart Sanders Motor Co., announcement daily except Sunday until forbid. Began May 1. KOIL.

Kellogg Sales Co., announcements twice daily except Sunday, one month, beginning May 21. KCIL.

Jordan's Clothing Co., Council Bluffs, announcements twice daily except Saturday and Sunday, May 7 through June 1. Through Frank B. Sawdon & Co. KOIL.

Reo Barrish Motor Co., announcements five times per week, May 7 through 23. Through Maxon, Inc. KOIL.

Storz Brewing Co., began May 9, three announcements per week for 13 times. Through Buchanan-Thomas Agency. KOIL.

Higgins Cleaners & Dyers, five minute skit Sunday and Monday, one month. Through Bozell & Jacobs, Inc. KOIL.

Chicago Milwaukee St. Paul & Pacific, five minute talk by Mr. Bock, once per week, indefinitely. WOW.

'Pastora Cigars, announcement daily for two weeks. Came through Paxton & Gallagher, distributors, WOW.

Quaker Oats, five minutes Sundays, reading of funny papers by Harry Burke, announcer. Through Fletcher & Ellis, WOW.

Sears Roebuck & Co., retail store, 15-minutes daily except Sunday, May 9 through 18. Roaming the store with Harry Burke, station announcer, and Marvin Wright, accordianist. WOW.

Tums, one minute transcriptions, 13 times, beginning May 15. Through Ruthrauff & Ryan, Inc. WOW.

Maison Lorenzo Beauty Salon, five minutes twice per week, 13 times. WAAW.

Herzberg's Photo Studio, announcement daily for one week. WAAW.

Ted's Pen Shop, announcement daily for one week. WAAW.

N. P. Dodge Corp., realtors, 12 announcements. WAAW.

Gold Bond Products Co., Joan of Arc, the Champagne drink, announcement daily for one month. WAAW.

Moonlight Club, Carl Mangiamelli, prop., announcement daily for one week. WAAW.

Pauline Palmer, Inc., beauty preparations, two announcements on a test program. Through R. J. Potts & Co. WAAW.

Derma Health Intment, announcement daily except Sunday, May 8 through June 7. WAAW.

Little Bohemia, beer parlor, announcement daily except Sunday, one month. WAAW.

Omaha Rug Co., cleaners, announcement daily except Sunday, one month. WAAW.

CINCINNATI

Proctor & Gamble Co., for Camay toilet soap, Monday, Wednesday and Thursday, 2-2:15 p. m. WLW.

CHARLOTTE, N. C.

Ann Lewis Shop, Charlotte, N. C., series of one-minute announcements beginning May 17th. Placed locally. WBT.

Armand Co., New York City and Chicago, 13 15-minute transcriptions Fridays beginning May 25th at 9:30 p. m. Placed by Radio Sales, Inc., N. Y. C. WBT.

Better Homes and Gardens, Des Moines, Iowa, 100-word evening announcements, beginning May 11th. Placed by Radio Sales, Inc., Chicago. WBT.

M. L. Clein & Co., Atlanta, Ga., 39 15-minute live talent day programs Monday through Fridays at 1:15 p. m., beginning May 21. Placed direct. WBT.

Knox Co., Kansas City, continuation contract for 26 15-minute transcription programs Friday evenings, beginning May 11th. Placed by Radio Sales, Inc., N. Y. C. WBT.

Dodge Motor Co., Detroit, six transcription evening announcements daily except Sunday, beginning May 7th. Placed by Radio Sales, Inc., Chicago. WBT.

Mayo's Clothes (Crane & Crane), Charlotte branch, 156 100-word daytime announcements, two each Sunday, Wednesday and Friday, beginning June 1st. Placed locally. WBT.

NEWARK, N. J.

Reliance Manufacturing Co. (Big Yank shirts), 13 weeks, beginning May 20, Sundays, quarter hour, 'Today's Baseball Games' with Gabriel Heatter. WOR.

Greenwich Savings Bank, contract extended to Dec. 28, with Uncle Don. WOR.

Drezma, Inc. (Kreml hair tonic), renewal, 52 weeks, beginning June 28, quarter hour Mondays and Thursdays and five minutes Mondays, Wednesdays and Fridays, 'Nell Vinick Beauty Talk.' WOR.

Coward Shoe Co., every hour on the hour each day of the week, announcements, 52 weeks. Through Milton H. Blow Adv. Co. WNEW.

Renewals

Gilip Morris, 13 weeks, starting June 5, of the Tuesday night half hour over 24 stations on NBC's red (WEAF) loop. Cast, Leo Reisman band and Phil Duey, stays intact.

Crazy Water Co., 13 weeks, effective June 6, Wednesday and Friday noons, with Gene Arnold and the Commodores quartet. Involves 19 outlets on NBC's red link.

Palmer House to Red Link for WLW Wire

Chicago, May 21.

Palmer House program will switch from the NBC blue to the red network on June 5 for the remaining five weeks of its original 13-week run, which was contracted on options of four weeks—four weeks—five weeks.

Move is primarily made to take in WLW, in Cincy. This follows the discussion among the Palmer House board of directors of the possibility of taking the WLW-WGN-WOR 'quality group' for those five weeks remaining.

WMCA Joins Press-Radio Combo; Dropping Daniels

WMCA, New York, has joined the Press-Radio service and will henceforth provide its 'Five Star Final' nightly program with official material. W. F. Fitzgerald for WMCA and Otis Peabody Swift for the news bureau closed the deal that ends WMCA's outlaw news broadcasting.

For a time WMCA subscribed to the so-called Continental News Service operated by Harry Daniels. Understood this cost the station $60 weekly. For the Press-Radio service $50 monthly membership plus wire charges will be assessed.

'Five Star Final' will dramatize news events at least 24 hours old.

Crumit, Sanderson for Schlitz Beer Likely

Schlitz stanza on CBS moves its point of organization from Chicago to New York with the June 1 broadcast.

Frank Crumit, Julia Sanderson and a combo under Victor Young's direction are likely to be included in the revised frame.

Quin Ryan's Record

Chicago, May 21.

'Headlines of Yesterday' on WGN last week clicked off its second consecutive year. Believed to mark radio run record for a single seven-days-weekly show for the same sponsor.

Client is Atlas Beer, with Quin Ryan headlining.

Armour Keeps Shields

Chicago, May 21.

Roy Shields will remain on the Armour program as orchestra director.

This follows original idea of Lord & Thomas agency and the sponsor to switch to a 'name' orchestra. Auditioned about a half-dozen, but couldn't be satisfied.

Air Line News

By Nellie Revell

Two years ago little Jack Little requested his release from NBC, Columbia signed him and set him on the air with six spots weekly. In addition, last year CBS helped him form a band, booked him on the road and later into the Hotel Lexington where he was given choice air times. The CBS Artists Bureau set him on the Hostess Cake commercial. Now, Little Jack Little is leaving CBS to join the American Music Cor

Walter Tetley to London

Walter Tetley has three weeks booked in and around London, commencing with the Palladium on July 17. On August 1 he is due to sing at the Caledonian's huge rally in Edinburgh where he will meet Harry Lauder and attempt to get an okay to use some of Lauder's tunes that are now restricted. Incidentally he had to get an actor's working permit to enter England.

Shots

Fray and Braggiotti are in the midst of their first commercial after almost three years of sustaining. Elizabeth Arden is the sponsor.... Harriet Lee now at WTIC in Hartford. She was Radio Queen of few years back....Jack Arthur now filling both Manhattan Soap spots. He and William Kennedy formerly split the time....The Joe Cook renewal is for 13 weeks commencing June 9....Ken Wilson, brother of Bob Wilson, CBS p.a., has joined the CBS sales dept....Dailey Paskman, who at one time owned and operated WGBS, and trouped the Paskman Minstrels, is back trying to make a connection at NBC....James Saphier now handling Gene Meyers Glee Club of 12 men and four girls....Leo Reisman still has his chauffeur accompany him wherever he goes since the accident....Paul Keast at the Roxy early in July....Paul Ravell, baritone, joined the singing staff at WNEW....Howard Wiley, who left NBC two months ago to join WNEW production dept., has returned to NBC....Elliott Stuckel of CBS publicity is on way back from Seattle ....Don Bestor's ork will pinch hit a few spots for Wayne King when King goes on vacation....May Breen is looking for fresh fields to conquer in croquet. Will meet any radio artist at catchweights on her front lawn....Harold Levy is filling the Irving Talbot niche as staff musical conductor at NBC since Talbot is in Hollywood for Par....Jessie Deppen Ball has resigned from NBC program dept to enter an agency....Paid actors do the shuffling of feet and other courtroom noises on the CBS 'Court of Human Relations' show....Brad Barker does impersonations of dogs and other animals on the Dixie Circus....Paul Wing who has authored various scripts for NBC has joined their production dept.

Scrambled Notes

Catherine Dale Owen and Roland Drew auditioned at NBC.... Spark Plug is shopping for more time....Arthur Sinshelmer, head of Peck Agency radio dept., prepared for that job with 15 years of service as general manager for Corse Payton of stock company fame....Joe Penner off on July 1 for a 13-week lapse. Show returns in fall. Penner has five more weeks of vaudeville to do and then to Coast for pix.... Crosby is delaying that trip East in anticipation of another addition to the family....Jerry Cooper's new CBS show will have a 51 station hook-up twice weekly....Alice Breeze, blues singer from Mobile, Ala., is now sustaining at WNEW....Bill Becher is staging the new 'Certo Matinee' show. This in addition to the 'Maxwell Showboat' and 'Palmolive' shows. B&B has given him three staff writers to help prepare copy....John Martin, formerly with WINS and later with Lesan and Estes agencies, is now with the NBC sales dept....Walter Jordon of McKnight & Jordon in Bermuda. Returning on June 1....Balieff is taking Mort Lewis along to write for the coming 'Chauve Souris'. This show is supposed to bring Morris Gest out of retirement....Moe Gale moves into new offices at Radio City on Thursday....NBC auditioned new show written by Art Daly of production dept titles 'Dream Lovers', with Peg LaCentra and Owen Davis, Jr.....John Carlile, chief announcer and production head at CBS, is moving his office to 22d floor, using little room back of hostess' desk....Paul Whiteman opening at the Biltmore has been set back to June 2....Pauline Gilder has returned to NBC music program dept.... Tito Guizar opens at Loew's in Baltimore on June 1 and then to Hollywood for the films....Harry Von Zell and Andre Baruch look like another Stoopnagle and Budd combination....Several troupers who were favorites in the old days are emoting on the Jimmy Kemper show over CBS.... Valere Bergere appeared last week....Lennie Hayton has opened offices.

Stand By

B. B. D. & O. auditioned a new show for Schlitz Beer. Show consisted of Everett Marshall, Vic Young and orchestra, and Frank Crummit. First time Crummit auditioned without Julia....Seegar Ellis goes to Coast this week in attempt to crash films....Ben Pollack has two new spots over NBC making a total of 10 weekly broadcasts over NBC, WMCA and WNEW....Vic Bradley, who is the 'Dream Sweetheart' over WMCA, is frau of Bob Andrews, author of 'Skippy' and 'Just Plain Bill' ....'Minitrub Revue' coming from WJSV in Washington, D. C. Is on 13-week tryout after which it will probably go on CBS network in the 10:30 spot....Mulsified Oil Shampoo now on the 10:30 spot will probably also go network, which will open that time to 'Minitrub'. Dates not set as yet but looks like Sept. 1....The Four Washboard Serenaders in town from WFLA in St. Petersburg looking for a radio spot....The new vocalists on the Fred Allen show are Marshall Bartholemew's Singers. Old group known as Sal Hepatica Serenaders were composed of staff artists with the Songsmiths acting as background....Kate Smith arrives back in town on June 20....Private press agents are having a tough time with local radio columnists. Several of the paper boys have turned to networks for information.

Gossip

Commencing Monday, June 4, WOR will present a new sustaining titled 'The O'Nells' by Jane West. Show will be on five times weekly at 7:15 and is an Irish 'Rise of the Goldbergs'....NBC is looking for a sponsor for script called 'Musical News' written by Norman Zemo with original tunes by Will Irwin. Show is a take off on 'March of Time'. Ed Smalle the musical director....WMCA is installing a new dictagraph interior telephone system with the master control in President Storer's office.... Jeannie Lang is set for a CBS laxative program when she finishes with her present cosmetic show....Sid Livingston, New York police reporter, is readying a series of police yarns for WNEW and intends using members of the Police Dept as guest stars....Johnny Marvin is back on the air after a six-week vacation in the old home town of Butler, Okla.... Helen Jepson signed by Paul Whiteman....George A. Schmidt joined WOR sales dept....Bourjois account switched from Redfield-Coupe to Lord & Thomas....Bernard Douglas moved with the account....First Junis show from Chicago comes on May 26....Carroll Carroll, brother of Geno, of Gene and Glenn, is writing gags for Walter O'Keefe....Bob Colwell of J. Walter Thompson Agency is vacationing in Puerto Rico and due back May 28....Herman Maxwell from mail division to sales dept of WOR where he will have charge of reports and records. Replaced by Lewis Sheridan coming from Eve Journal radio dept....Maurice Grainger, assistant to Max Weiner, chief engineer at WNEW, goes to WISN in Milwaukee to become chief engineer....Henceforth the Vallee show will broadcast minus the glass curtain....Herb Polesie to Montreal to confer with Whiteman over next Kraft show.

Par's $100,000 Fund to Help Famous End Payoff Evil in Roundabout Way

Declaring that Paramount has set aside $100,000 as a fund to aid him in his drive to kill off the price of paying orchestra leaders for special arrangements, Lou Diamond, head of Famous Music Corp., last week went on a spending splurge unlike anything the publishing trade has seen since the Music Publishers Protection Association was formed to suppress the payoff evil. Diamond's staff last week was offering to double, at least, the price that band leaders have customarily been collecting for arrangements from other publishers.

Diamond is of the opinion that the only way the payoff practice can be abolished is by carrying the thing to the limit. With the competition for plugs tense, and the publishers spending extravagantly, the trade, contends Diamond, will then come to its senses and do something drastic about eliminating the evil altogether.

Diamond's understanding with Paramount is that all arrangement payoffs be made with checks, and that these contain the name of the leaders receiving them. In no event are the drafts to be made out to staff arrangers with the bands, even if the leaders request it.

Several of the major publishers claim they do not propose to enter into competition with Diamond for plugs, and that they have advised their professional contact men to pay what they have been paying and no more. These publishers declare they are determined to abide by this policy even if it means forcing them out of business.

5,000 CHAMP H.S. BANDS TO FLOOD DES MOINES

Des Moines, Ia., May 21.

This town to be music alley May 31, June 1 and 2, when between 4,000 and 5,000 champion high school bands will gather here for the national school band contest.

Local radio stations, KSO, WOC-WHO, will have one headache, what to keep off the air, rather than any dearth in talent. Musicians to appear are the cream of various states in the Union.

Syracuse Musicians Ban University's Symph. Ork

Syracuse, May 21.

Long standing friction between Syracuse Musicians Protective Association and Syracuse University music leaders climaxed in a union order forbidding union musicians from playing hereafter in the University Symphony orchestra.

Bitterness was heightened by the university's charge that union interference nearly disrupted a student concert in Crouse College last week.

HIRES ORVILLE KNAPP

Los Angeles, May 21.

Orville Knapp's orchestra has been booked into the Grand Hotel, Santa Monica, starting Saturday (26).

Half hour will be remoted over the Don Lee Coast CBS network.

MESS JACKETS
FOR ORCHESTRAS

STRIKING COLORS
WASHABLE FABRICS
INEXPENSIVE
Write for Samples
ARTHUR M. BERGER
251 WEST 19th STREET
NEW YORK CITY

Rose, ASCAP Settle

Billy Rose has straightened out his differences with the American Society of Composers, and Publishers over the license fee imposed by the latter's rate committee on the Casino de Paree.

Ascap asked for $4,800 a year, but settled with the Casino for $2,400.

WALLY DOWNEY PUBS' S.A. FIXER

Wally Downey, who was recording manager in South America for Columbia Phonograph Co. before returning to this country recently, is going back to San Paula, Brazil's principal industrial town, to take over the Argentine-Brazilian representation of several amusements interests. These will include acting for the major American music publishers, as the U. S. tin pan alleyites have had very unsatisfactory representation in those countries.

Downey will cover San Paula and Rio de Janeiro, in active charge of Brazil, and designate a Buenos Aires representative to act for him in the Argentine country.

He is taking a sound truck with him also, and will represent the new Hearst newsreel south, as well as engage in other forms of recording for commercial broadcast programs, etc.

GORDON, REVEL UP FOR PAR EXTENSION

Negotiations are on for an extension of Paramount's contract with Mack Gordon and Harry Revel, although the current agreement does not expire until November 1. Composers are represented by Bobby Crawford, who was forced to defer his trip to the coast with them because of an accident. While visiting a friend's house Sunday (20) Crawford tripped over a piece of furniture, a fractured toe resulting.

Gordon and Revel leave for Hollywood by plane today (Tuesday).

MCA Sets Coast Bands For Gen. Motor Shows

Los Angeles, May 21.

Music Corporation of America has set bands to play the Coast General Motors shows, running simultaneously in 60 cities starting June 2, and continuing eight days each.

Coast spottings are: Los Angeles, Jay Whidden, with Ted Fio-Rito and Gus Arnheim in reserve; San Francisco, Kay Kayser and Jess Stafford, four days each; Oakland, Dell Courtney; Portland, Archie Loveland; Seattle, Vic Meyers; Spokane, Phil Sheridan; Salt Lake City, Bill Taggert.

Mills Sails

E. C. Mills, general manager of the American Society of Composers, Authors and Publishers, sailed Saturday (19) to attend a convention in Warsaw, Poland, of all the performing rights organizations in the world.

Mills will be gone four or five weeks.

GUY VICE ENRIC

With Guy Lombardo coming into the Waldorf-Astoria, N.Y., next month, Enric Madreguera shifts to Vivian Johnson's Monmouth Beach (N.J.) summer resort.

Don Bestor moves up to the Pennsylvana roof June 4.

Most Played on Air

To familiarize the rest of the country with the tunes most on the air around New York, the following is the compilation for last week.

Plugs are figured on a Saturday-through-Friday week, - - ularly.

Only the chain stations are listed as indicative of the general plug popularity.

Data obtained from Radio Log compiled by Accurate Reporting Service.

Title	WEAF WJZ WABC
Nite on Desert	27
My Shawl	26
Beat o' My Heart	25
Had My Moments	22
Love Thy Neighbor	22
Cocktails for Two	21
Play to Me Gypsy	21
Reminds Me of You	20
True	19
Riptide	18
Little Man, Busy Day	17
May I	17
I'll String Along	16
Little Dutch Mill	16
1,000 Good Nites	15
Love Go Wrong	15
Easy Come, Easy Go	15
Goodnite Lovely Lady	15
House Is Haunted	15
Because It's Love	14
Hold My Hand	14
I Aint Lazy	14
Your Love	13
Moon Country	12
Love Me	12
Once Blue Moon	12

Lombardo Turnaways Worst Show Towns' Answer to New York

Birmingham, May 21.

Guy Lombardo and band now know a thing or two about Memphis and Birmingham, two worse show tows in America, according to New York.

Band played Memphis Friday night (18) and Birmingham Saturday night (19) and it took police and ropes to handle the crowds. In Memphis police were called upon to disperse the crowd unable to gain admission because the house was sold out. Same held true here.

Lombardo's band was the first really big name to hit Birmingham in years, and at a guarantee of $2,500 for the one night at Auditorium, ballroom and Temple theatre.

Cummins at Chi Trianon

Chicago, May 21.

Bernie Cummins returns to the Andrew Karzas southside Trianon ballroom to hold the fort while Jan Garber hikes his band out to Catalina Island for the summer. Switch date is June 1.

Jan Garber has bought three sets of uniforms for his boys, but it looks like they'll go in the alley since P. K. Wrigley is understood to have set his mind on Spanish costumes for the band.

Mayer Wins in Supreme C't; Demands MDS Members Live Up to Settlement

With a New York Supreme Court decision vindicating him in every respect of the conspiracy charges brought by the Music Dealers Service, Inc., Max Mayer has proceeded, through counsel Irvin A. Edelman, to take such legal action that will force the dissolution of the MDS, and force the nine publishers who settled with him to live up to all the other terms in the settlement agreement. After two days' trial on the conspiracy allegations, Justice Wasservogel last Friday (18) rendered judgment for Mayer and ordered the complaint dismissed on the merits.

In a memoranda he delivered from the bench, Justice Wasservogel held that nothing containing in the agreements of settlement violated the common law or any statute to which his attention had been called. 'But aside from this,' he said, 'it seems to me that the plaintiff barred from attacking the validity of the settlement agreements because of its stipulation made upon the trial of the Federal Court action, with the full knowledge of the provisions of the settlement agreements.' Justice Wasservogel added that MDS had not shown itself entitled to either equitable relief or damages, and that no litigation costs would be allowed to either of the contending parties.

In addition to establishing the legality of the settlement agreements made by Mayer, Justice Wasservogel's decision served to clear Edelman and David L. Podell, Mayer's trial counsel, of the coercion charges lodged against them in the injunction complaint. Allegation made by MDS was that these two lawyers had terrorized the nine publishers into rushing for cover via separate settlement agreements while the trial of Mayer's $1,250,000 monopoly suit was on in the Federal Court in March. When counsel for the MDS rested its case, however, it averred that it would not ask the bench to find whether coercion figured in bringing about the settlement agreements.

Provided for in these agreements was the dissolution of the MDS. Mayer's attorney declared Saturday (19) he was preparing to serve notice upon the nine publishers that he would give them until the end of this month to go through with their agreement to vote for the washing up of the central distributing channel. If they failed to take this action within the stipulated time, he said, the next move would be to bring them before a court on a motion for specific performance of contract.

Operating committee of the MDS is slated to meet this week to decide whether it wants to appeal from Justice Wasservogel's verdict. As an organization, MDS at the present time is in a state of suspension, with Maurice Richmond making use of its facilities as an indi jobber.

During the hearing of the action before Justice Wasservogel, in which MDS sought to restrain Mayer from carrying out the settlement agreement and also make him pay $100,000 in damages, its counsel put on the stand to tell about the settlement negotiations Saul Bornstein, v.p. of Irving Berlin, Inc.; E. F. Bitner, of Leo Feist, Inc.; Ben Bornstein of Ager, Yellen & Bornstein, and Alfred Beekman, counsel for Shapiro, Bernstein & Co. Other firms which settled in midtrial with Mayer, and thereby put an end to the MDS, were Harms, Inc., T. B. Harms, Inc., Famous Music Corp., Remick, Witmark, Mills Music, Inc. and Santly Bros.

Schnoz's Folio

Hollywood, May 21.

Jack Robbins will publish a folio of Jimmy Durante songs.

Will contain about 40 tunes written or sung by Durante.

Smaller Trailer Firms May Have MPPA Licensing

Music Publishers Protective Association is trying to devise a scale of license fees to apply to the smaller movie trailer producing firms. About the only trailer firm from whom it is now collecting a fee is the National Screen Service, which services around 8,000 theatres.

Method that the MPPA may adopt for the minor trailer producer is a license permitting, for a flat fee, the synchronization use of so many compositions over a period of six months. If the number of compositions is limited to 10, the trailer maker would be at liberty to make it in three marches, three romantic melodies and four hot tunes. In any event, he would have to check the numbers selected for clearance with the MPPA.

With a reasonably scaled license system in effect, MPPA figures that the smaller trailer manufacturers will be induced to give up the practice of dubbing their music from soundtracks bought from some laboratory. MPPA estimates its annual income from this trailer source could be at least $25,000.

WIDE OPEN JERSEY BREAK FOR BANDS

Name bands are in for a break at the Jersey shore resorts this summer, since word has gone out that gambling looks o.k. in that state.

The casinos, a la the Saratoga spa and the Floridian spots, can only afford the huge entertainment overheads if roulette and the like can operate.

Duchin, Rogers in Chi

Chicago, May 21.

Eddie Duchin orchestra opens for the summer at the Dells May 29.

Buddy Rogers band comes into the College Inn on June 7 for the Fair season. Present incumbent, Frankie Masters orchestra, will likely move to a spot on the exposition grounds.

802 Closes Membership to Traveling Bands; 6 Months Consecutive Limit

New York musicians' union has closed its membership rolls to traveling bands. From now on the men in an out-of-town band playing a Metropolitan engagement for six consecutive months will no longer become eligible to induction in Local 802. Governing board of the New York branch decided on this policy last week, following its settlement of a controversy over the eligibility to membership of the Casa Loma band.

Casa Loma had been advised by the international union that it would have to continue to contribute standby money for its Camel programs, and also remain subject to the regulation regarding the collection of 30% above local scale while playing a New York engagement. Casa Loma musicians contested this ruling by the American Federation of Musicians board, claiming that their acceptance into Local 802 several weeks ago entitled them to all the rights and benefits of members of that union. Governing board of 802 took up the issue and held that the Casa Loma personnel was a bona fide part of local's membership and that it no longer was subject to the standby and 30% regulations while playing New York.

Likely to be affected in the near future by the governing board's attitude toward admissability of out-of-towners is the Phil Harris combo. Latter's stay in New York is nearing the sixth month.

Under the previous arrangement the local would notify a band that its six months' permit to play in New York was about to expire and, if the men in the unit wished to become members of 802 they'd have to pay the $50 admissions fee. If the new policy is enforced no outside band will be permitted to stay in New York consecutively for more than six months.

Songs as they should be sung, that's what you will hear when the "Men-About-Town" are on the air, broadcasting on the Manhattan Merry-Go-Round program via NBC. Want pr !? Hear them sing:
"I'VE HAD MY MOMENTS"
"ALL I DO IS DREAM OF YOU"
"A THOUSAND GOOD NIGHTS"
"RIPTIDE"
"HOT DOGS AND SASPARELLA"
"SLEEPY HEAD"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
• • • NEW YORK • • •

Writers, Film-Controlled Publishers Attack ASCAP Membership Pact

New membership agreement which the directorate of the American Society of Composers, Authors and Publishers has been drafting for the past two months is now under fire from two sources. Attacking from one angle are the writers, who demand a heftier share of the ASCAP royalty splitup and a provision in the by-laws protecting them on royalty debts due from delinquent publishers, while another dissenting faction consists of several publishing firm controlled by film producers.

ASCAP board of directors meets today (Tuesday) for another going over on the agreement which the members will be asked to signature for a term of 10 years, effective Jan. 1, 1936.

Publishing outfits hooked up with picture producers declare that they are entitled to special consideration from the Society for two reasons. One is that their connection with screen musicals has placed them in the position of creating a major share of the pop music performed. Other argument is the picture companies which control them are themselves, through theatre operating affiliations, important users of music, and that the only advantage for these publishing firms to be in the Society is that they will be there to collect what their parent corporation puts in.

The fact that they put on the market a substantial share of the new pop music, and also that their parent corporations are heavy contributors to the ASCAP, should receive extra recognition by way of assured special class rating in the Society, contend these pubs. This protection, they insist, should be written into the by-laws.

These producer-controlled firms aver that they would as lief not extend their contracts with the Society at the end of 1935, and thereby have complete control over their copyright as far as radio is concerned. They believe that it would be heathier for the sheet phase of their business if they had their own say as to how and where the works should be performed. Also claim that, when it came to getting plugs for their pictures on the air, it would be cheaper in the end for the parent corporation to buy time from the networks at the prevailing rates.

ASCAP Sues

South Bend, May 21.

The Franklin Restaurant, Inc., and Victor Kuzmic, proprietor, were made defendants in a suit filed by Gene Buck, president of the American Society of Composers, Authors and Publishers, and two song publishing firms, Shapiro, Bernstein & Co., Inc., and M. Witmark & Sons.

Complaint alleges that 'Wagon Wheels' and 'Sweethearts Forever' were played by an orchestra at the Franklin Inn as a public performance for profit. Plaintiffs seek $250 damages on each song.

Peony Park's Outlay

Omaha, May 21.

Joe and Jerry Malec have appropriated $15,000 for improving their swim, dance and picnic resort, Peony Park.

Brothers will spend most of the fifteen grand in building an outdoor orchestra shell capable of housing a small symphony along with dance floor of 10,000 square feet, with a portable canopy for both. Opening Decoration Day.

Popular symphony idea will be given a try in attempt to attract non-dancers and non-swimmers to picnic spot.

BAR QUAFFING IN N. Y. TO HELP COCKTAILING

Hotels look in New York and other keys to a renewed interest in cocktailing through the legalization of vertical quaffing.

So far as the ex-speaks and intimate niteries were concerned, the sit-down drinking was a gag. Most of 'em in and around Broadway served straight across the hardwood, while others with deeper regard for regulations set up prop tables at the bar at which the couples sat but were served by the barkeep as if they had been leaning against it.

Thirteen years of prohibition has long since forced conclusion that the lean-against-the-bar thing had become too strong a habit, especially with the femmes, to ever become taboo. There's something about the informality of a bar that gets the gals and they're expected to pay for it anew under legal auspices, effective yesterday (Monday) when the new N. Y. state law went into effect.

Mills Act for Radio Return of Listerine

Mills Blue Rhythm band and a mixed choir of 10 voices auditioned Monday (yesterday) for Listerine.

Account is slated to return to NBC.

Barnstorming Unit, Band

Combo dance band and colored tab figures on three months of summer one-nighters through the south and southwest, starting June 1, when they open in Wilmington. Charles Green (Consolidated Radio Artists) is taking out Connie's Hot Chocolate, which has played the presentation houses, for an hour's entertainment on ballroom floors. LeRoy Smith's dance band will supply the dansapation.

Felix Ferdinando's orchestra booked for the opening of Bayside, Malletts Bay, Vt., largest ballroom in the state.

Halting the Jitters

Chicago, May 21.

Frankie Masters, band-leader at the College Inn, has passed a ruling that he'll talk business to song pluggers on Tuesdays only.

Claims that publishers running in and out at odd times make him and the hotel officials nervous.

DORAN'S CASINO WILL SOLO IN WESTCHESTER

Ed. Doran looks to have the Westchester (N.Y.) roadhouse biz to himself this summer, with the Hollywood Gardens and Hunter Island Inn, both formerly on city property, razed and reclaimed by the N.Y.C. park dept. Pelham Gardens and Pelham Health Inn are also not in the running this summer, being boarded tight.

Doran is reopening his Glen Island (N.Y.) Casino, off the Boston Post road, with Glen Gray's Casa Loma orchestra back for a second season. Doran had the Casa Lomaites at the Colonnades in Essex House, N. Y., during the past winter.

Glen Island Casino the drive-and-yacht roadhouse, unique through having three floating docks for yachting parties, and a private yacht to take the dancers for rides between terp sessions.

'Folies' Troupe at Chi's Rainbo Garden

Chicago, May 21.

'Folies Bergere' has been set by the Music Corporation to open at Jack Huff's Rainbo Garden on the northside of Chicago by June 3. MCA, which has some $15,000 tied up in the French revue already, has cabled the troupe to hit the high seas and the show is scheduled to sail on Wednesday (23).

Huff will rename the Rainbo Gardens, possibly the Bergere. Besides supplying the show, MCA will book in two bands, one to furnish revue tunes and the other for the regular hoofing. Troupe was at first due for the Pabst Casino.

Jack Huff is giving up the suburban Lincoln Tavern and will leave the northshore territory to the Dells, across the street.

'Valley Queen' Sinks

Council Bluffs, Ia., May 21.

More than 100 persons and crew of the 'Valley Queen', Missouri river excursion steamer, were rescued in the dark of night when the pleasure craft rammed a sandbar and split its hull. Music kept blaring as passengers were taken to shore in lifeboats of the craft, which sank in 15 feet of water.

R. E. Ward, of Omaha, conditioned the craft last year at a cost of $50,000 for river excursions, dances and pleasure cruises.

Isham Jones leaves the Commodore, New York, to settle down at the Ritz, Atlantic City. He opens here June 23 and stays until Labor Day.

Music Notes

Little Jack Little shifts to the Ambassador, Atlantic City, following a tour of one-nighters, and A. Kavelin replaces him May 28 on the Lexington, New York, roof.

Abe Lyman is set for the Colony Surf Club, Asbury Park, N. J., starting next Wednesday (30).

Vincent Lopez swings to the Cocoanut Grove, Ambassador, Los Angeles, July 23, from the St. Regis, New York.

Jack Ills has taken over for American publication 'We Like a Gay Song' from Peter Maurice, and 'Kiss Me Goodbye' from Karl Brull, of Paris. 'Goodbye's' melody was composed by H. May, French songsmith, while Mitchell Parish wrote the English lyrics.

Jonie Taps, head of Shapiro, Bernstein's radio department, starts on a swing of the publishing firm's offices May 27. His itinerary calls for a 10-day stay in Chicago.

Eddie Davis will make it his 12th consecutive summer at Canoe Place Inn, Southampton, L. I.

Enric Madriguera leaves the Waldorf-Astoria for Vivian Johnson's, Deal Beach, N. J., next month.

Banhoff and Cannon are in the Village Barn, New York, floor show.

Mills Music, Inc., has the publishing rights to 'Dreaming a Threadbare Dream,' which is included in the score of Universal's 'Embarrassing Moments.' Edward Ward and George Waggner are co-authors of the tune.

Duke Wells' orchestra playing at the Crooked Lake hotel, outside of Troy, N. Y.

John Steele, Harry Stevens and Johnnny Johnson's orch. continue with a new floor show at the New Kenmore hotel, Albany.

Morie Hoffman's orch is the new band at the Hotel Trojan in Troy, N. Y.

Maurice Davenport orchestra and Ross Underhill and band have been booked by Coolidge Pavilion, Ludlow, Vt., for the summer.

Hugo Reisenfeld is writing musical score for Sol Lesser's 'Peck's Bad Boy.'

Jerome Kern is writing an additional song for Fox's 'Music in the Air,' with Oscar Hammerstein, 2d, doing lyrics.

Dick Mansfield has replaced Ernie Holst at the Avenue restaurant, 5th avenue and 44th street.

Frederick Brothers have placed Jimmie Joy at Coney Island, Cincinnati; Jack Crawford, current at Highlands, St. Louis, and shortly opening the Roof Garden of Hotel Claridge, Memphis; Carleton Coon, Jr., with the Owen Sisters trio, currently playing colege dates and ballrooms in Ohio and West Virginia prior to their summer engagements at Forest Park Highlands, St. Louis, and the Steel Pier, Atlantic City.

Percy Wenrich has hooked up his 'Come On Down to the Fair' with the exploitation division of the Chicago exposition. Mills Music, Inc., is publishing.

Select Music Pubications, Inc., has sold the British rights of 'Ridin' Around in the Rain' to Campbell-Connelly.

Roger Wolfe Kahn's opening at the Claremont Inn, upper Manhattan, put off a week to May 28. Placed thru Taps.

Ben Pollack starts May 29 doubling rom the Casino de Paree to the New Yorker.

Reggie Childs uncovers an augmented unit in the Roosevelt's Summer Gardens tomorrow night (Wednesday).

Joe Hoffman, who took the Cab Calloway unit on its recent European jaunt, is now handling the band booking dates for the Irving Mills office.

Ben Cutler has been set by Meyer Davis into the Lido Country Club, Long Beach, L. I.

Leon Miles, Coast baton-waver, in New York rehearsing a new band for Eastern dates.

Fletcher Henderson steps into the Cotton Club, New York, June 16, replacing Jimmy Lunceford, who goes on tour.

Court Nixes Bernie's $125 Garnishee Against McGee

Garnishment for $125 which Ben Bernie had obtained against Erwin McGee, musician currently employed in Lum's restaurant, was vacated last week by Justice Garsten of the Municipal Court. Bernie brought suit in the name of his lawyer, Joel S. Tepper, but Justice Garsten held that the go-between idea was out, and that if the band leader wanted to collect he would have to litigate under his own identity.

Money tangle dates back to time McGee was in the Bernie organization. Selmer-Conn made Bernie co-defendant in a suit to collect $125 in claims as the balance due on some instruments McGee had bought. The leader, it was alleged, endorsed McGee's credit.

McGee's lawyer, David Goodstein, charged before Justice Garstein that Bernie had settled the $125 judgment that Selmer-Conn eventually got for $50, and that the leader was trying to compel McGee to make restitution to him on the basis of $125.

ACCLAIMED BY THE MAJOR BROADCASTERS AS POSITIVE HIT SONGS

THE SWEETEST MUSIC THIS SIDE OF HEAVEN
FARE THEE WELL
THE BOOGIE MAN
FROM PARAMOUNT PICTURE
"MANY HAPPY RETURNS"
Featuring GUY LOMBARDO and BURNS and ALLEN

COCKTAILS FOR TWO
LIVE AND LOVE TONIGHT
EBONY RHAPSODY LOVELY ONE
MARAHUANA
WHERE DO THEY COME FROM
FROM PARAMOUNT PICTURE
"MURDER AT THE VANITIES"

LAUGH, YOU SON OF A GUN
LOW DOWN LULLABY
I'M A BLACK SHEEP WHO'S BLUE
FROM PARAMOUNT PICTURE
"LITTLE MISS MARKER"
Featuring SHIRLEY TEMPLE
★ ★ ★ ★

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PUBLISHERS TO PARAMOUNT PICTURES

Mike Shea, 75, Dies in Buffalo; Last of Vaudeville's Active Pioneers

Michael (Mike) Shea died last Wednesday (16) at his home in Buffalo, N. Y. He was 75 years old and only recently had celebrated his 50th anniversary in the show business. The last active member of the original band of American showmen who pioneered in the variety field and later in independent circuit operation, Mr. Shea died in harness.

Late last March Mr Shea suffered tooth infection, from which he never fully recovered. Immediately prior to that he was, despite his 75 years, as active and as vigorous as many men half his age. Even during his recent illness he continued to personally direct his business affairs as usual. The only item he neglected during the last six weeks was his periodical booking trip to New York. This he left to Vincent McFaul, the Shea general manager for 31 years. McFaul was in New York at the Paramount office on a film booking deal when notified of the death of his chief. It's understood that McFaul will inherit Mr. Shea's position as head of the Shea theatre companies.

Mike Shea was known for his square shooting among many other personal virtues, but to the show business in which he was rooted the outstanding thing about Mike Shea was the independence for which he fought and which he retained throughout the half of a century he spent as a showman. It was often said of him that 'Mike Shea never sold out.'

Always Independent

Guarding his individuality through his entire career, refusing to be tempted by money or bluffed by reverses, Mike Shea insisted on retaining his independence to the end. Less than two weeks before he died the showman made his final bid for that distinction, and won. That he was ill at the time made no difference to him. With Loew and Paramount he became involved in a three-cornered pooling deal for the Great Lakes theatre in Buffalo. Although his interest was far outweighed by the combined Loew and Paramount interests in the matter, Mike Shea insisted on being named sole boss, and his circuit partners acquiesced.

Mr. Shea, born at St. Catherines, Ont., in 1859, was raised in Buffalo, where his theatrical activities in later years were centered. Buffalo mourns his passing as that of an outstanding public figure. He built and operated the majority of the theatres in that city and through these activities became an influential man in the political as well as the business affairs of Buffalo.

There is no record either in Mike Shea's dealings in the show business or his outside business affairs in Buffalo, of a loss by an investor in a Shea enterprise where it could possibly have been prevented by the head of the company. During the worst part of the depression Mr. Shea had his back to the wall. Many people advised bankruptcy and receivership for his companies, but he refused to listen. His insistence on protecting his investors was known to have dug deeply into his personal holdings.

The story of Mike Shea as told in VARIETY's anniversary issue, is partly reprinted herewith:

Mike Shea is with white hair and a carriage as erect as a West Point cadet. He is one of those guys that neither looks or acts his age. He's as active today as he was 25 years ago and works as hard and as long as anybody on his payroll.

Two-thirds of his life have been spent in the show business. He has been a showman in all that term implies, for every minute of those 50 years. He is the last of the vaudeville Mohicians, the lone survivor of that colorful band of men who started from scratch in the 1880's and nursed vaudeville from a museum to the most popular form of amusement of its time. He has lived through vaudeville's recent loss of the prestige which he and others fought so hard and long to build up. But he didn't and doesn't cry about it. He remained a showman and progressed with show business. He knows all old-fashioned ways and days, but he's not an old-fashioned showman. His methods are modern and so are his theatres and shows.

irst

There are two things in show business in which Mike Shea has immovable faith. One is talent. The other is independent and individualistic showmanship. He believes in talent first, because without performers at his disposal the showman exist.

Independence is the essence of Mike's own kind of show business; it becomes more of a romance than business as viewed through the pages of Mike Shea's personal history.

In an interview two years or so ago Mike Shea said something that reflects his whole career. It was in answer to the question of why, when all the other major independents sold out to the circuits in the boom period of '25-'29, alone refused to relinquish control and insisted on maintaining his independence.

'I didn't sell out because I didn't care much for the money,' Mike answered.

Mike Shea became a showman in 1883. He was 25 years old and had been a sailor on the Great Lakes, an iron foundry worker and a stevedore. He made his theatrical debut as the owner, operator, booker and entire staff of Shea's Music Hall. He was destined to become Show Business itself as far as Buffalo was concerned. No one man has had greater influence on the theatre of any large American city than Mike Shea has had on the theatre of Buffalo.

In 1881 there were no central booking offices on which an indie theatre operator could depend for his shows. It was a matter of picking 'em up where and when possible. The operator was his own booker. Having once acquired that habit, Mike never lost it. It's a habit with him to this day. He still books his own shows. His theatres may be listed on the books of a circuit booking office, but Mike comes to New York regularly to personally oversee the penciling in of every act that plays his theatres.

The Keith and other booking offices which carried the Shea theatres on their books would rather have had Mike Shea stay in Buffalo. They didn't like the way Mike set his own salaries. If the booking office had set a salary of $500 on a particular act and Mike thought the act was worth $100 more, he'd book the act for $600. The booking office would squawk, because the higher salary set by Mike would be a 'bad' precedent, but when Mike Shea had his own opinion of an act's value no booking office squawk ever changed it.

Mike had another method of paying an act what he thought it was worth, if believing the booking office salary insufficient. At the end of an engagement, and if having made good in his theatre, many acts would find an extra $50 or $100 in their pay envelope. The standard acts of vaudeville remember Mike for that because he still does it.

Played 'Em All

In his Buffalo theatres from 1883 to 1933 Mike Shea has played 'em all. In 1885 he played the Ward and Vokes, the Kelly and Manns and the James Thorntons. His 1933 headliners are the Eddie Cantors, the Paul Whitemans and the Amos 'n' Andys. His experience with talent of all grades, shapes and sizes have been responsible for Mike Shea's implicit faith in talent as the prime factor in theatre operation.

Mike Shea says that he hasn't any idea about favorite actors and such things. He'll book all actors who entertain his audiences and draw business to his theatres. He doesn't mind paying them if they'll entertain and draw. He likes to pay and play names—real

(Continued on page 42)

LAYOFFS GET BEANS

And Prizes Too, in Hollywood Nite Spot by Applause Test

Hollywood, May 21.

Layoff acts are getting a chance for beans at the Brass Rail, local beer groggery, with the advent of vaude nites. Spot is giving three prizes, $5, $3 and $2 for the best acts selected by applause. Those not winning prizes are fed, anyway. Matty Fain is m.c.

For the first nite, the Huntley Sisters, dance team, and Geraldine Duke, singer and hula swisher, were in.

Dr. Fischel Set as Medical Supervisor Over NVA San

Dr. Karl Fischel, one of the country's foremost tuberculosis specialists, has accepted the position of medical supervisor at the NVA Sanitorium, Saranac Lake, N. Y. He starts June 1.

Dr. Fischel reported favorably on the NVA San's present medical staff, being particularly enthusiastic about Dr. George Wilson, whom he met on a trip to Saranac Lake last week. Wilson has been acting supervisor in the absence of Dr. Edgar Mayer. When Fischel commences, Wilson will become medical director of the San.

Harold Rodner of Warners, who handled the NVA reorganizing for the circuits, described Dr. Fischel as one of the four top men in the U. S. in his line. Dr. Fischel graduated in Vienna and did post graduate work there and in Switzerland. He has been on the staff of the Los Angeles General Hospital, a teacher in the lower California colleges, and for 11 years the medical director at Los Angeles Sanatorium. He has agreed to drop all outside practice and devote all his time to the NVA San.

On June 1 Mrs. William Morris will take up her duties as official 'mother' of the San, a capacity she will fill without salary.

NVA Board meets in New York this week to report on the drive and decide on any further administrative changes found necessary. As the San reorganization appears practically sctled, other changes, if made, probably will be confined to the New York social end.

Returns on the drive are still incomplete, but indications are that the $200,000 expected may be exceeded. Drive will continue in some scattered independent theatres throughout the country during the rest of May.

Cincinnati, May 21.

NVA will get the profits from the local Variety Club's first social affair, a supper dance, held Saturday (19) in the night club at the Netherland Plaza.

About 700 attended at $2 admish.

Newark, May 21.

The NVA theatre funds' drive returns in the Warner theatres in northern New Jersey were 15% better than last year.

Collections amounted to more than $6,000.

Colored Vaude Tilt Resumes in Harlem

Manhattan Playhouses, which lost its first tilt with Sidney Cohen in the battle to retain colored vaudeville on 125th street, has returned to the fray. Circuit's Harlem Opera House resumed colored vaude Saturday (19).

With the restoration of colored vaude at the Harlem Opera House, Nat Waller is out as the manager, replaced by Al Sterling.

Sid Cohen's Apollo theatre in Harlem, playing colored stage presentations with films at 35c top, is going in for names when available. Starts this week with the Don Redman band, Bill Robinson June 2.

House is the former Hurtig & Semon and Minsky burlesque spot. Cohen took it over last winter and has built it into a big money-getter almost exclusively on a colored draw. Recent gross average has been $8,000 a week.

Two Agents for Every Act This Summer; See 24½ Wks. Major Time

Agents, acts and bookers face a lean vaude summer, with but a total of 24½ weeks scheduled be booked by the major circuits out of New York. This includes the picture houses. Theatre chains are scheduled to shave down to that amount by the middle of June, if not sooner.

Last summer, which was supposed to have seen bottom reached in stageshow time booked in N. Y., there were about 32 weeks available out of the big city.

Loew, with 13½ weeks being booked now, most of which it is expected to retain through the summer, will top the list in amount of playing time, making up more than half the complete total of weeks. RKO, once the leading exponent of stageshows, may be near the bottom with three and a half weeks booked between its three show buyers, Arthur Willi, Bill Howard and Dan Freundlich.

Par

Paramount, with four weeks be booked by Harry Kalcheim, wi run second to Loew, while Fanchon & Marco, with two weeks, will be in fourth place behind RKO. Warners will be fifth and last with a week and a half, the amount of time it is presently booking.

The one ludicrous feature of the shrinkage of N. Y.'s playing time this summer is the fact that Loew's, with the major portion, has less than one-third the amount of franchised agents than RKO, which ranks so close to the bottom. On the latter's booking floor things are going to be tough indeed for the agents during July and August, although the reps have had no raves for RKO's book at any time in the past two years. On the Paramount, Warner and F. & M. floors the competition will be tougher still, as these are open offices visited by the independent agents as well as those franchised by Loew and RKO.

For the 24½ vaude weeks to be set out of N. Y., the bookers will buy around 135 acts weekly. This will mean an average of one act booked between two agents weekly, as there are at least 270 act-sellers on Broadway at present. With the depletion of weeks available to their acts, however, it is expected that the agents' ranks will also shrink between June 15 and next fall.

Summer Time

Loew: Full weeks, Capitol, State, Valencia, Paradise and Metropolitan, New York; Century, Baltimore; Orpheum, Boston; Loew's, Jersey City; State, Newark; Loew's, Providence; State, Syracuse, and Fox, Washington. Split weeks: Boulevard, Orpheum and Gates, N. Y.

Paramount: Paramount, N. Y.; Metropolitan, Boston; Buffalo, Buffalo, and the Michigan, Detroit, all full weeks. Kalcheim also assisting in the booking of the Chicago and Oriental, in Chicago.

RKO, full weeks: Palace and Albee, N. Y., and Palace, Chicago. Split week, Academy, N. Y.

Warners, split weeks: Earle theatres in Philadelphia and Washington, and Ritz, Elizabeth, N. J.

Fanchon & Marco, full weeks Roxy, N. Y.; Fox, Philadelphia.

PROS STAGE SHOW AT ROSS' TRAINING CAMP

Grossinger Falls, N. Y., May 21.

Barney Ross, the Chicago lightweight champ who will fight Jimmy McLarnin for the welterweight title May 28 at the Garden Bowl, Long Island City, explains the reason for confidence that he will win—says it is intuition. In this ideal training spot Ross attracted a flock of professionals over the week-end, Abe Lyman bringing up his band and a impromptu show was staged in the Playhouse. Others participating were Gordon and Revel, Milt Berle, Ritz brothers and Lew Brice.

Match is being promoted by Mrs. Hearst's Free Milk Fund for Babies. Indications are for a sell-out, capacity of the Bowl being increased to 70,000.

Betting odds on the Ross-McLarnin bout are even. Same goes for the Baer-Carnera fight to be staged at the Bowl June 14, advance sale for which, too, is heavy.

BROWN'S SHOW FOUR AND OUT

Chamberlain Brown's 'Flashes' folded at the Lyric, New York, Friday (18) after four performances. Shows included the opener Wednesday night, two on Thursday and a Friday matinee.

At a 25c and 50c scale the straight vaude and sketches venture backed by the United Patriotic Society grossed less than $25 for the four shows. Brown claims that the sponsors put up all the dough, he simply having booked, staged and sung in the show. They paid off the acts.

N. Y. LICENSE COMM'R'S AGENT TEST THIS WK.?

Although such was his avowed intention last week, License Commissioner Paul Moss did not issue any summonses last week to Broadway agents for a test case on the Employment Agency Law of New York. Moss is trying to license all theatrical reps as employment agents, which necessitates a $25 yearly fee and $500 bond, while they, through Counsel Maurice Goodman and Harold M. Goldblatt, are fighting the move.

Yesterday (Monday) Commissioner Moss stated that he expects to issue the summons this week, the only reason for the delay lying in his anxiety, and that of the Corporation Counsel, to make sure of the city's case.

Before issuing the summons, Moss said, they are seeking an agent who most assuredly comes under the Employment Agency Law.

Striking Truck Drivers Waive Walkout for Roxy

Minneapolis, May 21.

With transportation tied up by the truck drivers' strike, it was necessary for Roxy and his Gang to obtain special dispensation from union officials to enable the troupe to get out of town following its engagement at the Minnesota theatre here.

Union officials permitted the use of vans to transport the company's baggage to the railroad station. Company jumped from here to New York.

Det. Bookers Reorg.

Detroit, May 21.

Michigan Bookers Association has been revived, with Sol Berns as president, for the purpose of eliminating evils in local booking situation.

One purpose of the activity is to present a solid front in dealing with any problems that arise from the activities of the Detroit Entertainers' Association.

RKO DROPS VAUDE IN UPSTATE SPOTS

RKO is folding up vaudeville in Syracuse and Rochester after this week. Syracuse opened two weeks ago after being without stage shows all winter.

Rochester budget was cut down when Syracuse opened to conform with the latter and play the same shows, but the idea didn't work out. Rochester had been playing the high priced units and name shows.

Hugo Morris Broke

Hugo Morris, who with Murry Fell operated a vaude agency until four years ago, filed a petition in the New York Federal Court last week. Morris gave his liabilities as $2,535, and assets $5.

Principal creditor listed in the schedule is Charles Furey, who five years ago obtained a $2,256 judgment against Morris.

Mike Shea Dies

(Continued from page 41)

names—because real names draw business. But while he won't mention any favs, it's easy to see that Mike has a soft spot for Marie Dressler as an artist and a name, stage or screen, for his theatres.

Pictures didn't demonstrate the merits of Marie Dressler to Mike Shea because Miss Dresaler, as a vaudevillian, had played for Mike many times before he had ever seen a picture. But Miss Dressler had a lot to do with demonstrating the properties of pictures as an entertainment to Mike.

It happened at Shea's Hippodrome many years ago. Mike was in New York on a booking trip. The picture at the Hipp with the vaudeville that week was so bad it was keeping them away from the theatre. Mike returned to Buffalo in the middle of the week with a print of "Tillie's Punctured Romance," a comedy with Marie Dressler, Mabel Normand and others.

The next day, while riding to work on the street car, the house manager of the Hipp met a friend who proceeded to rave about the current picture. The manager thought the guy was crazy, but when arriving at the theatre he saw a line stretching down the block. Mike, without notifying anyone, had stopped the bad picture before its conclusion at the evening show and replaced it with 'Tillie.' By the next afternoon word-of-mouth gave Mike Shea his first smash picture.

The incident educated Mike Shea to the extent that, unlike other vaudeville showmen of his time, he did not cling blindly to vaudeville alone for his theatres, but joined the parade. And he has never dropped from the running. The parade passed many of the others by, but not Mike Shea.

While always following modern trends, for business and showmanship reasons, Mike Shea has never gone 100% hard boiled toward vaudeville. He's still a softie for the form of entertainment which he helped create. He plays stage shows wherever his audiences will stand for them, and sometimes when he would be better off without them. But he'd rather give his patrons a good stage show with a bad picture than just the bad picture, and that accounts for his continued participation in the vaudeville booking field, also the fact that Mike is among the most prolific big money stage name buyers of today.

Starts Buildi

As far as Buffalo and Mike Shea and show business are concerned there is little concerning theatricals in that town that Mike hasn't had a hand in. He operated the Music Hall for 12 years and the only thing that could stop him did stop him—a fire. It burned the two-a-day 50c top showhouse of specialty acts to the ground. So Mike built himself another one—the Garden.

And he kept on building theatres through the years. He built the Buffalo, Great Lakes, Hippodrome, Shea's Seneca, Century, Community, North Park, Bailey, Kensington, Bellevue and Riviera theatres in Buffalo, which gives a fair idea and how synonymous Mike Shea and show business are to Buffalo. He also built a pair of theatres in North Tonawanda, N. Y., a nearby town, and one in Toronto. And ran them all himself.

From 1900 to 1920, without missing an up or down beat, Mike Shea made regular weekly trips to New York and back. Before 1900 and after 1920 his Buffalo-New York jaunts averaged two a month. In his 50 years, it is estimated, Mike has spent enough in carfare between the two cities to have bought himself his own railroad.

For the past several years Mike Shea has divided his residence as well as his time, between New York and Buffalo. Picture buying, besides vaudeville bookings, along with the many deals necessitated by modern theatre operation, forced him to spend more time in New York. So he bought a home in Sheepshead Bay, where he now resides about half of the time.

In New York Mike Shea's office is wherever he happens to be booking or buying pictures or vaudeville or making deals for his theatres. In Buffalo his office adjoins the top balcony in the Buffalo theatre, three lghts up and no elevator. One story is that it's on the third floor because Mike likes to see the bankers walk the stairs. That stair walking is the only squawk that Mike Shea's employees have against Mike Shea. Among the employees is Vince McFall, who has been general manager of Mike's enterprises for 31 years, which sounds like a record engagement for any g. m. in one spot for show business.

But it's Mike Shea's theory, and accepted as gospel by his staff, that if the customers will pay for the privilege of walking the three flights, the climb shouldn't be so tough for those who get paid for it.

For any success he has attained for the good will he has earned, Mike Shea insists that he has not been chiefly responsible. It is the talent, the shows and the pictures, and those responsible for them, that made him a showman, says Mike Shea.

Surviving the showman are his widow, Mrs. Josephine Carr Shea; daughter, Mrs. Emile Giffonlello, and two grandchildren.

Buffalo, May 21.

High church and civic honors were accorded Mike Shea at his funeral Saturday (19). City officials from Mayor Zimmerman down and about 5,000 other people attended the services at St. Joseph's Cathedral to pay their respects to the showman who was one of Buffalo's foremost citizens.

A delegation of New York showmen acting as pall bearers included Sam Dembow, Jr., Abe Lastfogel, Harold B. Franklin, Andy Smith and Y. Frank Freeman.

All Shea theatres in the city were closed until 3 p.m., the day of the funeral. Also remaining closed until that hour in honor of Mike Shea was A. C. Hayman's Lafayette. Hayman and Shea were in many bitter opposition battles in Buffalo.

Vincent McFaul, general manager of the Shea enterprises for 31 years, stated he will continue to operate the company with his associates without departing in any way from Mike Shea's methods. It is generally known in Buffalo that during the past few years Shea anticipated his own eventual withdrawal, and saw to it that the company could operate as he wanted it to under McFaul's direction. Minor employes of the company, which controls nine theatres here, two in North Tonawanda, nearby suburb, and one in Toronto, have been given assurance that there will be no changes in policy or personnel on the operating end.

McFaul will make the periodical booking trips to New York which made Mike Shea the railroads' best customer for 50 years.

Members of the immediate family attending the funeral were the widow, one daughter, son-in-law, and Mike Shea's two brothers, Tom and Jerry.

Rand's 3 Loew Weeks

Loew is booking the Sally Rand unit through the Morris office for three weeks, commencing June 8 with a split week in Akron and Canton.

Full weeks in Syracuse and Rochester follow.

Saranac Lake

By HAPPY BENWAY

James Marshall has fallen. He will mugg a Saranac column of the better type.

Our library has been swelled up via books received from Miss Tootsie Helmlich. Thanks!

Mrs. Leonard Grotte, wife of Loew manager, who is ozoning up here, wasted a couple of weeks vacashing in the Bronx.

Louis Cohen and Bert Schwimmer are now upers. They both left the infirmary department for an exercise routine. Nice work in two months.

Betty Huntington tried to join the pneumo-thorax gang, but the needle would not function, so our Betty will relax to the natural cure.

Bill Fletcher, trombone sololst recently with Phil Harris orchestra, is doing wonders via the pneumothorax routine.

Irving Flersher, Warner executive, made a flying trip up here to ogle the lodge, in and out same day.

Danny Murphy was week-ended by his frau and daughter. Danny is the official greeter of the lodge.

Doris Connes is a new arrival at the lodge. She was formerly with the 'Venetian Serenaders.'

John Eskin, new dietitian at the lodge, is adding on a mess of weight to the bed patients.

Fred Rith left the all-up department and was shot back into the infirmary for a mess of bed, while Armand Monte left the infirmary for a routine of exercise.

Edward P. Tarlo, local hair dresser, is added to our good samaritan club. He is donating his services gratis to our ozoning gals.

Jack Nicoll, after a siege of French hospitaling, was shot into General hospital here for a once over and test. Returned to lodge with a siege of bed before him.

George de Carlton is another newcomer at the lodge. He was shot up here from the Friars club.

Names and addresses of showfolk patients at the N.V.A. lodge and elsewhere.

N.V.A. Sanatorium

Thomas Abbott, Fred Bachman, Stella Barrett, Happy Benway, Betty Blair, William Canton, Alice Carman, Fifi Climas, Louis Cohen, Ethel Clouds, George De Carlton, Doris Connes, J. A. Curtis, Robert Faricy, Doris Gascoigne, Hazel Gladstone, George Harmon, Ruth Hatch, Betty Huntington, Elsie Johnson, Raymond Ketcham, John Louden, James Marshall, Robert Merrick, Armand Monte, Richard Moore, Danny Murphy, Jack Nicoll, Joseph Parker, Louis Rheingold, Nellie Queally, Ford Raymond, Fred Rith, Jackie Roberts, Ben Schaffer, Bert Schwimmer, Tommy Vicks, Margaret Newell, Catherine Vogelle, Dorothy Wilson, Toni Temple.

Harry Barrett and Charley Barrett, 302 Broadway; Frisco DeVere, 9 Church street; Jack Casey, 72 Park avenue; Marion Greene, Santononi apartments; Leonard Grotte, 8 Old Military road; James Haegney, Santononi road; Chris Hagedorn, 26 Sheppard avenue; Claude Lawson, 38 Lake Flower avenue; Lee LaMar, 8 Leona street; Leo Massimo, 91 Broadway; John Montalese, 9 Church street; Vernon Lawrence, 60 Lake Flower avenue; Lawrence McCarthy, Overlook hotel; Mannie Lowy, 5 Front street; A. J. Neiderbule, 84½ Bloomingdale avenue; Joe Reilly, 28 Sheppard avenue; Salvadore Ragone, 9 Front street; Russell Weller, 6 Baker street, and Angela Papulis, 9 Church street.

Write to those you know Saranac.

INTERSTATE TOTALLY VAUDLESS FOR SUMMER

Interstate circuit will run without any stage bookings all summer, having reversed its original intention of playing occasional attractions if and when available during the hot weather.

Charlie Freeman had been negotiating with the William Morris office for summer bookings for the Sally Rand and George Olsen-Ethel Shutta units and Bebe Daniels-Ben Lyon in Dallas and Houston, but last week was ordered by Karl Hoblitzelle to call all deals off.

Interstate's regular stage show season terminated last week.

BACK AGAIN!

THERRIEN

"The Painter of Songs"

NOW

METROPOLITAN, B'KLYN

This Week (May 25)

Direction

JOHNNY HYDE

WM. MORRIS AGENCY

PAULINE COOKE

1674 Broadway

Now Playing

JOHNNY PERKINS ....Metropolitan

BOB EIPA.....Paramount

COLLETTE LYONS.....Washington

KING'S SCANDALS.....Baltimore

"Love and Kisses"

. L. OZ

THE FIVE PERCULATORS

JAMES MOORE, CLIFTON MOORE, CARLTON SANTO, HENRY PERRY and JOHN FREEMAN

BACK AGAIN WITH CAB CALLOWAY

LOEW'S STATE, NEW YORK (This Week, May 18)

Next Week (May 25) EARLE, PHILA.

Personal Direction, IRVING MILLS

ROSS and EDITH

BARSTOW

BACK FOR OUR SIXTH RETURN ENGAGEMENT AT RKO PALACE NEW YORK, THIS WEEK (MAY 18)

irection, IRVING TISHMAN

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.

BRyant 9-7800 NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

SMITH BALLEW

AND ORCHESTRA

With FRANCES STEVENS

HEADLINING RKO PALACE, NEW YORK (THIS WEEK, MAY 18)

OPENING SUMMER SEASON, CLUB FORREST, NEW ORLEANS, JUNE 20

Direction M.C.A.

AFA LINES UP CLUB BOOKERS

American Federation of Actors drafted a code of ethics for night club and private entertainment agents at a meeting with clubmen Wednesday night (16) at the AFA's new headquarters in West 44th street. At the same time it also franchised 10 agents who endorsed the 'code.'

Regulations adopted by the AFA abolishes in-the-hat offices, a common practice now, and also restricts this particular agenting field to citizens of the U. S., who are 'of good moral character and never been convicted of a crime.'

The 'code' abolishes all free performances and bans free auditions. Also insists that entertainers be paid off no later than 48 hours after fulfilling an engagement; and indecent and immoral performances, in other words, stags, are taboo.

A standard club entertainment contract was drawn up by the AFA, with the 10 franchised agents promising to live up to it. The reps also promised to satisfy the AFA that all employers of club talent are financially responsible and that no acts will be booked in any spot of questionable character. They also agreed not to undersell a competitor.

Provisions for an arbitration board are also included in the code of ethics, this to consist of an agent-member, actor-member and a neutral party.

Club agents who received AFA franchises at the meeting were Edgar A. Benson, W. J. Sullivan, Dan J. Harrington, Al Skea, Joseph Franklin, Frederick Watson, Charles J. McGoldrick, Thomas E. Kelly, Alf T. Wilton, Harry Moss and Al Rock.

Organization of the club entertainment field by the AFA is in line with the grants included in the American Federation of Labor charter it received a couple of months ago, which gives it supervision over stage labor in all branches of show business except legit, radio and choristers in legit and the picture houses.

Madge Bellamy Cancels At Fox—Throat Trouble

Laryngitis forced Madge Bellamy off the bill at the Fox, Brooklyn, last week.

The former picture name dropped out during the second day (Saturday).

Weiner Back

Jack Weiner, former RKO agent, returned to New York last week after nearly a year as operator of a picture house, Beecher, in Cincinnati. Hasn't decided yet whether he'll resume as an agent or seek another theatre.

Weiner's year as lessor of the Beecher, he says, was a Mexican stand-off.

Code Authority Starts

Washington, May 21.

Machinery for setting up NRA Code Authority for burlesque was set in motion last week, when plan of election received government O.K.

Code administration group will include six representatives of Burlesque Association and three independent operators, based on showing that trade association membership covers 70% of individual managers doing 80% of the biz.

Aimee's Route

Aimee Semple McPherson, starting around July 15 and continuing into September, will tour parks, piers and chatauqua towns in the eastern states for lectures and debates. Will do two appearances daily in each spot.

Martin Wagner, of William Morris office, is arranging the dates.

Seeley-Fields' Chi Date

Chicago, May 21.

Blossom Seeley and Benny Fields come into the State-Lake to headline the week of May 27.

First vaude visit in Chicago in almost three years.

MILO, $33,750 BEHIND IN ALIMONY, IN JAIL

Syracuse, May 21.

Unable to secure $3,000 bail, Robert Grob, professionally known as Milo III, vaudeville mimic, is in Onondaga County jail today, arrested on a civic warrant. Milo is due before Supreme Court Justice Levi in New York city Friday (25) for contempt of court in being $33,750 1. arrears in alimony payments.

Milo's arrest on the RKO Keith stage last week cut short his vaudeville engagement there. It was his first real booking in eight months the vaudevillian claimed.

Actor's wife secured a separation in 1928 and Milo was to have paid her $100 weekly alimony from Sept. 1, 1926.

Unit Reviews

Blue Ridge Mountaineers

(ORPHEUM, LINCOLN)

Lincoln, May 18.

This week is the first step in an attempt to make people un-vaude conscious. Management is trying what might make a fair opening act if whittled. As is, the stage show lasts 25 minutes.

Blue Ridge Mountaineers is a 13-people troupe, eight boys and five girls. Lads are all armed with guitars, ukes and fiddles, dressed in blue denim and while not working, chew straw from a hay bale. The girls have one change of costume. They come on dressed in gingham aprons with milk pails. They then leave off the milk buckets.

Songs include such ancients as 'Old Zip Coon' and 'Turkey in the Straw,' 'Last Roundup,' and a much murdered fiddle version of 'This Little Piggy Went to Market.' One member tries to clown and shouldn't. The girls can't do man-ern chorus routines, but might have done all right with a barn dance.

Act seems a poor imitation of the old Weaver Bros. turn. Pic is 'Witching Hour' (U), and a short had eight acts with Adelaide Hall, Girl Friends and Mosconi Bros. topping. Biz very bad. *Barney.*

OLSEN-SHUTTA

(ORPHEUM, OMAHA)

Omaha, May 15.

This is another of the big name bands of radio gone vaudeville and touring and classes as a top-notcher in entertainment. Outstanding forte of this assemblage of talented performers is novelties.

Performing personnel lists the band of 19 besides Olsen and Miss Shutta, with nearly every member of the band doubling in some capacity. Music dispensed in the something over 50 minutes is strictly of the modern school, only variations being a few college tunes and such clickers as Miss Shutta's 'German Band' and 'I Like Mountain Music.'

Olsen himself in the maestro's shoes is the foundation of the act, and his work before the mike, while displaying his bristling molars, leaves nothing to be desired. The microphone carried by this crew adds no little to their delivery, mike being one of the new 'high velocity' type which grabs the voice even if the singer isn't close enough to kiss it. This removes the menace of hiding behind the mike, and gives the audience a look.

Routine employs such old standbys as imitations of other bands, of a broken-down phonograph, and the burlesque on the quartet from Rigoletto, but all done with clever variations. Olsen has mustered out of his gang a slick trio, a clever quartet and a glee club burlesque on Waring along with his soloists.

Hotcha Gardner, getting billing along with the two top names is on for only one number by himself, but works in the quartet and the glee club. Besides Gardner, Olsen features a guitar strummer in the person of Clay Bryson, explaining the chap is signed for pix on the strength of his looks and voice, and Bob Borger, trumpet player.

Miss Shutta does her show until the wind-up of the act, which she takes over as her personal assignment. What better Olsen could have routined for a climactic close is hard to guess, but it's certain the patrons could easily have stood more of the missus.

Amputate Inglis' Leg

Jack Inglis, vaudevillian, was operated on at the French hospital last week, one leg being amputated above the knee. Actor is afflicted with Berger's disease. He was placed in the hospital by the N. V. A.

Inglis toured in the 'Strike Me Pink' unit this season.

Lyman's 4 Loew Wks.; Two at Capitol, N. Y.

Abe Lyman comes into the Capitol, N. Y., for two weeks after opening for Loew in Washington May 25. He goes to Baltimore next and then into the Broadway deluxer.

He goes into Harry Ruder's Colony Surf Club, Deal, N. J., June 22.

Customers Tired, So Now It's Duals Only At the Fox, Frisco

San Francisco, May 21.

Vaude is ousted at the Fox, effective this week, with Joe Leo continuing the 5,000 seater with double films at 25 and 35 cents. The Bert Levey vaude gets the toss after slightly less than a year, but Levey continues to book the Golden Gate and Warfield here, and the Fox Orpheum in Oakland.

Leo isn't set for any price reduction, but it's reported he may dip to 15 cents for the two first-run pix, which are culled from the indie field.

One reason for his dropping vaude is that the combination two pix-vaude shows, running some four hours, are too long and tire customers so much they won't come to a show again for several weeks.

New Acts

BICKLE-GRAY REVUE (5)
Dancing, Singing
17 Mins.; Special in Full
Academy, N. Y.

Composed of four girls and a boy, this flash can lay claim to a wealth of looks and other anatomical features that inveigle the eye, but when it comes to talent the layout is pretty thin. A sister team retails harmony of the da-da-do school, while the dancing delegation consists of a blonde who tries hard to be graceful on her toes, a brunet with more of a knack for dealing 'em teasingly from the hips than a flair for rhythmic interpretation and a lad whose acrobatic contortions try hard to come under the head of hoofing.

Torso undulating specialist reaches her acme of customer provocation with what might pass as the carioca, and the tone prancer makes as the highlight of her contribution an elementary routine in balancing with the aid of a miniature staircase. The act's finale resolves itself into a wiggling contest, fast but hardly fascinating. Favoring the turn is the nice costuming given the girls, preferably the dancers.

For the minor nabes the Bickle-Gray combination, however, should fill in acceptably as an opener. *Odec.*

PAPPY, ZEKE and EZRA (5)
Hillbillies
15 Mins.; Two-and-a-half
Earle, Washington

NBC hillbilly team getting top billing in five-act show here, and considering fact they are local debut they click in a big way. Garbed in traditional mountain shirts and boots, they go in for usual dialect and backwoods embarrassment, but it is talent of two members which puts act over.

Ezra, who fiddles in group numbers, leads off solo stuff with swell straight tenor version of 'Home on the Range.' Uses mike but doesn't once resort to crooning tactics.

Elton, new addition to team, scores as world's highest boy yodeler. Coupled with bashful manner which is accepted as sincere, he does yodel duet with Ezra, and follows with single of 'My Ozark Mountain Home,' which brings down house. Holds high note full minute while plunking guitar.

Quartet numbers are well picked and run off smoothly.

Act is currently m.c.'d by Perry King, introduced as radio's Mr. Tallfellow. King works in tux and is jarring note in atmosphere built up by painted rural drop lit from behind with red and orange sunset idea. With lads still a bit stage-shy, however, King's fatherly attitude helps 'em over the humps nicely.

TEDDY BERGMAN
Mimic
8 Mins.; With Band
Roxy, N. Y.

Bergman is a voice simulator and mimic from radio. At the Roxy, in acknowledging applause, he stated he was making his first theatre appearance. If so, his poise and stage deportment is professional and far easier than other radio acts just finding out about those footlights.

His mimicry is generally good but oddly enough the characterization he highlights, namely, 'Blubber,' is poor. This is a stuttering idea that succeeds only in making the listener nervous. It's semi-unintelligible on top of that. Nevertheless, Bergman seems to think it's his best and nicknames himself that way.

After doing Shylock's speech to Antonio from 'The Merchant of Venice' seriously, Bergman follows with a repeat version wherein each Shakespearian line is rendered in a succession of dialects, Swede, Negro, Hebe, German, French, British, and Chinese. Clever.

Audience liked him. *Land.*

New Friars to Pay Off Loans with $4,500 Obtained from Frolic Show

The Friars garnered about $4,500 from the sell-out, $10 top Frolic at the 44th St., New York, Sunday night (20). Understood the proceeds will pay a dividend to members who loaned the Friars the money which financed the recent reorganization and removal to new clubrooms atop the Hollywood theatre building.

Frolic was the niftiest in years, as an entertainment as well as a grosser. It contained special lyrics by Irving Caesar, a set playing routine and a flock of star talent that, on their regular salaries, would pay off a large section of Insull's creditors.

In place of the customary single Frolicker (the Friar name for m.c.) there were three of 'em—George (Nat) Burns, Jack Benny and Lou Holtz. In the script the three comics were 'plotting' the show, and as each name was mentioned as a possibility, the name would appear for a specialty. That provided a sort of continuity that held the disjointed specialty show together quite well.

Benny's Bath

Burns, Benny and Holtz, seated at a table off to the side of the stage, were exceptionally congenial for three comedians under the conditions. They didn't try to top each other by pulling a radio author out of hat, or anything like that. Only one flash of competition, and that wasn't in the script. Holtz picked up a seltzer bottle and doused Benny's double-breasted tux. The guy must have been mad when Benny brought the suit back.

There were lots of names on the bill. Usual non-actor celebrity touch was contributed by Irving Berlin, who sang a few songs, including 'Alexander's Ragtime Band,' which he said he introduced publicly at a Frolic 18 years ago. Another unusual name was Walter Huston, who closed the show. Bringing his music along, he sang a parody number that dates back to the days of Huston and Whipple.

Caites Bros., Sid Gary, Pat Rooney, Gus Edwards, Ben Blue, Johnny Burke, Rudy Vallee and Ray Bolger were in the first part, which was opened by Lester Allen, Bert Gordon, Jules Howard, Bill Brandel, Sam Hearn, John Kearney, Bill Edmunds and Irving Caesar in a song and piece of business written by the latter. The boys represented tradesmen, from the butcher to the tailor while Gordon and Allen played dames. 'This Is the Night We Get Paid' was the title. They reappeared at the finish of the show to sing, 'The Friars gave us the finger again.' Eddie Miller did his annual rendition of Victor Herbert's 'Here's to the Friars' for a finish.

In the second part were Cab Calloway's band, Irving Berlin, Bert Lahr, Smith and Dale, Bob Hope, Walter Huston, and Willie and Eugene Howard. The three Frolickers donned 1905 sport suits and went into a song and dance that resulted in the laugh hit of the show. Lester Allen and Sid Marion were a 'sister team' for the introductions.

Nat Karson, for the program cover, and Pete Gillen, for the billposting, drew the only billing, a departure for a Friars Frolic. Usually names are profusely mentioned. This time there was a blank space on the program for anyone desiring mention to fill. The Friar responsible for the show, but not credited, was Abe Lastfogel. Melville Morris directed the pit orchestra.

PAYLESS PAYOFF SHUTS ALBANY STRIP CENTER

Albany, May 21.

A 14-week stripping season ended when the State theatre failed to reopen Monday (14) after the stock burlesque cast and five musicians had found their pay day payless. Previous Saturday the players grabbed the day's receipts and divided them.

Latest burley fiasco at the State was disclosed not only by failure of the house to open, but by the arrest of Merlin Ballard of Howell, Mich., on a charge of failing to have a license for his automobile. Ballard was known as Johnny Fredericks, manager of the State. He forfeited $10 bail and failed to show up in police court to answer the auto charge.

Yvonne Milfor, lessee of the State and known as Lupe, dancer, left the theatre Friday night (11), assuring the cast and musicians she would return Saturday to pay them. She didn't come back, however, and then the troupe copped Saturday's receipts. Stagehands got their wages because they were protected by bond.

Some of the principals said they would complain to the NRA Compliance Board. They included Lou Powers, Harry Feldman, Jimmy Allerton and Jean Vitale.

State may reopen in a week or two with another fling at torso wobblers and brassiere doffers. House, of the small capacity, bandbox type, has been a regular fall guy for burley these several years, but the 14 weeks season just closed almost set a record for a run.

Phone Confirmation Jams Up Chi Act on Detroit Vaude Date

Chicago, May 21.

Mix-up due to lack of written confirmation involved almost half of local vaude business when the act of George Kirby and Helen Duval hopped to Detroit last Saturday (19) to play the Michigan, only to be sent back immediately by Howard Pierce, house operator. Rumpus may still find its way into the courts for final adjustment, with Kirby and Duval reported having complained to the labor commissioner in Detroit.

Pierce books the Michigan with no one booker or agent and is the final say on all acts. However, on Saturday morning, Boyle Woolfolk got in touch with Danny Graham of Sam Roberts office, telling him that the Michigan wanted an act to replace a dud. Woolfolk, through the Roberts agency, got in touch with Kirby and Duval, who okayed the date over the phone to Lou Kane, Pierce's assistant.

When the act got to Detroit, however, they were passed up completely by Pierce. Act wants the labor commissioner to see to it that its traveling expenses are paid.

Fio Rito Set at $6,500

Hollywood, May 31.

Ted Fio Rito and band go on tour of Fanchon & Marco's Coast houses upon closing here at the Coconut Grove June 3. Follows the F.&M. time with RKO dates in the east.

Set by Music Corporation of America into the vaude houses at $6,500 net.

HILTON UNIT FOLDS

Canton, O., May 21.

Hilton Sisters' unit, which has been playing this territory for several weeks, folded last week.

Company included 30 people.

Theatrical Guilds Plan A Combined Benefit

Rev. Randolph Ray, of the Little Church Around the Corner, New York, will attend tomorrow's (Wednesday) meeting of the Jewish Theatrical Guild with the proposal of all three show guilds—Catholic, Episcopal and Jewish—joining forces for good will and charity purposes.

Main idea is a gala charity benefit show under combined auspices.

EVENTUALLY AT CAPITOL

Mitchell and Durant, in 'Stand Up and Cheer' (Fox), and under a Fox contract, are wanted by Loew's.

They were set into the Capitol, N. Y., June 1, but had to be set back. Team is still tied up in a current film.

Variety Bills

NEXT WEEK (May 25)
THIS WEEK (May 18)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (25)
Ruiz & Bonita
Arren & Broderick
Owen McGivney
Buster West
Eddie South Orc
(18)
Honey Fam
Bill Aaronson
D & E Barstow
Vic Oliver
Rimacs Co
(18)
'Hot & Bothered'
Howard Fine & H
Armida
May & Carroll
CLEVELAND
Palace (25)
Mr & Mrs Crawford
(18)
Mr & Mrs Crawford

ON THEIR
33rd WEEK
with
Apollon Co.
RUTH and GAIL
Placed by
LEDDY & SMITH

Ith Ballew Orc
Academy
1st half (25-28)
Willie Mauss
Allen & Kent
Red Donohue
Bob Hall
Russian Art Rev
2d half (29-31)
Bill Robinson
(Four to fill)
2d half (22-24)
Robbins 3
Gracie Barry
Bobbie Gilbert
Briant Rains & Y
Buster West
BROOKLYN
Albee (25)
6 Whirlwinds
Paul Gerrits
Vic Oliver
(Two to fill)
(18)
Moore & Revel
Jerome Mann
Melissa Mason
Lewis & Van
Phil Harris Orc
Leah Ray
Madison
1st half (26-27)
Senator Murphy
(Three to fill)
1st half (19-20)
Christensens'
2-Davays
Ruth Denning & B
Ross & Edwards
DeGauchi Japs
Tilyou
1st half (26-27)
Dancing Maniacs
(Four to fill)
1st half (19-20)
8 Rhythm Girls
Val Irving
M & A Skelly
Kramer & Boyle
Lou & Evelyn Rev
CHICAGO
Palace (25)
Jarrett & Holmt
Murr'y & Charlest'n
Cliff Edwards
DES MOINES
Keith's
2d half (22-24)
Sally Rand Co
DETROIT
Fox (25)
Frankie Connors
3 Randalls
Howard Fine & H
Hudson Wonders
(One to fill)
(18)
Britt Wood
Hal LeRoy
Murr'y & Charlest'n
Adler & Bradford
KANSAS CITY
Mainstreet (18)
George Olsen Orc
Ethel Shutta
MINNEAPOLIS
Orpheum (25)
Sally Rand Co
NEWARK
Proctor's (25)
Kings Scandals
(18)
Capt Willie Mauss
Ames & Arno
Eddie South Orc
Chas Foy
Ruiz & Bonita
NEW BRUNSWICK
Keith's
1st half (19-20)
3 French Misses
Scooter Lowry
Harrison & Edmo
Lou Duthers
SIOUX CITY
Keith's
1st half (16-21)
Sally Rand Co
SYRACUSE
Keith's (18)
Benny Davis Co
TRENTON
Capitol
1st half (18-21)
Hilton Sis Rev
2d half (22-24)
Senator Murphy
Dawn & Barrow R
(Two to fill)

Loew

NEW YORK CITY
Capitol (25)
Fred Waring Co.
Boulevard
1st half (25-28)
Jack Joyce Co
Willock & Carson
Sid Page Co
Betty Jane Cooper
Lathrop Bros
2d half (29-31)
Joe Bell & Sis
Joseph Pope Jones
Carl Shaw Co
Anthony & Rogers
Lew Duthers Co
Orpheum
1st half (25-28)
Chas Carrer
O'Neill & Manners
Reis & Dunn
Stuart & Lash Co
2d half (29-31)
4 Gyrnlis
3 Jesters
Harlan & St John
Senator Murphy
Larry Rich Co
Lupe Velez
Valencia (25)
Raoul & Eva Reys
Michon Bros
Bob Murphy
Phil Spitalny Orc
BALTIMORE
Century (25)
Abe Lyman Orc
BOSTON
Loew's
Orpheum (25)
Elane & Douglas
Stone & Lee
Gordon Davis & K
Joe Browning
Bryant Rains & Y
(One to fill)
JERSEY CITY
Loew's (25)
3 Olympics
Irene Taylor
3 Swifts
Carl Freed Orc

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
PARAMOUNT BUILDING
This Week: Mildred Linn, Roscoe Ails

Lee Twins Rio & E
Paradise (25)
Ed Sullivan
Sheila Barrett
Harry Rose
Saxon Sis
Dolores Farris
'Cackles' O'Neal
Cardini
'Golden Girl'
Georgie Tapps
State (25)
'Thurston' Co
BROOKLYN
Gates Ave
1st half (25-28)
Joe Bell & Sis
Joseph Pope Jones
Carl Shaw Co
Anthony & Rogers
Lew Duthers Co
2d half (29-31)
'Birdland'
Jack Joyce Co
Willock & Carson
Sid Page Co
Bomby Co
Metropolitan (25)
Hector & Doreen
Henri Therrien
Alexander & S Co
NEWARK
State (25)
4 Casting Stars
Violet Carlson Co
Jerome & Gray
Mann Robins'n & M
NEW JERSEY
Palisades Pk (25)
Janet May
Palmero's Dogs
(One to fill)
PROVIDENCE
Loew's State (25)
4 Cards
Johnny Hyman
Foley & Leture
Harry Evans Co
(One to fill)
ROCHESTER
Loew's (25)
Bernice Emily & L
J & J McKenna
Keller Sis & L
Joe Penner
Monroe & Grant
WASHINGTON
Loew's Fox (25)
3 Kings & Q
H'rriet Hutchins Co
Herb Williams Co
Rae Ellis & L.

Paramount

NEW YORK CITY
Paramount (25)
F & H Hubert
Shea & Raymond
Trojans
Martha Ray
Raymond Baire
AUSTIN
Paramount (25)
Let's Dance
BOSTON
Metropolitan (25)
Dave Apollon Co
BUFFALO
Buffalo (25)
George Raft
Marie Hollis
CHICAGO
Chicago (25)
Harriet Hoctor Co
Arnaut Bros
(18)
Sims & Bailey
Al Norman
Park & Clifford
LeMay & Louise
Chas Barnes
Marbro (18)
Slate Bros
June Purcell
Vox & Walters
Ray & Sunshine
4 Ortons
Oriental (25)
DuPonts
Ross & Edwards
Jean Boydell
(18)
Radio Rouges
Gini DeQuincy & L
Mullins Sis
Vernon Oral
Melson & Irmanette
Dale Ermon
Outlying (25)
Al Norman
Melson & Irmanette
Park & Clifford
Romm & Gaut
Geni DeQuincy & L
Hal Menken
Regal (25)
Fess Williams Bd
DETROIT
Michigan (25)
Simms & Bailey
Pichianna Tr
Ann Pritchard
FORT WORTH
Worth (25)
H Timberg's Co
SAN ANTONIO
Texas (25)
Let's Cheer

Warner

ELIZABETH
Ritz
1st half (19-22)
N T G Paradise Rev
PHILADELPHIA
Earle (25)
Cab Calloway Rev
Nicodemus
5 Percolaters
Elmer Turner
Alda Ward
(18)
Herbert Lynn & P
Ada Brown
Hollywood Rev
Stuart & Lash
George Raft
WASHINGTON
Earle (25)
Chappelle & Carl'n
Kirk & Lawrence
Seiler & Wills
George Price
(18)
Roye and Maye Rev
Paul Gerritts
F & J Hubert
Papy Zeke & E
C Lyons & London

Independent

CHICAGO
State Lake (18)
Blanche Sweet
Joe Phillips
Pat Kennedy
Barney Grant Co
HOLLYWOOD
Chinese (Indef run)
Gambarelli
Jack Powell
Cookie Bowers
Jackie Hughes
Billy Severin
100 Voice Ens
LOS ANGELES
Orpheum (17)
2 Cossacks
Lester Raymond
Tuler & Clair
R & M Carter
Danne Sis
Willard Hall
Winfred H'd & B
Million Dollar (10)
Larrick & Knapp
Bernivici & Peck
Paul & Pauline
Montrose & Kay
3 Blue Blazes

Fanchon & Marco

NEW YORK CITY
Roxy
Jean Devereaux
Pettet & Douglas
Jack Pepper
Wesley Eddy
Foster Girls
(Others to fill)
DENVER
Orpheum (24)
Jay Mills
Gertie Green
(17)
Street Singer
Mack Jack & Al
Hadj Ali
LOS ANGELES
Paramount (24)
Helen Morgan
J. C. Nugent Co
(17)
Kate Smith
PHILADELPHIA
Fox
Sax & Kaye
(Others to fill)
SAN FRANCISCO
Orpheum (25)
Olsen & Johnson
(18)
Ben Bernie Orc

London

Week of May 21

Astoria D. H.
Elliotts
Canterbury M. H.
1st half (21-23)
Mariajonas
Barber & Allen
2d half (24-26)
Helen Binnie
Orpwood & Turner
Dominion
Jack Plant
Addison & Sylvia
Nice, Monte & L
Kit Kat Rest
Mona Lee
J. Jackson & Ptnr
8 Jackson Gls
New Victoria
Cotton Bd
Palladium
6th Crazy Month
Nervo & Knox
Flannagan & Allen
Naughton & Gold
Eddie Gray
3 Bonos
Irene Vermillion
Alpionne Berg
Chester's Dogs
Agar Young T'p
Merlettes
Palladium Gls
Cliff Berzac
Michaelson
Jans & Whelan
Trocadero
Guglielmetti
3 Dyna-mites
Al & Bob Harvey
Maurice
CLAXTON
Rink
Hugh Ormond
EALING
By Palmadium
Cotton Bd
EAST HAM
Kinema
1st half (21-23)
Ernest Shanon
Co as booked
2d half (24-26)
Co as booked
Premier
John Myrddin
FINSBURY PARK
Empire
Sophie Tucker
Brooks & Van
Billy Danvers
Will Morris
Accordion Kings
Bennett & Williams
St John Sis
Clifford & Rhode
Young & Younger
HOLBORN
Empire
Mills Bros
Raymond Smit
Max & Gang
Anna Rogers
Billy Bennett
Claude Lester
Bower & Rutherf'd
Henry D Adams
5 Cleveres
4 Jokers
HOLLOWAY
Mindborough
Val Rosing
ILFORD
Super
John Myrddin
ISLINGTON
Blue Hall
1st half (21-23)
Helen Binnie
Orpwood & Turner
2d half (24-26)
Mariajanos
Darber & Allen
LEWISHAM
Palace
2 Australian Boys
PALMERS GREEN
Palmadium
Week Vine M & N
SYDENHAM
Rink
3 Australian Boys
TOTTENHAM
Palace
Hugh Ormond
WEST HAM
Kinema
1st half (21-23)
Co as booked
2d half (24-26)
Ernest Shannon
Co as booked
WIMBLETON
Palais de Dance
Elliotts

Provincial

Week of May 21

BIRMINGHAM
Hippodrome
Gene D Dennis
Jack Daly
Alec Hails
3 Wiere Bros
Hatton & Manners
Sybil Bowman
Geraldine & Joe
Russ Carr
Terriance
BRADFORD
Alhambra
Layton & Johnstone
Max Hoffman
4 White Flashes
Tracy & Vinette
Tex McLeod
Cotterlan
Harvard M & K
BRIGHTON
Hippodrome
Geo Robey
Dolores Andre & D
Ted Ray
Danny Lipton 3
Anderson & Allen
Collinson & Dean
Levanda
Dave Poole
Blondie Hartley
EDINBURG
Regent
1st half (21-23)
Schofield & Barclay
2d half (24-26)
Amigos
GLASGOW
Empire
Roy Fox Bd
Hill & Hoffman
Denver & Davis
George Hurd
Leon & Lucette
Mr Thomas
Topsy-Turvy 2
LEITH
Capitol
1st half (21-23)
Amigos
2d half (24-26)
Schofield & Barclay
LIVERPOOL
Empire
E & D Waters
Forsythe S & F
Lillian Burglas
T Kelly & Co
E & E Myles
Clapham & Dwyer
Fayre 4
Rad Fred
Lily Morris
MANCHESTER
Palace
Gerald Kirby & Browne
G. S. Melvin
Power & Page
Bobby May
Murray & Mooney
Wright & Marion
Van Strattons
Tracy & Hay
Lily Moore
French Farr & C
NOTTINGHAM
Empire
Mexano Bd
Sherry Bros
Dick Henderson
Geo Lacy
Betty & Buddy
Fayne & Hilliard
Mite 3
Donald Stuart
Synco Nymphs
SWANSEA
Empire
Louis Armstrong Bd
Low & Webster
Retters
Geo Betton
Scovell & Wheldon
Lucille Benstead
Tinymite & Well'rd
Graham & Scott
WOLVERHAMPT'N
Hippodrome
Hutch
Randolph Sutton
Alice Lloyd
Daisy Wood
Rosie Lloyd
Marrie Lloyd, Jr
Connor & Drake
Buckleys
Van Cleefs
Barbara Wood
D'Alba

Cabarets

NEW YORK CITY
Algonquin Hotel
Cookie Fechild Orc
Jack King
Airone Rest
Ernie Hulst
Arrowhead
Irving Conn Orc
Bal Musette
Millard & Anita
George Marshal
Pierrots
Carl Georgette
Mme Yvette
Leon Bedore
Apache Orc
Bal Tabarin
Betty Calton
Paco & Estelle
Can-Can Orc
Beaux Arts
Lucien La Riviere
Thomara Doriva
Clara Larinova
Inez La Vall
Clothiel Berryessa
Norman Astwood
Sultan & Mari
Maurice Shaw Orch
Lopez's Hawaiians
Biltmore Bleau
Alfred Brito Orc
Black Kat
Luigi
Bossert Roof
Eddie Lane Orc
Casino de Parce
Eleanor Powell
Jimmy Savo
Saxon Sis
Holland & June
Gomez & Winona
Cardini
Hindu Wassau
Carolyn Marsh
Leon Friedman Orc
Ben Pollock Orch
Casino Town Club
Breez Fischer
Allan Cales Orc
Central P'k Casino
Eddy Duchin Orc
Iberia Strenge
Minor & Root
Chapeau Rouge
Peppy de Alfaro
Francen Maddux
De Marcos
Goday's Tango Bd
Dick Gasparre's Or
Chateau Cresta
Sedane & Swar
Evelyne Darville
Club Kentucky
Yvonne De Brier
Renee Bernardi
Doris Sax
Gene O'Reilly
Bobby Douglas
Kitty Kelly
Edith O'Hallissey
Peggy O'Day
Joe Lewis
Wilma-Novak
Honey Burns
Dorothy Maxine
Helen Lorraine
Hal Thornton
Kentucky Club Orc
Club New Yorker
Jack Rees Orc
Club Richman
Jack Mason Rev
Lido Girls Orc
Commodore Hotel
Isham Jones Orc
Isabel Brown
Cotton Club
C C Rev
Adelaide Hall
Jimmy Lunceford O
Croydon Hotel
Charles Eckels Orc
Delmonico's
Blanche & Elliott
N Morton & Boys
Sid Tomack
Selma King
Dorothy Van Alst
Satch & Satchel
Joe Venuti & Orch
Dubonnet
Joe Fejer Orc
El Chico
Tanco & Torca
Las Ajedas
Adelina Duran
Orlando Ricarde
A R C
Pilar Arcas
El Morocco
Arthur Brown
Joe C Smith Orca
Mendez Bros
Essex House
Glenn Gray Orc
Gov. Clinton Hotel
Enoch Light Orc
Ha-Ha Club
Danny Healy
Jack White
Jerry Bergan
Lillian Fitzgerald
Roth-Andrews Orch
H'tyw'd Restaurant
Rudy Valles Orch
Eddie Peabody
Moore & Revel
Beauval & Va
Mickey Brantz
Iris Adrian
Mathes & Merryfield
Marion Martin
Drucilla Strain
Gene Marvey
Jerry Lester
Holland Tavern
Florence Bender
Elmer Dade
3 Blue Chips
Hotel Dixie
Art Kahn Orc
Hotel Edison
Raginsky Ens
Hotel Gotham
P Van Steeden Orc
Hotel Lexington
Jack Little Orc
Hotel Lincoln
Pancho's Orc
Hotel Gt. Northern
Ferdenando Orch
Hotel McAlpin
Sam Robbins Orc
Hotel Montclair
Harold Stern Orc
Mario & Floria
Rosita Ortego
Hotel New Yorker
Charlie Davis Orc
Haunsten & Harden
Leata Lane
Ruby Wright
Hotel Pennsylvania
Don Bestor Orc
Baron & Blair
Hotel Pierre
Jack Denny Orc
Hotel Roosevelt
Reggie Childe Orc
Hotel Whitehall
Don Bigelow
Kelly's
Chiquita Venesia
Peggy La Plante
Jeanne McCauley
Evelyn Thawl
Claire Osgood
Danny Riggens
Ira Yarnell
Carlos Lopez
Billy Plaza
Blaine McCoy
Carlos & Marchan
Joe Capella & Orch
Kings Terrace
Sid Tomack
Rich'dson Orc
Leon & Eddie's
Chas Carrer Bd
Ron Perry Orch
Madison
Pancho Orc
Lincoln
Walker O'Neil's Orc
Dwight Fiske
Morton's Riviera
Harry Richman
Ann Greenway
Fred Berrens Orc
Marlborough House
Vivian Vance
Michael Zarin Orc
Mori's Rest
Nye Mayhew's Orc
Moulin Rouge, B'klyn
Larry McMahon
Donnie Lang
Eleanore Gardner
Frank Morey
Martin Trini Orch
Nautilus Club
Daye Bernie Orc
New Wonder Bar (Union City)
Ann Pennington
Bernard & Rich
Gale Tracy & L
Lilly Lido
Noel Sherman
Billy Arnold
Joe Pape
Edith Lowe
Ernie Golden Orc
Old Roumanian
B Thomashofsky
Regina Zuchenberg
Ethel Rennert
Anna Flordorovna
Viola Cody Co
Sammy Calton
Dorothy Lee
Helen Dean
Sylvia Strauss
Frances Loring
Hy Lemberg
Ted Edwards
Grabowsky Orch
Paradise
NTG Rev
Peter Higgens
J Johnson Orc
Felicia Sorel
Ann Lee Patterson
Needa Kinkaid
Bruno & Manon
Earl, Jack & B
Johnny Hale
Iva Stewart
Park Central Hotel
Chas Barnett Orc
Place Pigalle
Darlo & Diane
Marion Chase
H Rosenthal Orc
Don Alphonse Orc
Plaza Hotel
E & J Vernon
Ondo's Orc
Emil Colman Orc
Restaurant La Rue
Arthur Warren's O
Rits Tower
Nat Harris Orc
Ruselan Kretchman
Kurnetoff & N
Samovar
Mme Nicolina
Radneff
Simon Philipoff
Mos'negro Dorits
P. Zam's Gypsy Bd
Savoy-Plaza
Freddie Martin Orc
Sennet's Pub
Gertrude Moody
Zora Gray
Pat Whalen
Billy Culligan
Ann Ross
Chris Meehan
Simplon Club
Endor & Farrell
Estelle Taylor
King's Jesters
Wm Farmer Orc
Sherry's
Harry Bush Orc
Mario & Flavio
St. Moritz Hotel
Leon Belasco Orch
Wilkins & Meyers
Sbella Barrett
St. Regis Hotel
Vincent Lopez Orc
Medrano & Donna
Surf Club
Jack Myers Orc
Charlotte Murrie
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Jack Murray Orc
Theatre Cafe
Chas Strickland Orc
Henry Fink
Tic Toc Club
Arthur Boron
Cross & Dunn
Ott & Reyes
Sugar Marcel
Mimi Rollins
Pomeroy Girls
Buddy Fishers Orc
Tuscany Hotel
Bela Loblov Orc
Uhangi Club
Dave Martin Orc
Vanderbilt Hotel
Joe Moss Orch
Ward & Hopkins
Village Barn
Anthony Trini Orc
Beth Challis
Eddie Ray
Geo McGuire
Frances McCoy
John Medders
Sir Jack Joyce
3 Octaves
Ruth Delmar
Rose MacLean
Village Nut Club
Cliff Clifton Rev
Nutsy Fagan
Bebe Moffee
Louise Mitchell
Allyn Reese
Walsh Bros
Eddie Clifford
Milt Spielman Orc
Waldorf-Astoria
Margo
X Cugat Orc
E Madriguera Orc
Wash Sq. Club
Frank Farrell Orch
Weylin Hotel
Michael Covert Orc
Harriett Lee
3 Jays
Wivel Cafe
Amy Atinsan
Jack Wick
Lillian Lorraine
Aml Pavo
Maidie Du Fresne
La Salle Orch
Zito
Bob Grant Orc
Pops & Lanie
Van Nays Sis
Marie & Jeanne
Zito
Gaday's Bd

CHICAGO

Blackhawk
Seymour Simons
Earl Rickard
Chez Paree
Gus Van
The Tick Tocks
Countess V'n Lossen
Maurice & Cordoba
Henry Busse Orc
Club Leisure
Lucio Garcia
Billy Meagher
Joe Mandy's Orch
Betty Chase
Jack Sexton Jr
'Sugar' Harolds Or
Club Royale
Lee Morse
3 Racket Cheers
Nellie Nelson
Szita & Annis
Dorothy Wahl
Fritz Miller Orc
College Inn
8 Evans Co-eds
Jackie Heller
Beuvell & Tova
Frankie Masters Or
Congress Hotel
(Joe Urban Room)
Art Kassel
Robert Royce
Cherie & Tomasita
Colosimo's
Julia Lyons
Dorothy Henry
Deronda & Barry
Enrico D'Alba
Eddie Deering
Countess Boriska
Signor Barsoni
Art Buckley
Bob Tinsley Orc
Club Alabam
Trudy Davidson
Eddie Roth Orc
Drake Hotel
Slavic Ballet
Stanley Hickman
Biltmore 3
Frances Willer
Harriet Lindgren
Ituh Lee
The Crusaders
Earl Burtnett Orc
Edgewater Beach
Esther Todd
DeRonda & Barry
Art Cassel
Harry Sosnik Orch
Harry's N. Y. Bar
Joe Buckley
Don Penfield
Germaine LaPierre
Harry Harris
Al Wagner
Billy Meyers
Elmer Schobel
Joe Buckley Orch
Hi-Hat Club
Sunny Gaer
Jimmy Cassidy
Effie Burnette
Rick & Snyder
Ruth Barton
Dot Meyers
K-9 Club
Billy Brannon
Half-Pint Jaxon
Ed Casey Orc
Leon La Verde
Earl Pastello
George Oliver
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Marge & Marie
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Club Minnet
Sylvia Lee
Yvonne Nova
Henry Mack
Adelina Doasena
Frank Sherman
Mural Room (Brevort Hotel)
Earl Estes
Edgar Rice
Ken Ritzoff Orch
Jaros Sis
Nat
Moe Lee
Jo-Jo
Geo DeCosta
Harry Sherman
Jimmy Lane

"Opera Club"
Edwina Mershon
Lawrence Salerno
Tom Gentry Orch
Jose Rivas Orch
Pierce & Harris
Palmer House
Ted Weems Orch
Lydia & Jorasco
Stone & Vernon
4 Calif's
Larry Adler
Abbott Girls
Paramount
Dora Vaughn
Phil White
Julia Gerity
Edna Rush
Miss Harriett
Pearl Trio
Rainbo Gardens
Samovar
Leon Lavarde
Dawn Sis
Lyle Smith Orch
Alice Ryder
Terrace Gardens
Roma Vincent
Ainsley Lambert &
Clyde Lucas Orc
Tin Pan Alley
Al Sanders
Eadie Hayes
Crane Sis
Vernon Oral
Gwen Lorry
Barney Gugle
Stuart Woodbridge
Floyd Townes Orc
Via Lago
Bobby Graham
Crane, Russell Orch
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler Bd
225 Club
Al Garbell
Edna Leonard
Billy Richard
Art West
Jean LaMarr

LOS ANGELES

LOS ANGELES
Biltmore Bowl
Hal Roberts Orch
Cafe de Paree
Hacker & Gray
Marguerita Lucille
Sims Sis
Wanda & Dona
Ken Willmarth
Cocoanut Grove
Veloz & Yolanda
Ted Flo-Rito Orch
Club Ballyhoo
Donald Kerr
Anita Faye
Dorothy Ates
Lee McNally
2 Peaches
Donald Faverot Orc
Cotton Club
Ellington Orch
Hollywood Stabl
Buchanan Co
Ted & Laurel
Ted Florita
Monia Hol
Joe Lewis Orch
Paris Inn
Little Morocco
Pep Pontrelli Orch
Monte Carlo
Jan Whide
Carla Montel
Rose Valyda
Morello Bros
Shapelle & R 2

Apollon's Jinxes

Paramount theatre's production staff, Dave Apollon and sundry other persons were all slightly dizzy by the time the final stageshow was over opening day, Friday (18). Injuries that beset the Apollon unit in Akron two weeks ago, and which continued at the Buffalo, Buffalo, last week, were the causes many distracting moments.

Opening day at the N. Y. deluxer found the unit playing differently at every show. It wasn't until Saturday morning that the show's routine and cast were definitely set.

First injury came early in the week in Akron, when Nora Williams, singer, tried to essay a couple of dance steps and tore two ligaments in her leg. She went out of the show and the William Morris office shipped Lillian Carmen as a replacer. Things went smoothly until Buffalo was reached a few days later. There Jesse Draper, femme half of dance team, Duffin and Draper, hurt her back, but no replacement could be shipped there in time.

Just before the close of the Buffalo engagement, Harold Aloma, singer with the Filipino band, lost his voice and couldn't find it by the time unit reached New York.

Just before opening show time at the Paramount in New York, Jesse Draper announced she was fit to go on, resulting in a complete change in the routine set for two dancing replacements, Rosemary Deering and the Kay, Katya and Kay trio. Miss Williams and Aloma are still out, however.

Conrad Attaches Campo

Con Conrad last Wednesday (16) attached Del Campo's salary at the Roxy, N. Y., where the radio singer was appearing for his first stage engagement. Conrad's move came, according to his counsel, I. Goldman, after Del Campo had indicated that he did not intend to live up to a three-year managerial contract Conrad holds.

Del Campo's salary is being held by Fanchon & Marco, bookers of the Roxy, until the case is settled in or out of court.

Miss Morgan Relighting

Los Angeles, May 21.

Her brief venture as a dramatic actress having flopped here, with closing of 'Memory' after one week at the Biltmore, Helen Morgan goes back to torching.

She opens Thursday (24) for a week at the Paramount here, with further Coast dates by Fanchon Marco contingent on her lo showing.

Sacramento's Stageshow

San Francisco, May 21.

Bill Flynn has taken the Plaza, Sacramento, vet stock house, and opened it last week with stageshows headed by Jay Brower, long an F&M m. c. around here.

It's Sacramento's only flesh sho

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15 YEARS AGO

(From VARIETY and Clipper)

Bill Elliott dropped out of Elliott, Comstock & Gest. Wanted to play a lone hand.

Flo Ziegfeld told the 'Follies' in 47 weeks had played to $1,193,041. Tops was St. Louis at $32,000 on the week.

Parks opening up. Most of them put a nickel more on the gate tickets and many of the rides.

New England railroads came down. Special baggage car went with 25 instead of 50 tickets. Had been 22 before the war.

American Fed. of Musicians gave ex-service men a 50% cut in the first six months' dues.

D. W. Griffith revived 'Broken Iossoms' at the Cohan as the first of a repertory film season. Did $6,600 in the first five days.

Strand, N. Y., preparing to build a roof garden atop the theatre. Had been provided for in original plans, but cash was short.

Former saloonkeepers who had been clamoring for small picture theatres and had run prices away up were suffering from cold feet with the spring slump starting.

John D. Tippett Productions had just been formed in London, with B. P. Schulberg associated. Tippett predicted London would become the world distribution center for pics.

Referee in the White Rats Actors Union turned in his report. Found that monies had been diverted without accounting and that the union was insolvent.

50 YEARS AGO

(From Clipper)

'Chatterton, the Boy Poet,' was the title of a new play by the authors of 'The Silver King.' Still writing about the kid. Kate Claxton turned in her 2,500 performance of 'Two Orphans.'

Death of Charles Reade, English author, revealed most of his money had gone to angel plays from his books.

Julie Hearne made her stage debut with her dad in 'Hearts of Oak.' Only three years old.

Harry Parkes credited with walking a wire 250 feet above the ground and 365 feet long. In a Milwaukee park.

Burlesque of 'Bluebeard' used by Lydia Thompson back in 1872 was revived with a little editing by Max Freeman. Largely saved by Fannie Rice, Pauline Hall, Jacques Kruger and Arthur Tams.

Newly opened Eden Musee contemplated going vaudeville. It compromised on gypsy orchestras, magicians, dancers and eventually the first house regularly to show motion pictures in New York.

Harrigan and Hart called it off for the season after six weeks of 'Dan's Tribulations.' Not a puller for warm weather.

Janauschek was trying out 'Bleak House' with uncertain results. Had played to poor business in New York.

'The Drunkard,' now being played with beer and pretzels, was picked for the final week of the season by the staid Boston Museum. It had been one of the Museum's earlier successes. Seriously regarded then.

Inside Stuff—Pictures

Reorganization of RKO to take it out of receivership will be strictly up to the creditors, according to Irving Trust reps who have not been broached on advice or to discuss what will or should be done. After liabilities have been scaled down sufficiently it is expected that the various creditors will go into a huddle to decide on the most feasible plan looking toward a discharge of the receivership.

This may take the shape of an exchange of paper to balance the situation, with new bonds possibly issued, or it may be that a new company will be formed to purchase the assets of the old theatre subsidiary and satisfy creditor claims.

Much-abused preview situation in Los Angeles which has led to triple bills in many instances, particularly through preview rentals by both circuit and indie exhibs, is expected to be ironed out through a ruling by the local zoning-clearance board. It will be stipulated that any houses asing a preview must automatically raise its admission price to 55c.

Zoning-clearance body has been meeting three times weekly for the past month, setting up a comprehensive zoning for the Los Angeles exchange territory, and hopes to have its work completed within the next couple of weeks.

Jack Benny's film contract with Reliance (Edward Small) for United Artists' release is complicated by sundry agents claiming commish.

Walter Meyers (Bestry-Meyers-Romm-Scheuing) claims he started negotiations for Benny last January with his then Coast affiliates, the Small-Landau agency. Since then Meyers and Small-Landau have split. Lyons & Lyons also figure through being Benny's personal managers. Bob Goldstein, now in New York, interposes through now acting for Small-Landau in the east.

Tickets for critics were withheld at the last minute from Metro's dramatic school presentation of five one-act plays so studio heads could get a private peek at the talent.

It was also feared that the 28 players, 17 of whom had never appeared on the stage before, would develop stage fright in the presence of reviewers. Execs wanted an idea of how much the students had learned under the tutelage of Maurice Revnes, in charge, and Oliver Hinsdell, director.

'Hollywood Party', sidetracked by Metro from its own Capitol, N. Y., into the Riaito, is the picture on which Howard Dietz shares supervisory credit. It goes into the Rialto Thursday (24).

Musical presented problems from the first and had a flock of writers on it before completed. When it had gone quite a distance and results were still not satisfactory to the studio, Dietz was called on from New York to help.

Rockefellers had intended, according to accounts, to erect a 35-story office structure in the excavated area back of the RKO Building in Radio City, but are understood to be considering scrapping that plan.

Property holders in the vicinity of Radio City are reported to have asked the Rockefeller people to hold off if feasible, presumably figuring the present office space in Radio City is sufficient opposition.

R. C. Music Hall will not make a practice of holding over stage shows when pictures aren't retained, as currently with 'Madame Butterfly'. Management held the opera tab over as a result of the reaction indicated the first week.

Only once before has the Hall held a stage show over without the picture.

Warners will continue the comedy quartet of Frank McHugh, Guy Kibbe, Hugh Herbert and Allan Jenkins in at least two features on the 1934-35 program. Studio execs declare the four will be tossed together in two or more because of exhib demands on 'Convention City'.

Company is also planning to team Aline MacMahon and Guy Kibbe in two for next season.

Fear of poor reception by English audiences of a baseball story was among the reasons for Metro's shelving the John McGraw picture idea. Figured British fans wouldn't have any more interest in baseball and its ramifications than American fans would in cricket.

Hollywood producers count on the British market heavily. A flop there often means a picture finishes up in the red.

Film and Photo League, New York, which likes to get excited about things pictorial, is imploring all and sundry to crash down on 'No Greater Glory' (Col) on the argument that it is a preachment that war is inevitable.

Organization apparently overlooks the fact that Molnar wrote it to prove the futility of war.

'House of Rothschild' (film) has been a break for a Minneapolis clothing establishment, M. L. Rothschild. Concern capitalizes on the picture by heading its newspaper ads 'House of Rothschild' and plans to appropriate the title for permanent use.

Owner claims distant relationship to the banking family.

John Meehan, Metro writer, received cold cash for appearing as narrator on the NBC Hall of Fame program with Joan Crawford and Franchot Tone. He is one of first film writers to get money for appearing on the air.

In Washington WB office will play RKO's 'Keep 'Em Rolling' under original title, 'Rodney', at the Met. Pic was filmed at nearby army post and drew plenty of bally at time which the publicity lads in the capital are counting on to put it over.

The Par trustees have found one claim which has them a little mystified. It's from Berlin and for $25,000, but none seems to know what its for. Claimants are Kombi Gesellschaft M. Beschrankter Haftung, of Berlin.

After experiencing some trouble with 'Born To Be Bad', including the Hays office, 20th Century is giving the picture a test engagement at Loew's Akron, starting Monday (28).

Anthony Gonzales, United States minister to Panama, is a former picturite, having at one time been attached to the Metro legal department.

Crauford Kent was listed by Metro as one of the actors in its training school for young players. Kent, who plays character parts, originally came from the stage and has been in pictures at least a dozen years.

Monogram is rubber stamping all preview passes issued to its employees with the request: 'Please do not applaud. We are anxious to secure an audience reaction.'

Inside Stuff—Music

The mysterious Sacro Enterprises, Inc., which paid $70,500 a month ago for the Columbia Phonograph Co. assets, taking it over from Grigsby-Grunow when that company went into receivership, is said to be a subsid of Consolidated Laboratories, which owns the Brunswick records. Consolidated will probably place Jack Knapp, general manager of Brunswick, in as president of the Columbia outfit. Decca Records of London is also said to figure in the new financial control. Decca's President Lewis came over from London to be in on the New York confabs.

Columbia Phono has undergone several financial changes, latest coming through the Grigsby-Grunow receivership, which also made Majestic radios and electric refrigerators. Latter phases have yet to be cleared up.

Columbia has paid up all its obligations to its artists, but has liabilities, variously reported as running up to $200,000, which it must clear up. The $70,500 purchase price included the assumption of all assets and liabilities. The assets include one of the world's best known talking machine and recording trade-marks, the big Bridgeport pressing factory, patents, etc. Liabilities are said to run chiefly to leaseholds and the like.

Seemingly in anticipation of a financial change, Columbia Phono has done very little recording for the past three months, hence the obligations to the recording artists, bands, etc., were at a minimum and these were paid off since the new financial control. Instead, Columbia released some pressings obtained from its English affiliate, Columbia of London, and also reissued some of the hot standard stuff previously marketed. Thus the label was kept alive as a merchandising factor in the past few months.

The Brunswick (American Record Corp., an affiliate of Consolidated Film Labs) hookup is not officially disclosed, but is surmised. Decca's financial interest is likewise uncorroborated. runswick and Decca have an international working arrangement. Seemingly the new Sacro Enterprises is desirous of first clearing up the outstanding obligations, or such is the theory. Milton Diamond, of Gilbert, Brandeis & Diamond, New York law firm, is acting for the new financial control.

As mysterious as the identity of Sacro is the intra-trade theory as to why Brunswick would want another recording company as an affiliate, subsid or outlet, although the large foreign catalog which Columbia enjoys and the 'master works' (standard) series are two very important elements. Brunswick has none of these to speak of.

Brunswick would also acquire Col's Western Electric license and thus be able to expand its electrical transcription business which has been a secret ambition of both Col and Brunswick.

Kapp will probably pick the straight recording tunes for both companies relieving Ben Selvin, long time general recording manager of Col, who may take charge of the transcription business. Besides which Selvin, who is himself an orchestra leader, is expanding his radio commercials.

Balloting for the members of the writers' classifications appeals board is being held up by the American Society of Composers, Authors and Publishers until it can determine how each person in the song devising faction wants to be rated. As a preliminary to the election, letters were sent the writers asking them whether they wanted to be listed under the heading of 'standard', 'production', or 'popular'.

By-laws of ASCAP, which provide for the creation of a writers appeals board, hold that its membership should consist of three pop writers, three standard writers and three production writers. Also that there shall be no appeal from this board's findings.

Although there is nothing standing in the way, the publisher-faction on the ASCAP board of directors has made no move to institute the election from among the membership of a publishers' appeals board of six, as provided for in a resolution adopted two months ago.

Among those who have aligned themselves with the faction in the trade opposed to the Music Publishers Protective Association's entry into the lyric folio field is W. St. Low, head of the Canadian Music Sales Corp. Low, while on a visit to New York last week, lodged with the MPPA a protest against that organization's distribution of a special Canadian edition of the folio, charging the legitimate lyric sheets as being responsible for a huge drop in his music sales.

Publishers' sales reps coming in off the road complain that the lyric folio put out by the MPPA is doing havoc to the music sheet business. They hold that the distribution of these folios by copyright controlled sources, with their total now around the 1,250,000 mark, is largely responsible for the current condition of the music business, rated as the worst in many years.

In deference to a complaint from Barney Rapp CBS has agreed to refrain from further billing of the Buddy Welcome unit as 'The Original New Englanders.' Rapp had complained that the latter tag was an infringement on his own, 'The New Englanders.'

Welcome, who formerly played in Rapp's band, is now being booked through the Columbia Artists Bureau. Request that it change Welcome's billing was received while Welcome was filling in at the Taft grill for George Hall the week before last.

Inside Stuff-Vaude

The current NVA drive's short (produced at the Fox Film N. Y. studio) rates as the best of the propaganda shorts made since soundfilms were utilized to help plug the NVA drive. This is reflected in more theatres than ever before booking the short, and the voluntary gestures by a number of houses to extend the drive for three more weeks, just because they wanted to play this short. The reel, of course, is booked gratis, as part of the annual drive.

Walter Huston, Block and Sully, Lanny Ross and Jimmy Durante comprised the talent. Houston sets the pace of the drive with the others entertaining while the house lights are up for the basket-passing.

Block and Sully regard this short with its unusual number of prints—some 2,500 important houses from coast to coast have booked it—as a swell builder-upper to sustain their radio interest.

Soured on names after playing several costly but unprofitable attractions in that category at the Paramount, N. Y., and other Par theatres, a low production budget is being set for the summer that will not permit fancy-salaried bookings. Broadway Par is going to budget its units at around $4,000, under plans, staying away from names for probably the entire summer.

Shows have been running anywhere from $10,000 to $15,000 right along but the high-priced budgets have not brought pay dirt to the boxoffice.

Aside from the opening act, the Curtis & Allen office set the entire show opening at the Palace, N. Y., Friday (25). C.&A. acts going in are Arren and Broderick, Buster West, Eddie South and Ork, and Owen McGiveny. Miles Ingalls is Curtis & Allen's RKO floor associate.

Inside Stuff—Legit

After a lengthy court proceeding in New York the will of the late Charles A. Levy, who owned 50% of the Broadway Theatre Ticket Agency, was established by Surrogate Foley last week. Nine of his relatives, only one of whom he recognized, contested the testament. Decedent made the will during his unexpectedly fatal illness on a hotel letterhead. His friend and attorney, Louis Scadron and Saul Abraham, signed the document. Attorney knew that signatories were legally not permitted to be beneficiaries but refused to comment at the time, aware of Levy's excitable nature. Maxwell E. Tobin and Meyer Rosenstein, whose signatures were attached on a separate sheet of paper at Levy's request, were ruled out as improper.

Surrogate ordered Scadron and Abraham to testify or be subject to arrest on contempt charges. After they took the stand the court ruled that bequests of $5,000 each to 'Broadway' Sam Roth, who lived with Levy; Frances Marshall, his fiancee; Joseph Newman, manager of the agency, and Sol Levy, a brother, shall be paid. Equal amounts to Abraham and Scadron were ruled out, their bequests and the latter's willed share of the agency going to the estate valued at about $40,000. Roth also inherited a share of the ticket office, major ownership of which is now held by Al Jones.

Richard F. Flournoy who wrote 'Come What May', which Hal Skelly produced and stars in at the Plymouth, N. Y., is not new to show business. His start was with Neil O'Brien's minstrels after leaving his home at Pine Bluff, Ark.

Flournoy also authored 'Here Comes the Groom', tried out with Skelly last season, and although it didn't come to Broadway it is being made into a picture on the Coast. He also collaborated with George Abbott on 'Manhattan Medley' which was tried out by L. Lawrence Weber last summer.

'Come What May' is backed by Daniel Topping of the ad firm of Topping and Lloyd, Topping financed the more recent 'Queer People', with Skelly in the lead. This show carried the managerial label of Galen Bogue.

'Last 52 weeks' is one of the lines used in the ads for 'Are You Decent', now in its sixth week at the Ambassador, N. Y. Show was produced by Albert Bannister and George Lefty Miller, latter managing and handling the advertising. Grosses have been light, approximating $3,000 weekly, but that pace is profitable for the one-setter.

Miller sensed the show would be slapped by the critics and the day after the premiere covered a flock of plants in the metropolitan district, informing welfare departments that tickets were available from 40c. to $1.65. He claims to have traveled 204 miles by the clock to spread 'the news'. Last season Miller was on the promotional end of 'One Sunday Afternoon'.

Final three weeks of 'Yellow Jack', recently closed at the Martin Beck, N. Y., were guaranteed by Leblangs to gross not less than $6,500. Takings dipped under $5,000 one week and failed to equal the guarantee for the other two weeks. Ticket people therefore paid the difference.

Last week's gross was about $6,000. House and show refused to accept Leblangs' loss check saying it was an even break. Agency also about broke even what with its profit on the sale of tickets. 'Jack' is believed to have gotten back the cost of production with a slight profit to boot.

During recent opening at the Miller, N. Y., of 'These Two' (withdrawn) attention of the critics and first nighters was drawn to the frequent quaffing of sherry by nearly all the cast. Looked something like a still wine drinking contest.

But that was not in the script. Players, including leads, missed so many lines that characters addressed substituted the sherry drinking cue to cover up. Several minor mishaps added to cast's nervousness.

'I Myself' was withdrawn last Tuesday (15) night at the Mansfield, N. Y. It was the initial managerial effort by the new producing duo of Pearson and Baruch.

Broadway engagement was one week, premiere having been on the previous Wednesday. 'Myself' played first week in Philadelphia and players therefore getting two weeks' salary, the Equity minimum during the regular season.

Leo Donnelly was forced out of 'The Milky Way' shortly after it opened in New York, with a burst blood vessel. Injury came as the result of leveling a resuscitation bit too much during rehearsals.

Donnelly may rejoin the show late this week. John Brown, stage manager, stepped into the part on 12 hours' notice.

Sam H. Harris has sold his Great Neck house which he leased out about a year ago. He is now residing in a penthouse.

SAT. NITE PREVIEWS FOR CLEVE. STOCK

Cleveland, May 21.

Borrowing an idea from film houses, Robert McLaughlin is bringing a fresh wrinkle to stock biz by opening his first summer play, 'Dinner at Ei ,' at Ohio on a Saturday night (26) with a preview.

Innovation establishes a precedent for local legit, but will be continued if Saturday opening draws bigger crowds than usual Sunday curtain-risers. Idea praised by the cricks, who are put on a spot when two or three plays all open Sunday night, forcing them to turn one over to second-string reviewers. Also gives Ohio's first play of a season a better break against competition of Saul Heller's rival stock company, which is opening 'She Loves Me Not,' with Ethel Barrymore Colt and Claire Carlton at the Hanna Sunday (20).

Charles Schofield was brought here to direct 'Dinner at Eight,' cast of which includes Marion Manley, Doris Packer, John Winthrop, Noel Tearle, Curtis Cooksey, Roy Elkins, and Ruth Gates. Conrad Nagel and Violet Heming slated for McLaughlin's second play, 'Shining Hour.'

J. J.'s Q.T. Sailing

J. J. Shubert took a q.t. boat for Europe.

While he may be back in August, unofficial dope is that he may be gone for longer than that, going into retirement as recently reported and leaving the Shubert business to his brother, Lee and his son, John.

KARSON'S RESEARCH TRIP

Nat Karson, New York scenic designer, sails Saturday (26) for a month's tour of the Continent. He will do general research into the scenic art.

A special mission of Karson's trip is for research on Michaelangelo's 'Mourning Angel' for Harmon & Ullman, which firm will produce it on Broadway in the fall.

HART ADAPTING 'WALTZES'

Moss Hart is adapting the European musical, 'Waltzes from Vienna' for Max Gordon.

This is the operetta which Gordon may spot into the RKO Center theatre in Radio City in the fall.

EMERY PEARCE, INC.

Curtis W. Emery and H. R. Pearce, as Emery Pearce, Inc., are a new vaude-legit producing combo, with a special eye to units for presentations and cafes.

Formerly produced 'Virtue's Bed,' legit of three years ago.

Current Road Shows

Week of May 21

'All the King's Horses,' rand, Chicago.

'Green Bay Tree,' Hollis, Boston.

'I Loved You Wednesday,' Cort, Chicago.

Katharine Cornell Repertory, Majestic, Utica, 21; Capitol, Albany, 22-23; Shubert, New Haven, 24-25-26.

it of Happi ,' Cass, Detroit.

'Road to Rome,' Washington.

'She Loves Me Not,' Hanna, Cleveland.

'She Loves Me Not,' Curran, San Francisco.

'The Shi lymouth, Boston.

'The Wind and the Rai ,' Erlanger, Philadelphia.

Walter Hampden Repertory, Academy of Music, Brookiyn, 21-22-23.

More Opera Blues! Second Philly Co. Folds Up Suddenly

Philadelphia, May 21.

Grand opera received another jolt in Philly this week.

Latest outfit to go on the rocks was the New York Grand Opera Company which opened and closed at the Academy of Music Monday night (14). That first performance—'Carmen'—was given as per schedule, although there were several long waits (one of forty-five minutes) during which the audience grew volubly restive and which, it was discovered afterwards, were due to the refusal of the chorus to go on unless they were paid.

On Tuesday night when the patrons gathered to hear 'Il Trovatore,' they found the Academy in darkness and a crayoned sign posted on the door reading;

'No performance to-night.'

Tickets purchased for this evening's performance will be redeemed Wednesday at the offices where same were purchased during the day.'

Both chorus and principals refused to go on after the performance of 'Carmen.' Refunds, which were not heavy, were made with no kicks so far. Engagement was supposed to have been for a week, with Amedeo Passeri listed as impresario.

First operatic lock-out occurred here May 5 when, because of a writ of attachment filed against the assets by a press agent, the Chicago Grand Opera Company suspended its scheduled performance at the Metropolitan Opera House after having struggled painfully through a week's engagement, split between the Shubert Theatre and the Met.

Woods Bans Coast 'Cat'

Los Angeles, May 21.

Al Woods has forbidden the Pasadena Community Players from using 'Alley Cat,' a play by Alan Dinehart which Woods will produce in New York. Samuel Shipman is doing some rewriting on the piece.

Woods is due in two weeks to ogle the picture field, and to confab with Anzonetta and Wilson Collison on their play, 'What a Queen.'

TENT STOCK IN N. C.

Charlotte, N. C., May 21.

Williams Stock Company, locating a tent here for a full summer of repertoire, pulled stakes after one three-day offering and has spread the canvas at High Point. Sponsored by the American Legion.

Stock outfit has 40 people, with Otto Gray and his Oklahoma Cowboys as vaudevilie.

COAST 'CAVALCADE'

Pasadena, May 21.

First Coast stage showing of 'Cavalcade' will be a production by the Pasadena Playhouse, opening May 30. Little theatre organization will have 191 players, 36 speaking lines, in the Noel Coward spectacle. Show runs only to June 9.

'Playboy of the Western World' is current at the Playhouse, with Douglas Montgomery.

Plays on Broadway

COME WHAT MAY

Drama in two acts presented at the Plymouth May 15 by Hal Skelly, who is starred; written by Richard F. Flournoy; staged by Leo Bulgakov.

Chet Harrison .....Hal Skelly
Eve Hayward .....Mary Philips
Fred Hayward (boy) .....Stanton Blar
Dr. Hughes .....Granville Bates
Mrs. Hayward .....Sara Perry
Billy Harrison (boy) .....Robert Mayors
Fred Hayward (young man) Robertt Sloane
John Hayward (boy) .....Harry Clancy
Billy Harrison (young man) Alfred Corn
Reed Benton .....W. W. Shuttleworth
Mary Wiley .....Nancy Evans
John Hayward (young man) John Bennethum

Feminine draw indicated for this episodic story of small town family life. But that it will garner enough to stick is doubtful.

Hal Skelly steps out as his own manager in 'Come What May', which affords an acting range from youth to approaching old age. Impression was that he was better in the latter stages. It is a sincere, sentimental play designed to cause gulps, not giggles. Perhaps it arrived too late in the season.

A 32-year period is spanned in the life of a family, starting with courtship in 1896 and ending in mature, connubial reflection in 1928. Two settings, a living room being used after the first scene to the finale, there being frequent curtains to denote the passing of time. Cast of 12 includes three kid players, characters later represented by others, having reached young manhood or maturity.

Landmarks in American history are touched upon, such as the Spanish and World wars. Introduction of the linotype machine is brought in because Chet Harrison, who marries Eve Hayward, is a typesetter and his $17.50 per week is considered ample for a couple in this small town in the cotton belt (no indication of the locale otherwise). The linotype forces Chet out of his newspaper job and there is a cycle of several tough years, but Chet is a model husband and father.

Their son Billy is born while Chet is off to the Spanish-American war, from which he returns unharmed. Period up to 1917 is more or less uneventful as to drama but the shadow of World War then intrudes. Billy is now of recruiting age. He is a promising artist and wins the preparedness contest with a painting depicting the sinking of the Lusitania.

Times when parents scanned casualty lists in all editions of the papers are recalled. Most poignant scene in the play accompanies a message from Washington: 'We deeply regret that you son William Hayward Harrison was killed in action May 10.'

Chet and Eve, with their friends and physician, take the blow in silent anguish as the scene fades out. Author risks no further pain to the mature couple by ending his play this side of the depression's start but there is an indication that this was originally in the script. Finale has the couple being assured that their savings are enough to keep them from want and aging Chet voices the determined opinion there will not be another war. Play's purpose is clearly a protest against war, although it comes late in the performance.

Skelly has an admirable partner in Mary Phillips as Eve and playing honors seemed about even. Granville Bates as the doctor drew attention, as did the short contribution of Alfred Corn as Billy.

'Come What May' is a homily, with a few smiles but mostly sob story. *Ibee.*

Invitation to a Murder

Mystery melodrama in three acts presented at the Masque, May 17, by Ben Stein; written by Rufus King; staged by A. H. Van Buren.

Walter Channing .....William Valentine
Estelle Channing .....Daphne Warren Wilson
Horatio Channing .....Humphrey Bogart
Martin .....James Shelhamer
Pedro .....Juan Varro
Peter Thorne .....Sherling Oliver
Lorinda Channing .....Gale Sondergaard
Dr. Clinton .....Walter Abel
Jeanette Thorne .....Jane Seymour
Mr. Dickson .....Edgar Charles
Detective Selbridge .....Walter Plinge

Ben Stein brings in one of the best cast murder plays in years and, despite the lateness of the season, 'An Invitation to a Murder' should do rather well.

There is little change of pace in a comedy way, but there is sustained interest to the point of intensity. That, plus the element of mystery and the class of the performance, places the show well above plays of similar type. Author Rufus King, specialist in crime stories, however, appears to have made his story too baffling, and the murkiness of its telling may be because he is a fictionist rather than a playwright.

Scene is the great hall in the home of the Channings, of Spanish background. Locale is southern California. Family fortune, piled up by the forebears, came from pirating the boats that ranged the coast. Fabulous wealth in precious stones and gold are in the keeping of Lorinda Channing, present head of the family. Custom has been that the estate passes to the next successor in toto, without specific bequests to other heirs. Fortune is said to be hidden within the stone house, hiding spot to be revealed by a parchment upon Lorinda's passing.

Lorinda is unmarried, cold, cruel and merciless. She assumes regal bearing, especially when ensconsed in a throne chair. But the arm of that chair, when lifted, opens a trap and in the case of an unfaithful Mexican house boy, drops victims to death. Residing with Lorinda is her cousin Estelle. There are two other cousins, Horatio and Walter, each seeking funds for their various schemes.

But one of the men has attempted to murder her by means of a subtle poison. A maid suddenly dies, after using Lorinda's perfume atomizer, then her pet cockatoo is poisoned. Lorinda formulates a diabolic plan to discover the killer. Summoning Dr. Linton, a young physician, she offers to finance his research work if he gives her a drug that will suspend animation. Lorinda is apparently dead and is laid out in her coffin, Channing custom is that the dead be placed in the family vault without embalming.

Funeral proceeds without the doctor injecting a counter drug, the medico having found the parchment on her bosom and planning robbery. Yet Lorinda gets out of the coffin and vault with the aid of the butler and in the dead of night, while Walter is attempting to find the hiding place of the fortune, shoots the cousin. He had confessed to the attempts to murder her. Doctor then invades the place, with Lorinda cunningly putting him in the spot of being charged with Walter's killing. Finale, however, turns the finger on Lorinda, but she really dies from the drug, dangerous to those in a highly emotional state.

Attractive cast is headed by Gale Sondergaard, who makes Lorinda a cold, dominating woman who cares for nothing save the rotten family strain. There are, too, Daphne Warren Wilson as Estelle, Humphry Bogart as the better of the male cousins, Walter Abel as the doctor who gets trapped, William Valentine as Walter, Sherling Oliver as a young attorney and Jane Seymour as his wry sister.

'Invitation to a Murder' holds attention and, given weather breaks, it should make coin. *Ibee.*

MUIR FILES COUNTER CLAIM AGAINST W&L

Long drawn out case of Wee & Leventhal versus Gavin Muir in the matter of the actor holding the curtain on 'Dangerous Corner' until his demand for $200 in lieu of an extra week's salary was paid him, is not over, although Muir was suspended by the Council last Tuesday (15) for six months. Actor has filed a counter claim for $600, which he avers, is due for extra Sunday performances when the show played the middle west. He also wants a percentage of the gross on all weeks played to profit. Additional claim is that the 'Corner' company, which resumed the play in Philadelphia after the Washington date, was not actually rotary stock.

Muir's suspension is retroactive. He was given a temporary suspension February 27, which the Council fixed as the starting date for the barring. He will therefore be restored to good standing August 27, but not allowed to appear in legit until then. Muir planned to present and act in a show this summer in Chicago.

Council, at the same session, banned Douglas Gilmore for six months. Gilmore was charged with intoxication at the opening performance in Philadelphia of 'East of the Sun,' which starred Lenore Ulric. Equity deputy with the show confirmed charges made by W.&L. as to Gilmore's condition.

Muir was also fined $100, while Gilmore was ordered to pay two weeks' salary to the show's presenters.

LACHMAN-PROSER TO D-C

Marc Lachmann and Monte Proser, who have associated themselves as indie p.a.'s, are going as a sub-unit into the Donahue-Coe ad agency.

Lachman and Proser will build up the legit and personality representation department for the advertising agency and operate an independent subsidiary.

Long, Heated Session Looked for At Equity Meet; Reforms Asked

Equity's annual meeting and election Friday (1) at the Astor, N.Y., next week promises to be a long, argumentative session. The more organized younger group in the association will attempt to put forth a number of proposals of a controversial nature, in addition to the four amendments to the constitution. Group also is critical about the association's claimed resources, headquarter salaries and other matters.

At least four additional propositions will come from the floor. Ordinarily the matters on which the group seeks action would come up in Council sessions, but an organized minority is likely to force direct action from the membership present at the meeting. What the group would like Equity to do is:

1. Job insurance for members.
2. Pay during rehearsal period.
3. Defaulting managers barred until salary claims fully paid.
4. Boost in minimum salaries as set by legit code.

All of the proposals set forth have been considered and discussed by Equity leaders and Council heretofore, with each proposition being shelved or disregarded as impractical, at least at this time. Yet the group, at a session held in the Union Church assembly hall, West 48th street, N. Y., last Wednesday (16), decided that the members were entitled to express opinions and advance their ideas.

In general, the proposals would add to the cost of or discourage production, according to Equity officials, and to add to managerial burdens would react against the actor. That answer is based on the fact that during the past several seasons, new producers called on to raise more cash than originally budgeted have been hard put to it to comply.

Idea of ensuring engagements goes back as far as the actors' strike of 1919. There is no average number of weeks per season for actors that could be used as a basis for insurance. Nearest to such a figure was the casting agents' guarantee to certain standout acts guaranteeing a season of 20 weeks, but most such arrangements have been discontinued because there are fewer jobs and some agents were unable to make good. Possibility of Equity blanketing its membership by means of a job insurance policy is out because of prohibitive premium.

Pay for rehearsals has been discussed by the Council on any number of occasions but it was agreed by a majority that it would act as an added impost on production, therefore bringing about more unemployment. Same thing goes for the plan to boost the minimum. Actors, however, feel that they should not receive less than stage hands. Despite that view, Equity leaders are loath to foster such a move, pointing out that while the smaller actor may get less than back-stage labor, the recognized players command much more.

Defaulti

Group would keep managers who have not paid salary claims in full from putting on shows until the slate is clean. Idea has been tabbed as fallacious on the grounds that if showmen are barred there is no ay to collect, whereas if permitted to continue activities, Equity can, and has, collected a considerable percentage of salary claims.

Although there is a long list of managers who failed to pay off in whole or part, Equity has convincing figures to prove that its management of salary claims has been an excellent system. In the past eight years claims amounting to between $80,000 and $100,000 in unpaid salaries were filed with the association and $55,000 was reclaimed from managers who put on other shows and paid off. Amount of salaries paid regularly to actors by those managers who produced after bad starts totaled about $700,000.

Equity will revive its open house forum and, on the first Monday of each month starting June 4, Frank Gillmore, president, and Paul Dullzell, executive secretary, will be available in the afternoons to receive specific complaints or furnish information. Members who have questions which involve data which must be looked up are asked to mail queries in advance.

Next Saturday (26) Equity will be 21 years old. First meeting attended by 112 actors met at Pabst's Circle hotel, N. Y., and signed the constitution and by-laws.

'HARVEST' MOVES UP

Bev. ills ittle Theatre Show Goes Commercial in H'wood

Hollywood, May 21.

Moving up from a little theatre to a commercial spot, ' itter Harvest' opens at the Hollywood Playhouse next Monday (28). Drama, based on Lord Byron's romantic adventures, has been at the Beverly Hills Community theatre.

Melville Brown, lm director, has bought rights as stage producer. If play goes satisfactorily, Brown will take it to New York in the fall.

Leslie Fenton and Jeanette Nolan of the little theatre company continue as leads in Brown's production, but rest of cast is new, Dickson Morgan is staging.

REVISED CODE OKAY WITH GOV'T

Washington, May 21.

Revised legit code probably will be presented to code authority for okay or further changes this week. NRA officials gave perfected pact final going-over last week and reached what were regarded as generally-acceptable compromises on disputed points.

Hesitating to reveal nature of compromises on most controversial issues, Deputy Administrator William P. Farnsworth said code now is satisfactory to government, but final word must be passed by industry. Expressed hope that all factions will approve and permit new regulations to go into effect without further delay.

Ticket scheme was described as a combination of ideas presented by various factions, but essentially the same as the present set-up, although simplified in enforcement features.

Soft ticket idea was scrapped, as was proposal that C.A. establish a central distribution office to allot pasteboards to individual brokers. Final version calls for contracts between managers and brokers to strengthen enforcement provisions as well as for licensing system.

Instead of being forced to bring every case to Washington for action, C.A. will have authority to pass final judgment on all violations and complaints. Right of appeal to NRA is reserved, as is done in all codes, but expectation is that speedier action will result now that automatic reference to government agency has been dropped.

BECKHARD, BULGAKOV GO INTO BANKRUPTCY

Arthur J. Beckhard, who for years was a concert impresario before making his debut as a theatrical producer with 'Another Language', last week filed a petition in bankruptcy with the Federal court. Beckhard had not by yesterday afternoon (Monday) filed a detailed schedule of his liabilities and assets. A list of creditors' names, totaling 132, had accompanied the petition.

Beckhard, in the preliminary schedule, stated he had a third interest in property at 102 West 87th street and stock holdings in Broomstick, Inc., Carry Nation, Inc., and Beckhard-McFarlene, Inc.

Leo Bulgakov, who directed 'One Sunday Afternoon', also filed a bankruptcy appeal the same day, giving his liabilities as $2,381 and no assets.

Garland's Cracker

Robert Garland, critic for the World-Telegram, N. Y., and Lawrence Langner, Theatre League director and author, were chatting. Langner remarked he was sailing next day with 'The Pursuit of Happiness' company. Reviewer inquired how long he intended staying, Langner answering: 'About a week.'

'Oh, for the run of the play,' cracked Garland.

BOOM IN ROAD SHOWS LIKELY

More interest in shows next season from stands of 100,000 population or less is indicated than in years, according to bookers. Shrine auditoriums rather than regular theatres, are seeking attractions and civic bodies show a tendency to guarantee shows against loss.

Support for 'Four Saints in Three Acts' has been assured in a number of spots already booked by local musical societies. Colored cast affair with the curious Gertrude Stein lyrics is expected to tour for six months, most bookings being for one and two performances. Longest date is the starting point, Boston, where 'Saints' will play one week. Show is featured by its musical strength, for which reason tour is being handled like a concert.

'Saints' was originally presented at Hartford, Conn. by the 'Friends and Enemies of Modern Music,' later being presented on Broadway by Harry Moses. Show ended about $20,000 in the red, but inquiries from the road prompted the plans to send it out in the fall.

No Precedent Set By Connelly's Book Arbitration Award

Arbitration award won by Marc Connelly against Rowland Stebbins (Laurence Rivers, Inc.) in the matter of souvenir booklets of 'The Green Pastures,' does not establish a precedent as first reported. Analysis of the decision shows that it was a compromise award, with one of the board not concurring. Connelly claimed about $2,300, but received $530 and case does not furnish basis for other authors to step in with similar claims unless booklets are distributed with the author's consent.

Joseph P. Bickerton, Jr., sought to prove that such booklets constituted an invasion of the playwright's publication rights. He was unsuccessful and the wording of the decision states that the use of souvenir booklets is a recognized trade practice, the brochures being used for advertising purposes although sold to audiences, generally at 25 cents the copy. That point was conceded by Owen Davis, one of the arbitrators.

However, because Connelly objected to the use of booklets it was thought he should be upheld in some degree. Stebbins stated the cost of printing and traveling a book boy left, but small net proceeds.

Usually authors readily assent to the issuance of booklets, because it is a managerial activity and rarely are there quotations from the play without consent. Charles G. Stewart, general manager for Stebbins, was ill at the time the proposition was first considered and rejected. Later, when Stewart recovered it was figured that booklets, including endorsements from the clergy might mitigate against possible objections to 'Pastures' on sectual grounds out of town.

When the booklets went on sale during the Chicago run of the show, Connelly filed his claim. There had been some previous friction between him and the management. Other arbitrators were Warren P. Munsell and George W. Naumberg, a broker.

Gallagher's Import

'The Bystander', originally presented in Dublin, will be produced over here by Leonard Gallagher. Paul Carroll, who appeared in the original, will be imported to play the lead. Another cast choice is Francis Lister.

Court Ruling on Erlanger Stock Indicates Estate May Be Solvent

Solvency of the A. rlanger estate was indicated last week when Surrogate James A. Delehanty, N. Y., ruled that stock in the principal Erlanger corporations is not the property of the deceased showman's brother and sisters, but that it belongs to the estate. Judge Mitchell L. Erlanger and the sisters, Mrs. Caroline Bergman and Ray Erlanger, claimed that stock of the Erlanger Amusement Enterprises and the Erlanger Realty Corporation, was given them in 1925 by Erlanger, who died in 1930. Court ruled otherwise.

Ruling was counter to that of Philip J. Dunn, sitting as referee acting on claims against the estate. That portion of Dunn's report okaying the gift stock is out, but claims amounting to $1,857,647 were verified by the surrogate. Court's decision, which the heirs will probably appeal, is important since the worth of the estate otherwise is placed at $1,305,277, only cash being $124.30.

Stocks in question mean a contest over the ownership of realty, probably the most valuable being the Gaiety and Fulton theatres, N. Y. While some leaseholds may be regarded as liabilities at this time, the other properties figure to represent a fortune when an upturn in realty values comes. Included is the New Amsterdam theatre. At the present time the mortgagee (bank) is collecting the revenues but no foreclosure is anticipated.

Dillingham Angle

Understood that realty obligations, including leaseholds which he endorsed at the request of Erlanger, placed Charles Dillingham in such a position that he went into bankruptcy recently.

Among the claims allowed is one by Adelaid L. Erlanger for $24,000, which the court ruled is a preferred claim. Mrs. Erlanger is the showman's divorced wife who has been residing abroad. Other claims include: $771,929, Chase National Bank; $120,600, National City Bank; $119,340, Stanley Company; $119,350, Edmund D. Codman and others; $147,948, Mitchell H. Mark Co.; $32,500, Mitchell L. Erlanger on a note; $31,780, Marc Klaw.

Previously there was $918,226 on hand in cash, debts totaling $896,045 being paid by court orders plus $22,056 in administration expenses.

'DRUNKARD' EPIDEMIC

Trio of roducers it Loop With Burlesque Show Revival

Chicago, May

This town has become a hot-bed of 'Drunkard' productions. Out of the nowhere comes three producers with the same idea. All are set in out-of-the-way spots, but spending plenty of coin in the dailies in the hope of getting some return.

Charles O'Neal, who directed and featured the Los Angeles production of the revival, has opened the Old Music Hall at $1.10 top. Opera Club is producing the show as a floor attraction with the $1.65 admish at the tables including beer, coffee and sandwiches. Edgar Mason is opening late but expected to be ready early next week at the Dill Pickle Club.

U SETS BACK HULL'S PAPER; SHOW STICKS

By setting back Henry Hull's Hollywood contract with Universal, 'Tobacco Road,' which developed from a weakling to a money-maker, will enter the summer period at the 48th Street, New York. Under the arrangement U can call on Hull to report on the coast after June 20, provided a four-week notice is given the show management. That would extend the Broadway engagement into the latter part of July, provided the attraction stands up in summer weather.

Hull's picture contract called for him to go west about the middle of the current month but U did not have a script ready. Actor, who is playing on percentage in 'Road,' agreed to stick in the show with the consent of the picture firm. Carl Laemmle okayed the extension last week.

'Road' drew editorial attention more than three months after it open at the Masque, while Hull's characterization of a white trash Southerner, was rated among the finest performances on the stage. Opening grosses were around $3,000 weekly. When the show moved, it steadily climbed and, with Leblang support, takings went to over $9,000. Slightly under the figure last week.

Play has not yet been sold for pictures. Jack Kirkland, who adapted it from Erskine Caldwell's novel, is said to have written a scenario with what are considered objectionable features on the stage eliminated. Understood Universal is considering buying the play and starring Hull in the film version.

CANTOR MAY WRITE, ACT IN HARRIS PLAY

On his production schedule for next season, Sam H. Harris lists a play in which Eddie Cantor will be starred, at the latter's suggestion. Cantor is to collaborate on it with David Freedman, but to date it is merely an idea.

If and when, it will be the first straight play appearance by Cantor.

Lambs Going Off Nut

It was announced at a meeting of the Lambs last Friday (18) that the financial condition of the club improved to the extent of paying the arrears in taxes. It was also stated that the end of the calendar year in September should find the deficit greatly reduced.

Lambs still have a major expenditure to face, that being the interest on the first mortgage. Understood, however, a satisfactory arrangement with the holders has been made.

NEGRO OPERA OUSTED BY FIRE DEPARTMENT

'Kykunkor,' billed as a 'native African opera,' which attracted attention at the Unity, a tiny 23rd street theatre, was ousted last week by the fire department for failure to have the proper exits. Place is a second floor affair. But the admission scale, first lifted from 35c to 50c was tilted to $2 and $3, and a gross of $2,200 was claimed for the 199 seater. Standing room was 50c.

Show is a combination of native customs and tribal dances. It managed to shift to the City College of New York auditorium, but is seeking a Broadway spot. Male portion of the cast are from Africa, women coming from Harlem.

Cagney in Musical?

James Cagney may join next season's Hollywood names to dot the shows on Broadway. Film star is listening to Lew Brown, who wants him for a musical dated for autumn. Ben Stein is to be interested with Brown.

Cagney requested the material be submitted and the sketches nd bits have been forwarded hi on the Coast.

Options 'Wandering Jew'

Hollywood, May 21.

George K. Arthur cables here from London that he has taken a six months' option on Temple Thurston's play, 'The Wandering Jew,' and expects to produce it this fall in New York.

Arthur is trying to get either Paul Muni or Phillip Merrivale for the lead.

Shows Wilt in Summer Heat, 3 Scram; 'Mary,' 'Dodsworth' Hold Pace, Tho

Summer heat descended on roadway over the week-end, and, although there were but three closings listed Saturday, more shows may call it a season. Production has slowed away down. Indications are no new major musicals are scheduled for the second successive summer, but one or two may be rushed in later. No premieres this week, save for two revivals. One opening is carded for next week and same for the week after that.

List totals 23 attractions, which is somewhat better the same week last , discounting the several then cheap ticket revivals. Slump which ushered in May still holds, although business was slightly up last week. Only visitors are buying tickets, and, until there is an influx, theatre attendance can hardly improve. Upward trend may come next week, the fleet comes in.

'Mary of Scotland' was credited another $20,000 gross, an extra matinee accounting for show holding the pace. 'Dodsworth,' again around $22,000, got a much money as any show in town, about even with 'As Thousands Cheer,' a revue with a higher scale. 'Follies' is doubtful of going into the summer period.

'Invitation to a Murder' figures to have a good chance at the Masque, where it opened late last week. Only other premiere, 'Come What May,' however, is not rated a good thing at the Plymouth. The revival of 'The Drunkard' in a former church is still drawing excellent attendance, as is 'Stevedore,' on 14th street.

Announced closings this week are 'The Shining Hour,' Booth, and 'Moor Born,' Playhouse. 'I Myself,' was withdrawn after one week at the Masfield. Next week 'Furnished Rooms' comes to the Ritz, with 'Caviar' arriving at the Forrest June 4.

Estimates for Last Week

'Ah, Wilderness,' Guild (34th week) (CD-914-$3.30). Last two weeks announced; business slightly better than last week with takings around $7,500.

'Are You Decent?' Ambassador (6th week) (C-1,166-$3.30). Grosses small but turning some profit; engagement may extend into summer; $3,000.

'As Thousands Cheer,' Music Box (34th week) (R-1,000-$4.40). Went to extra space ads announcing majority of tickets on sale at box office; somewhat better with gross around $22,000.

'Come What May,' Plymouth (2nd week) (C-1,036-$2.75). Notices tepid with attendance light after premiere; under $5,000 in seven performances.

'Dodsworth,' Shubert (13th week) (CD-1,387-$3.30). Stays out in front of dramas and tied for list leadership with musical 'Cheer'; around $22,000.

'Every Thursday,' Royale (3rd week) (C-900-$2.75). Price scale means nothing for this show; mostly cheap admissions; under $2,500 but claimed better than even break at that.

'Follies,' Winter Garden (21st week) (R-1,483-$4.40). Changes in plans reported and revue may extend into June; gross estimated around $18,000.

'I, Myself,' Mansfield. Taken off last Tuesday, played one week.

'Invitation to Murder,' Masque (2nd week) (D-789-$2.75). Drew fair notices; class murder play which should make grade; opened late last week.

'Jig Saw,' Barrymore (4th week) (C-1,096-$3.30). Holds profitable pace with claimed takings of $10,000; Guild's final show this season has summer chance.

'Mary of Scotland,' Alvin (26th week) (D-1,387-$3.30). Around $20,000 last week, smash, playing extra performance because of matinee strength.

'Men in White,' Broadhurst (35th week) (D-1,118-$2.75). Pulitzer prize winner likely summer holdover; business again around $12,500.

'Moor Born,' Playhouse (8th week) (D-896-$3.30). Final week; drew fair grosses first six weeks, then slipped; last week estimated around $5,000. 'While Parents Sleep' follows next month.

'New Faces,' Fulton (11th week) (R-900-$3.30). Went into cut rates last week with takings bettered thereby; estimated over $8,000, which is profitable.

'No More Ladies,' Morosco (13th week) (C-961-$2.75). Eased off under $9,000 last week but profitable both ways at figure.

'Roberta,' New Amsterdam (27th week) (M-1,717-$3.30). Somewhat better last week at quoted $16,000; about even break; should hold over into summer.

'Sailor Beware,' Lyceum (34th week) (C-922-$3.30). Has been down around $6,000, but expectant of sticking with betterment figured when fleet comes in next week.

'She Loves Me Not,' 46th St. (31st week) (C-1,413-$3.30). Off this month after piling up excellent profits; slightly better last week at $12,000.

'The Milky Way,' Cort (3rd week) (C-1,057-$2.75). Attendance better last week, with takings quoted at $8,500; laugh show has summer chance.

'The Shining Hour,' Booth (15th week) (D-708-$3.30). Final week; English drama will go to London intact; engagement profitable, but off the $5,000 last week.

'Tobacco Road,' 48th St. (25th week) (D-969-$3.30). Will extend into June and may be summer sticker; business better with about $8,500 grossed last week.

Other Attractions

'The Only Girl,' 44th Street; revival opened Monday (21).

'Mikado,' Majestic; final Gilbert and Sullivan revival; one week.

'Stevedore,' Civic Rep theatre; draw on 14th street.

'The Drunkard,' American Music Hall; meller revival drawing excellently.

Grand Opera, Hippodrome; pop opera.

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HUB DULL, BUT 'HOUR' GARNERS NEAT $9,500

Boston, May 21.

Nothing new in the legit sector this week, S. M. Chartok takes over the Milton-Aborn Savoy operettas by bringing practically the same company here, repertory opening with 'The Mikado' next Monday at Shubert. Under Aborn this was always one of the big delights of a season for Gilbert-Sullivan fans.

Next in line is Katharine Cornell, booked into the Boston Opera House for three days, starting June 7, in 'Barretts.'

Conrad Nagel and Violet Heming remain another week at the Plymouth in 'The Shining Hour,' first week grossing a very nice $9,500. 'The Green Bay Tree' is in its last week at the Hollis, and engagement is expected to end season's venture there by Wee & Leventhal on courtesy pass plus 40c. admish plan.

ENGAGEMENTS

Perc Launder, 'Roberta.'

Isabel Madigan, 'No More Ladies.'

Mildred Wall, 'The Milky Way,' replacing Gladys George.

June Sillman, 'New Faces,' replacing Edith Sheridan.

Giovanna Borgese 'Hedda Gabler'.

Vicki Cummings, John F. Morrissey, Frank Reyman, Ronnie Madison, Violet Barney, Huntley Weston, Spencer Bentley, Liana Grey, Clarence Rock, Jack Willis and Valerie Raemler 'Furnished Rooms' (Complete Cast).

Joyce Carey 'Barrett's of Wimpole Street' (tour).

Lew Hearn, Blaine Cordner, Barna Ostertag, Larry Bolton, Courtney White, Augusta French, Edith Leslie, George Herman and Jack Mason, 'The Black Crook.'

Grena Loan, 'The Only Girl.'

Kathleen Lowry, 'The Shining Hour' (road).

'Shim Sham Revue,' Sole L. A. Legit, Okay $3,000

Los Angeles, May 21.

Having the local legit field exclusively to itself, 'Shim Sham Revue' built strongly in its third week at the Hollywood Music Box, copping an easy $3,000, and insuring continuance of run for several weeks at least.

Henry Duffy's production of 'Ah, Wilderness,' featuring Will Rogers, after three big weeks in San Francisco, bows in tonight (Monday) at El Capitan, providing Hollywood with two legits and leaving the downtown sector barren.

PHILLY READY TO CALL IT A SEASON

Philadelphia, May 21.

rom all appearances, Philly's legit season is going to wind up plenty quick. There are only two left now and one of them is expected to get closing orders pronto.

From the standpoint of quantity, it's been Philly's modern-time low; from the standpoint of actual biz it's been about on a par with the preceeding two seasons, perhaps a trifle worse, but not much. Until recently most deserving shows clicked at the b.o.

Shuberts' plan for a summer season of light opera revivals at the Forrest finally blew up Saturday (19), when 'The Only Girl' departed after a single week. Good notices didn't help this Victor Herbert revival much. Only $9,500 grossed and that wasn't enough. 'Bitter Sweet,' advertised as next attraction, was cancelled and the Forrest gets the traditional keys and camphor balls. That goes for the Chestnut, too, which hasn't had a show in six weeks.

Broad is staggering quite a bit now, but figures to stay open for another month at least, with the cut-rate and 40c tax idea. Last week's show, 'The Wind and the Rain,' was hardly the sort for the moronic type of audience this racket draws. Reported at $5,500 and moved up to the Erlanger this week for no particular reason that anyone could observe. Nothing more is listed at this big house on West Market street, though no announcement of closing has been made. 'Biography' (third visit here), got $5,000 last week.

This week's offering at the Broad —and it may be the season's windup—is 'Big-Hearted, Herbert.' There is considerable interest in it as Cecil Lean and Cleo Mayfield are definitely favorites here. Two weeks are listed.

Estimates for Last Week

'Wind and the Rain' (Broad).—Not the type of play appreciated by this cut-rate audience. Notices mixed; $5,500 reported. 'Big-Hearted Herbert' this week, 1th fortnight's run hoped for.

'The Only Girl' (Forrest).—Very good notices but no biz and the Victor Herbert revival was taken out after single week. Goes to New York. Forrest's season of light opera revivals now all off and house through for season. Last week $9,500.

'Biography' (Erlanger). — One week only for third local engagement. Just $5,000. 'Wind and the Rain' moved up from Broad this week.

'King's Horses' Loop Winner at 11G; Legiters Awaiting Exposition Boom

Chicago, May 21.

More hope in town for legit as the loop swings into the week which will see the opening of the second World's Fair edition. Particularly hopeful are a trio of producers, each of whom has 'The Drunkard' set for a burlesque revival. Opera Club will have the piece as a floor-show; the Old Music Hall is running it way up on north Clark street, while Edgar Mason wants the arty Dill Pickle club to handle it.

Last week the big winner was 'All the King's Horses,' which started off to rave reports and almost capacity business. Looks capable of sticking in the loop for a long spell.

Ducking town last Saturday (19) were 'Richard of Bordeaux,' a click, and 'Affections, Ltd., a miss-out. 'Bordeaux' arrived in town originally for a two-week stay and remained five. 'Affections' was the second play on the Horace Sistare stock list, but it couldn't get started. 'I Loved You Wednesday,' with Edna Hibbard starred, starts the third try tonight (21).

Estimates for Last Week

'All the King's Horses,' Grand (M-1,207; $2.75) (2d week). Wholehearted click. On first six days topped powerful $11,000. Can stick around awhile.

'Big Hearted Herbert,' Cort (C-1,040; $3.20) (4th week). Has recovered nicely after a slight flutter in the second session. Now clearing $3,500 easily. Settling down for a run.

'Her Master's Voice,' Selwyn (C-1,200; $2.20). Opens on May 27 under the Max Gordon banner.

'I Loved You Wednesday,' Studebaker (C-1,250; $1.50). Opens tonight (21) as stock, with Edna Hibbard billed. 'Affections, Ltd.' finished a five-week stay with less than $2,000 for final session.

BALTO 'VOICE' FOLDS AFTER CRIMSON $3,800

Baltimore, May 21.

Charles Emerson Cook Players pocketed but approximately $3,800 with Florence Reed in 'Her Master's Voice' at Ford's last week at 85c top. Management blamed presence of circus and the excessive humidity.

'Voice' blacked out the outfit for the year, simultaneously dropping the curtain on legit for sun-tan season. The stock troupe stuck for a total of 22 weeks on local terrain, first fifteen up at the Auditorium, then, after Lenten lapse, wound up final seven on Ford's rostrum.

Proposed deal, whereby Cook would try a summer run in Chicago with Miss Reed in 'Thoroughbred,' now off. Locale deemed over-competitive. Reasonably certain group will return here in fall, opening around Labor Day, and continue at Ford's, UBO house, till the road shows start coming in.

Season, aside from stock, embraced but an ill-fated trio of Wee & Leventhal offerings at the Maryland and seven and a half weeks of touring shows at Ford's. That's all-time touring legit low for burg.

ROGERS $70,000 IN 3 WKS., FRISCO

San Francisco, May 21.

With Will Rogers through at the Curran after three weeks, 'She Loves Me Not' follows into the same house and has Frisco to itself after opening tonight (21).

Cast of the Homer Curran production includes Dorothy Lee, Russell Hopton and Dorothy Lee, playing at $2 top. Advance not heavy.

Rogers bowed out with about $23,000 on the third week, making some $70,000 on his three weeks, a record for the town these past few years.

Shobe and Bell's production of 'Drunkard' is holding for a second week in the grill room of the Palace hotel, where it's continuing to good business. 'Men in White' is slated for later at the Curran, and that's about all on the legit calendar for a time.

Rochester Folds

Rochester, May 21.

Lyceum stock, sponsored by the Stagehands' Union, closed Saturday night (19) after 13 weeks. Ten plays of various types were produced under direction of Eric North, but the project failed to click and was badly in the red. Prices were changed from $1.10 top to 75c, and then up to $1.65 again for 'Green Bay Tree,' final production.

Last-minute newspaper editorials and drama page pleas failed to draw public support for the company.

Block Coogan Release

Hollywood, May 21.

Differences between I. A. Allen, producer of Jackie Coogan's 'Love in September,' and Arthur Bernstein, the actor's manager, are holding up release of the short.

Educational has agreed to distribute it, making the deal with Allen when latter was in New York, but Bernstein has not okayed the deal. Clause in the Coogan contract with Allen says short must be released through a major, and Bernstein claims Educational doesn't fit this classification.

Meantime, creditors and employees left holding the bag for 75% of their money, when Allen ran out of funds during film's production, are hoping the release matter can be arranged without going into the courts.

Albany Opens June 27

Clayton, N. Y., May 21.

Civic Playhouse summer season will open June 27 with 'Biography.'

On July 9 a new play, 'Temple Virgin,' by Kent McKinley will be given a tryout, with the cast including Frederick Forrester, Claudia Morgan, Lester Vail and Miriam Battista.

Open-Air Shakespeare

Cleveland, May 21.

Celebrating the dedication of the new Cain park in Cleveland Heights, Aaron E. Bishop will produce 'Midsummer Night's Dream' with a staff of 170, including orchestra and ballet, all local talent, May 24-25.

Will be done in the open air.

Too Many Summer Stocks Last Year, Eight to Stay Closed in New England

South Norwalk, May 21.

At least eight summer theatres will not open in these parts this season and the grass is growing high in farmyards where actors were rehearsing a year ago this time.

Summer theatres at Danbury, Norwalk, Stamford and Greenwich will not open this year.

Country Playhouse at Westport, operated by Lawrence Langner, and one of the most successful of its type, is the only summer stand in these parts that is preparing to reopen. Owners of several small film houses have turned down offers and others have refused to open dark houses, claiming that there is no percentage in the effort. This based on three years' experience.

Two years ago this time troupes were sweeping down on every barn, and farming became a thing of the past in the advance of drama. Episcopal parish houses, Odd Fellows' temples and grange halls were not safe from the outpouring of the Lambs.

Summer theatres, in these parts at any rate, reached their height last season, when nine companies were started within a radius of 20 miles.

Looks now as if Langner's theatre at Westport and Larry Anhalt's New York Players at Ivoryton, where Katharine Hepburn had her start, will be the only old companies in the entire state to reopen, although Virgil Geddes says that he will reopen his barn at Brookfield, too.

Play the MARCUS SHOW and FOIL the SHERIFF!

The Japan Advertiser

TOKYO, SUNDAY, APRIL 1, 1934

Theater Reports

The Nippon Gekijo Company, Ltd., held its general meeting of shareholders yesterday and submitted a bill for the last half-year's business results. It realized a net PROFIT of Y10,782. After deducting this from a LOSS† of Y32,326, brought forward from the preceding term, the company carried forward to the next term a loss of Y21,544.

Money Rates

March 30

(Rin per Y100 daily)

†BEFORE THE Marcus Show Came

*AFTER TAKING A DOSE OF DR. MARCUS' ELIXIR

For Ailing Box-Offices

PARIS READY FOR YANKS

Sophie Tucker, Four Mills Bros. Get Over in London Nite Spots

London, May 11.

Two important cabaret openings May7—the return of Sophie Tucker and the first appearance in Europe of the Mills Brothers. Both of them doubled in vaudeville.

Sophie is the same old Sophie, albeit so nervous at the beginning she found it difficult to speak; and when Sophie finds it difficult to speak, it is so unusual it is worth recording.

Sophie got ig greeting and wound up with several of her old favorites, followed by flowers and a speech begging off, but the audience would have none of it. They had sung her old numbers with her and demanded more. All this consumed 37 minutes and even then, at 1:20 a. m., they continued yelling for more.

On the Saturday night preceding her premiere there were about 25 people in this nitery. With the prices increased $5 for supper on the Monday, with Sophie opening, three-fourths of the dance floor was filled with tables and they turned away as many as they accommodated.

Mills Bros.

Mills Brothers are making a twice nightly appearance at the Mayfair—for late dinner and after-theatre supper. Doubling at the Palladium, where they also play twice-nightly, they are doing four shows every evening. Prices for meals during their four weeks' appearance at the hotel have been increased and those who paid it appeared to be well satisfied.

Colored quartet are undoubtedly masters of their style of warbling. Neatly attired in cream colored Eton jackets and black trousers, they made an excellent impression and give every evidence that their month's engagement at the Mayfair will be okay for the management and themselves.

Deslys and Clark, back here after four years opened at Berkeley hotel, May 7, and registered biggest hit scored at that hostelry in months. Boys have excellent material and, although booked for a fortnight, looks like in for long stay.

49-SEAT LEGIT HOUSE TO AVOID VIENNA TAX

Vienna, May 11.

New stunt to avoid heavy theatre taxation and found a new theatrical enterprise, with licenses restricted as they are, has been inaugurated by E. Jubal with his "Theatre for 49."

Austrian theatre laws state that a special concession is necessary for all theatrical performances presented before a minimum of 50 spectators. By allowing admission to only 49, there is plain sailing without a theatre concession for Joubal's enterprise.

First play to be presented at this new little theatre, which is housed in the club room of a Vienna cafe, will be 'A Florentine Tragedy' by Oscar Wilde, followed by 'George Dandin,' by Moliere. Management is also trying to secure performing rights of Lulu Vollmer's "Sun-up."

Cochran's New Revue

London, May 12.

After a number of years' absence from that field of endeavor, Charles Cochran has decided to resume revue production.

In the early autumn he will present 'Streamline' by A. P. Herbert and Ronald Jeans, with Vivian Ellis the composer.

Niel's Talent Search

Hollywood, May 21.

Frank Niel, who operates and stages the shows for the Tivoli circuit in Australia, arrived here Saturday (19) looking for talent.

Expects to head for New York the end of the week.

N.T.G.'s All-British Revue for New York

London, May 12.

Before sailing, N. T. Granlund arranged with Clifford Whitley to produce an all-English or English-American stage revue in New York next fall, using mostly English comedy stars.

It is possible Granlund may return to do publicity for Tex Austin's rodeo. They are bringing over 17 Canadian and 90 American contestants.

75-Year-Old Woman Horseback Rider Is Headliner at Scala

Berlin, May 10.

Main hit at the Scala currently is Therese Renz, rider, celebrating her 75th birthday on horseback this month. Audience opening night paid healthy tribute to the artist. Seldom experienced before that a woman of this age rides on horseback twice a day. She is the only survivor of the famous Renz circus family.

Another big number on the Scala program is the Banda Fascista, consisting of 72 Italian musicians. It is Mussolini's favorite orchestra, and is to be heard for the first time in a music hall.

Other large variety show in Berlin, the Wintergarten, features the musical clown Grock, who is extraordinarily popular in Berlin. New sensational number which would also be very interesting for America is the two Reverhos, who even exceed Rastelli's fantastic juggling number by carrying out their performance while dancing on a rope.

'MEN WHITE'S' DOUBLE PROD. AT THE HAGUE

The Hague, May 11.

Controversy between Central Legit Co., Amsterdam and Hofstad Company at the Hague over production in Holland of Sidney Kingsley's "Men in White." Both groups are staging the play now. As United States is no party to Berne convention, play piracy goes on wholesale.

'Case of Mary Dugan' was on repertoire simultaneously of three legit companies here. With novels there is an arrangement by which publisher, who in Holland puts his name down first at the authorship-bureau and pays a small fee, gets t. nslation rights for Holland. With plays there is no registration possible.

Hofstadtooneel, however, got into touch with Kingsley' representative in Holland, Mr. Brander at Amsterdam, and obtained sole rights for Holl 1 for his play on Jan. 6. Premiere was fixed for May. Meanwhile, Central Legit, without getting into touch with author or representative, simply produced it a few weeks before Hofstadtooneel got it on, thereby skimming the value of Hofstad-production. Legally there seems to be no way of fighting such a practice.

'Loves Me Not' Proves Quick Foldup in London

London, May 12.

'She Loves Me Not,' at Adelphi, with mostly American cast, folded Friday (18).

Show opened to good notices, but public wasn't interested. Notice went up four days after opening, much to everyone's surprise.

BIG MONEY SEEN FOR U. S. TURNS

Exchange Situation Brings American Star Salaries to French Level—Not Much Vaude Time Available but Plenty Nite Club and Restaurant Chances

CHEAP DOLLAR DOES IT

Paris, May 12.

If the exchange situation holds up, Paris next season should be the big money town for a selection of American headline acts.

There are lots of slips between logic and actuality, but the logic is there in the form of arithmetic: few francs make beaucoup dollars in figuring the weekly stipend—and also in the fact that the French public is inclined to go for American type numbers just now.

There's no counting on the tourist trade any more. What is needed are numbers for the French, not for the Americans in Paris. But the French like American acts.

Big obstacle in addition to possible catastrophes of one kind or another is lack of theatres and night spots ready and organized to put over a real show. This year has been terrible for all sorts of reasons—decline of touring, political upsets, business depression—and house managers have developed terrible jitters. Some of them may come to before next season, however.

Timi ity

Timidity of managers is being blamed for current bad business. Trade is beginning to suspect that if it won't loosen up enough to put on a real show it can't expect to lure the customers from their firesides. Therefore it's possible that if francs have the same big buying value next year they may be persuaded to plunk some of them down and get hold of American talent which will be able to do something for them.

Success of current Ambassadeurs Restaurant show will help in this direction. Fact that booking agencies are not blind to future possi-

(Continued on page 50)

Bergner Back

London, May 12.

Elisabeth Bergner resumed her role in 'Escape Me Never,' after several weeks' illness.

Camp-stools for those waiting for admission to the gallery were put into service immediately and there is a solid sell-out for four weeks.

Tough Legit Season Nears End In Paris; Even Arties Slumping

Paris, May 11.

Toughness of the season now ending is showing itself in the difficulties being experienced by the little art theatres, especially the known as the Cartel, which for years have bolstered up the level of show business in Paris.

Of four—Louis Jouvet at Comedies des Champs Elysees, Gaston Baty at the Montparnasse, Charles Dullin at the Atelier in Montmartre and Georges Pitoeff at the Vieux Colombier—it looks as if Baty would be the only one at the old stand next year.

are having tough sledding.

Pitoeff is already out of the Vieux Colombier and looking for a theatre which will take him in. Place is not lost to the little theatre movement, however, for Rene Rocher, who had to give up the Antoine by the liquidation route, has taken it over, to begin July 1.

Pitoeff gave a motley program this year, the best financial success of which was 'Musical Chairs,' which he was able to take on tour after its Paris run. The b.o. average, however, was not sufficient to enable him to hang on. 'Musical Chairs,' moreover, is scarcely an art theatre play.

Jouvet also had one good one, 'Petrus,' which was one of the comedy successes of the early part of the year. Among the plays with which he mixed it, keeping the intake down, was 'Outward Bound' and, recently, Jean Cocteau's 'Infernal Machine,' an Edipus play, which did not bring in paying guests.

Before 'Petrus' it was generally reported that Jouvet was at the end of his rope. That success saved him. Now he seems to have come to the end of the line once more, and he is known to be quitting the Comedie des Champs Elysees, to go he knows not where. He is negotiating for a new home, however.

Dullin's season started off with a whoop, strangely enough, with 'Richard III.' It ran until recently, when, keeping the Elizabethan vein, Dullin put on ''Tis a Pity.' This was not so box office as its predecessor, and hence the talk that the days of the Atelier are numbered. Dullin, however, is not supposed to be as badly off, for the moment, as Jouvet and Pitoeff. Moreover, he's seen bad days before this.

Successful boy is Baty, who carried a stage version of 'Crime and Punishment' over from last season, and only just closed it. He's in clover, thanks to Doistoievsky.

Other art theatre people who now have no houses are Jacques Copeau, who made the rep of the Vieux Colombier, years ago, and Lugne-Poe, who started l'Oeuvre.

At one period this year, when Jouvet, Dullin and Baty were going strong, all at the same time, it looked as if the arty crowd were the only ones who had a chance of success in the town.

Right now there are still a few legit theatres doing good trade, notably the Michodiere, with Bourdet's 'Les Temps Difficiles' and the Paris with 'Tovaritch.'

NO BUDAPEST VAUDE

Nothing But Floor Shows, Whi , However, Doing Well

Budapest, May 11.

Not one big vaudeville or variety theatre has been playing in Budapest for years. Instead, night club floor shows have attained a very high standard and unequalled popularity.

Intimate little floor revues and first-rate attractions are shown at Parisien Grill, Moulin Rouge, Arizona and a dozen others—all small places with moderate charges.

RUSH BUILDUP FOR MOSCOW THEATRE

Moscow, April 30.

In order to meet the demands which the collective farmers are making for good entertainment, the Soviet Government is embarking upon a tremendous scheme of organizing theatres in the rural districts.

Following the decree of the Commissariat of Education, over 60 theatres have already been opened in the villages during the last three months, while another 90 are listed to be organized before 1934 is out.

Movement for creating country-side theatres has met with warm response from the city theatres all over the country. Several Moscow theatres are opening special studios which will tour the countryside as models for the work of the rural houses. Simultaneously, a number of Soviet dramatists have undertaken to write special plays suitable for presentation to rural audiences.

London Doesn't Like Miller's 'Dark Tower'

London, May 12.

Gilbert Miller produced 'The Dark Tower' at the Shaftesbury May 10, with Basil Sydney in his original role and Edna Best in the part of the hypnotized actress. Locale was changed to England and some of the jokes Anglicized.

Somehow the piece didn't sound convincing. Gallery tittered during the murder, and the whole thing gave the impression of never quite ringing true. Success extremely unlikely.

Giant $20,000,000 Lottery to Pay For Paris Exposition; Set for '37

Paris, May 12.

French state and City of Paris have at last come to an agreement on the 1937 Exposition. State will offer a $1,000,000 treasury bond issue to raise its part of the necessary coin, and city will run a lottery for the benefit of the expo, which is expected to net nearly $20,000,000.

Tickets for the expo lottery will go on sale in 1936 in connection with chances in the French National Lottery, and beside the big prizes will include a number of free admissions to the show and cut rate tickets on transportation and for attractions. City will sell short term bonds in anticipation of lottery profits, to get preliminary funds.

Big show will take place along the banks of the Seine at the west end of town, running from the Passy viaduct to the Alma bridge. Part of the Champs de Mars gardens near the Eiffel Tower will be included, as will a section of the Trocadero gardens on the other side of the river. Straddling the stream will give the expo an aquatic aspect, like the current Chi fair.

Clearing away of the old government buildings, to be rebuilt elsewhere, is part of the plan. Parts of the show will take place at a distance from the main fair grounds, notably an international section on the site of old fortifications on the outskirts of Paris, and a flower show in a suburb.

50% Salary Cut for London 'Biography'?

London, May 12.

Noel Coward's first venture on his own in management, in association with his former personal manager, John C. Wilson and Lunt-Fontanne, hasn't proved felicitious. Production here of 'Biography,' with Ina Claire, failed to hit the mark and it is reported salaries have already been drastically cut. Understood the chop was 50%.

ir's Exclusive Publicity

Chicago World's Fair this year opens with the greatest exploitation and publicity campaign ever accorded to a single show business event. Impossible to count the exact amount of coverage secured under the guidance of Jack Morrison, chief of the Fair publicity organization; but it has hit more than 9,000 papers throughout the world.

Morrison has kept his deal with both the wire and photo services, giving each one an exclusive yarn and picture every day. Those services getting an exclusive story daily are United Press, Associated Press, International News Service and Universal. Exclusive pictures daily go to Wide World, Acme, International News Photo and Associated Press.

More than 4,000 newspapers are signatured for regular mat services, and approximately 9,000 for plate services. Through the four wire press services alone the World's Fair is hitting 300 metropolitan dailies with more than 100,000 circulation each.

L. A. Newspaper

First general meeting of the Los Angeles County Newspaper Guild, now forming, was held Sunday (20). Representatives from five metropolitan dailies, wire services and country papers were on hand. Group plans to affiliate with the national association, once its constitution and membership is settled.

Frank McNaughton, formerly with International News, is executive secretary and chief organizer of the local guild. Members of INS, the Daily News and Examiner, agreed to come in. Times is least represented in promised members of any of the downtown papers.

Jonathon Elder, of the American Newspaper Guild, national organization, attended.

ickens' Near-Record

Charles Dickens' posthumous book, 'The Life of Our Lord,' actually had an advance sale of 53,000 copies on publication day. That, plus the fact that it came out without benefit of selection by any of the book clubs, is an exceptionally high figure, topped only once in recent years.

Topper was 'Three Little Pigs,' published by Blue Ribbon Books as a juvenile novelty last year, and which got going to an advance sale figure of 55,000. 'Pigs,' however, sold at $1, while the Dickens' is getting $1.75.

Coincidence, too, is that when Simon & Schuster got the American rights to the Dickens book it had to outbid the Blue Ribbon group, second highest bidders.

Another Cabinet Author

Henry Wallace, U.S. Secretary of Agriculture, will write a book for fall publication by Reynal & Hitchcock. Untitled, and subject matter not made public as yet.

Reynal & Hitchcock is an associate house of John Day, working out of the same offices. John Day publishes President Roosevelt's book and also has a new book by Frances Perkins, Secretary of Labor, 'Madame Secretary,' bowing in Thursday (24).

ith Leaves Stokes

Richard R. Smith, who recently filed a petition in bankruptcy, has resigned from the Frederick A. Stokes Company to again publish on his own. Smith joined Stokes recently as vice-president and member of its board of directors, shortly after quitting Long & Smith, in which he was a partner.

Stokes' explanation of Smith's departure from the firm is the failure of the materialization of certain plans of expansion in which Smith was to figure.

Wolfe Kaufman Lands

H. Wolfe Kaufman, VARIETY mugg, has sold his first novel, 'Sidewalk Comedian,' to Covici-Friede. Title may be changed.

Book has a Broadway background. It will be published in September.

Kaufman leaves Friday (25) for a quickie o.o. of Europe.

Skolsky Returns West

Sid Skolsky, N. Y. Daily News columnist, returns to Hollywood end of this week to start another six months' assignment as Hollywood chatterer for the N. Y. tabloid.

It's actually the second half of an original year's assignment, Skolsky coming east on a busman's holiday.

One Way

Budapest, May 11.

Nijinsky's life story by his wife, containing what are considered in Budapest defamatory passages about her native country, Hungary, and about her mother, dramatic actress, Emilia Markus, was not forbidden in Hungary as reported.

Mrs. Markus, however, has been buying up as many copies of the English edition as are brought to this country so as to prevent its being read by outsiders.

Fan Mags Fall

A. B. C. figures just published show a general loss in the number of persons reading motion picture fan magazines, although some of the mags do show a small increase in circulation. New figures are for the last six months of 1933.

In that period, average monthly circulation for Photoplay was 543,536 as against 462,321 for a like period the year before. Others reported are: Screen Book, 234,139 against 240,813; Screen Play, 200,730 against 192,686; Screenland, 247,822 against 261,713; Silver Screen, 406,167 against 403,994; Motion Picture Magazine and Movie Classic, 507,338 as against 741,404; Modern Screen, 461,398 as against 502,732; and Picture Play, 244,363 as against 299,832.

Jobbing Mags for Economy

Newest thing in the mag publishing biz is, for ant of better classification, a mag-publishing jobber. It's the development of Lincoln Hoffman, pulp publisher, who gets out the Ranger Publications.

Hoffman, who calls his new project the Publishers and Producers Exchange, will job mags complete. That is, he will turn out, on order, a mag complete as to printing and editorial matter for other publishers. Claimed by Hoffman that he can greatly reduce publication costs by serving a group of independent publishers in this manner. Purchase of quantity paper and quantity printing does the trick.

Paris Ready

(Continued from page 49)

bilities is proven by fight between Clifford Fischer and Teddy Ehrenthal for Ambassadeurs, which has become the key spot for high class American talent here. Ehrenthal now books the Gaumont circuit of program film houses, using lots of American acts, but of lower quality, generally, than the Ambassadeurs' level. One reason for his desire to take the nitery away from Fischer is the rumor—always denied but still current—of the possibility of suspension of stage shows in all film houses by common consent.

In straight vaudeville there is nothing here for Americans now, but feeling up this alley is better since recent reopening of the Pavilion, under new name of ABC, as a sort of vaudeville house. Place is not quite what America knows under the name, however, for almost all the turns are straight singing of the French type, which is having a revival this year. Headliner is Lys Gauty, who recently gave up a nitery venture that didn't pay.

Vaude Outlook

Two other houses are using about the same kind of show now: Bobino, way over in the Montparnasse neighborhood, where Lucienne Boyer has an engagement currently, and the Alcazar on the Faubourg Montmartre, which headlines this week the A. K. Mayol who has made more farewell appearances than Eva Tanguay, and a woman named Polaire, who sings old-time songs also.

If this song revival is a presage of a vaude comeback for next season, there may be a chance there for Americans. But this is much smaller than the nitery possibilities. That's where the money should be.

Artists, however, should watch out for fly-by-night affairs which bob up in Montmartre all the time, running on shoestrings, and which pass out quickly without paying off.

For turns of certain types, too, there is always the possibility of the French circus, which has little relation to the American big top, being a fixed one-ring affair in Paris with an intimate atmosphere. Medrano, especially, has always been willing to give Americans a break.

Small-City Chain

John P. Scripps, 21-year-old member of the publishing family, and Roy D. Pinkerton and E. F. Elfstrom, both California publishers, have announced plans for a chain of small-city papers on the Coast.

Royce Brier expected back at the Frisco Chronicle soon, after a leave of absence during which he went to New York to accept the Pulitzer prize of $1,000 for the best newspaper yarn of '33, viz., the Thurmond-Homes San Jose lynching.

Cathedral Expands

Cathedral Publishing Company, which issues a number of periodicals, has formed an affiliate concern to be known as the Cathedral Press. Purpose of the latter will be to publish book-length works.

Lillian B. Ferentz directing both organizations.

Chatter

A new book on advertising by William A. Thompson, director of the Bureau of Advertising of the American Newspaper Publishers' Association, will come off the presses June 1.

Mary L. Wagner, mother of Rob Wagner, editor of The Script in Los Angeles, died Santa Barbara, Cal., May 15.

Jeffery Farnol back to England after three months in U. S. He covered some 5,000 miles here on a lecture tour.

Phyllis McGinley has a new publisher—Doubleday, Doran.

Kenneth Roberts coming home from Italy and with a new novel in his valise.

Stanley Walker doing a blog of Frank A. Munsey, on some of whose newspapers he was employed.

F. C. Yeats-Brown trying his hand at a play. Mark Channing is his collaber.

William Seabrook decided to finish that new travel book of his at home, and is back here to dash off the final few chapters.

B. M. Bower, author of 'The Flying U Strikes,' is really Mrs. Bertha Muzzy Sinclair-Cowan, one of the few femme scribblers of westerns.

Any doubt that Esquire is getting over removed by the fact that the mag's New York offices have been enlarged for the third time this year.

Walter B. Pitkin cutting in on Viola Ilma's territory. Pitkin's new book will be 'A Plan for Youth.'

Henry Hart succeeding Lynn Carick as book-picker for Putnam's. He's a novelist himself.

Over in England Dorothy L. Sayers outselling even Edgar Wallace and Conan Doyle.

George W. Stewart, who used to be with Duffield & Green, has joined Whittiesey House.

Charles Caldwell Doble will represent the San Francisco branch of the P.E.N. Club at the international convention in Scotland in June.

Philip Wylie has quit New York for a year, or long enough to write a new novel.

Harry Carr, of the Los Angeles Times, who received honorable mention by the Pulitzer Prize committee for his dispatches on the Far East, is getting them together for a book, 'A Newspaperman in the Orient.' Houghton Mifflin will publish.

Edward Bellamy memorial broadcast May 22 over WEVD, with Heywood Broun chief speaker and a lot of literati prominents participating.

Lloyd Douglas working on a new novel, 'Green Light.'

Theodore Dreiser has a special article in the June Golden Book.

Lewis Gannett's 11-year-old son, Michael, drew the cover jacket for Papa Gannett's new book, 'Sweet Land,' a Doubleday-Doran June 20 issue.

Frances Park has given Alfred H. King her second novel, 'Trespasser in Arcady.'

Richard J. Walsh, president of John Day, returning in June from a five-month trip to the Orient.

English rights to 'Leaning Tower,' by Fred Rothermell, sold to Butterworth.

John Chamberlain, New York Times book reviewing columnist, writing one himself.

President Roosevelt's new book, 'On Our Way,' being translated into Polish, Italian, Japanese and Portuguese. Published last week in London by Faber & Faber.

'And Quiet Flows the Don,' by Mikhail Sholckhov, postponed by Knopf to June 27.

Best Sellers

Best Sellers for the week ending May 19, as reported by the American News Co., Inc.

Ficti

'Anthony Adverse' ($3.00) ..... By Hervey Allen
'Private Worlds' ($2.50) ..... By Phyllis Bottome
'Lamb in His Bosom' ($2.50) ..... By Caroline Miller
'Five Silver Daughters' ($2.50) ..... By Louis Golding
'Seven Gothic Tales' ($2.50) ..... By Isak Dinesen
'Long Remember' ($2.50) ..... By MacKinley Kantor

Non-Fiction

'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'Life Begins at Forty' ($1.50) ..... By Walter B. Pitkin
'Men in White' ($2.00) ..... By Sidney Kingsley
'While Rome Burns' ($2.75) ..... By Alexander Woollcott
'Robber Barons' ($3.00) ..... By Matthew Josephson
'Nijinsky' ($3.75) ..... By Romola Nijinsky

Book Reviews

Golding Scores Again

Louis Golding is one of Britain's finest writers and with a sufficiently healthy reputation in these United States. His newest novel is 'Five Silver Daughters' (Farrar & Rinehart; $2.50) and it will do considerable towards enhancing his already considerable public.

It is a splendid piece of writing and a consistently interesting story. When old man Silver sat around his kitchen in Oleander street with his five daughters, drinking tea and talking communism, he didn't realize that he would one day become one of the most prosperous manufacturers in London, nor that his daughters would spread out and marry into various important stratas of life. The telling of that story becomes pretty nearly a modern-day classic.

Don Passos' Drama

John Dos Passos is not especially well known as a playwright, although he has had several pieces produced. 'Three Plays' (Harcourt-Brace; $2.50) is an interesting volume, though of no great importance to the theatre.

Plays are 'The Garbage Man,' which, under the title 'The Moon Is a Gong,' was produced at the Cherry Lane Playhouse, in the Village, in 1926; 'Airways, Inc.,' which was done at the Grove Street Theatre in 1929, and 'Fortune Heights,' a new piece. Last is best of the three, but still is curious in construction and hard to judge between covers. It's avant garde playwrighting, which is interesting and frequently fascinating, but very seldom really important or worthwhile as theatre stuff. 'Fortune Heights' is understood scheduled for production in the fall.

Gropper Misses

Milton Herbert Gropper has written several plays, of which the most successful was 'Ladies of the Evening,' and done a couple of stretches in Hollywood. But he isn't likely to be considered very important as a novelist unless he changes for the better soon. His newest novel is 'Three Queens Full' (Greenberg; $2), and pretty much along usual lines.

There's a twist here. The rich young man gets drunk and falls for a siren, who lures him up to Greenwich and marries him. Then she wants $1,000,000 to free him. But before he accedes they both fall in love with each other. Cleaned up, pepped up and made more acceptable as to characters, it could make a good comedy film.

One Author's irect Aim

Most fiction writers, conciously or otherwise, are influenced by the greater return from the picture rights than book royalties, but few are as frank as James T. Hamada. Sending in his 'Don't Give Up the Ship' (Meador, $2), he accompanies it with a letter in which he says 'The book is frankly not intended as literature: it is frankly slanted at the pictures'. He has pasted a slip to the top of the first chapter explaining, that if the Honolulu placement is considered objectionable to pictures, there's no reason why the locale should not be made San Francisco, with an all white cast. Four natives are included in the chief characters and featured in the action. Book is dedicated to Frank Capra.

New York reviewers ignored the composition when it was first released. All seemed to agree with Hamada that it was not literature. But they might have gone with him the rest of the distance and opined that it would make a corking screen melodrama, with a slight but persistent love interest and abundant action.

Yarns Wholesale

new detective least three of which are top-notch, make a swell average for the week.

In 'The Owl,' by Robert Casey (Bobb-Merrill; $2), wise-cracking reporter Joe and his Chicago dick pal, Joe Crewe, stir up a zesty hornets' nest in small Illinois town. It's rapid, live-wire writing and a good yarn that could fit film purposes nicely.

In his 'Murder Upstairs' (Macrae-Smith, $2), Robert F. Burkhardt, using the pen name of Adam Bliss, eschews the clutching hand type of detective story and lay his action in a better class boarding house, with never a secret panel. Capital character work and the suspicion is so well directed that it keeps the reader guessing. At windup time the detective makes no brilliant deductions, and the mystery is solved by the boarding mistress, who plays a hunch.

Well told, more the manner of Mrs. Rinehart Anna Katherine Green than according to the modern school of mental slapsticks. Also apparently plants the boarding mistress for future stories, since the story ends with her promising the detective to aid him in future investigations. If they are as good as this, they'll be welcome.

'Misfortunes of Mr. Teal' (Crime Club; $2) is by Leslie Charteris, and another stanza in the experiences of 'The Saint'. He's the crook who goes after the big boys only, and hits them all for plenty. Okay, but too thin for film or stage purposes.

George Worts evidently wrote 'The House With the Creeping Horror' (King, $2) with a view to a picture production. It has the makings of a class mystery play, which is baffling until the close, yet capable of simple explanation when the proper time comes.

Ben Jonson's Biog

Important addition to a drama library is 'Ben Jonson,' by John Palmer (Viking; $3.50). It's a learned, intelligent and well written biography of one of the most important, though none-too-well known, characters in dramatic history.

Ben Jonson's name these days means little to average drama lovers, his only play easily recalled being 'Volpone.' But there are those that class him above Shakespeare, whose contemporary he was. At any rate, his life was a hectic one in a lively period.

Palmer not only knows his subject, but is an expert on drama in general. Although a member of Britain's diplomatic corps, he was at one time dramatic critic of the Saturday Review of Literature in London, and has written several other important books on drama and letters, his book on Moliere being especially outstanding.

Old Plot in New Book

The story of the boy who marries the wrong girl is not an especially new one, but George Tichenor manages to give it considerable solidity in 'Manhattan Prodigal' (Farrar & Rinehart; $2).

Mr. Tichenor's novel falls into an unfortunate class. It is too well written to be classed with ordinary light fiction, but still doesn't manage to convince as a really important tome. The chief male character is too sappy, and the book's ending is too patently manufactured for good taste purposes to put the tome over.

Going Places

By Cecelia Ager

A New Mouth

The pendulum swings and Joan Crawford's mouth in 'Sadie McKee' pales to a faint blush on her earnest, ambitious, humorless and very handsome face.

Even when she's married to a millionaire her mouth now stays a plausible mouth. If, as a waitress, Miss Crawford does not quite ring the bell, nobody really wants to see her as a waitress. Better far that her hair zooms out from under her serving cap in a shorn wavy mass, that her fine white organdy collar is round, wide and youthful, her gauntlet cuffs smart rather than conventional uniform. That, in short, she looks like one of those pretty, pert, and most unworkmanlike maids who always used to play the second lead in musical comedy. Better far, because Miss Crawford's audience agrees with the actor in the picture who loo~ at her, then bellows 'What a thoroughbred.'

But, secretly, Miss Crawford's audience is impatient for her to rise out of her waitress disguise, is on tenterhooks to see what style suggestions she's going to release this time, knows from past experience that Miss Crawford never remains a working girl for long. She may start out humbly—to establish that spiritual kinship with her audience, but she always finishes in a blaze of glitter, polished floors, sequins, satin, fine furs and new ways to part her hair.

Apex of Miss Crawford's sartorial achievements in 'Sadie McKee' is a pleated ruff collar, just like Queen Elizabeth's, made of mink. It tops a Henry the Eighth loose hanging cloth coat banded down its casual wide opening with mink. But, should such magnificence be beyond the reach of her followers, Miss Crawford offers them something else, quite as original, within their grasp—stiff round black velvet bracelets, to match the black velvet rope necklace she wears at the throat of her heavy white silk dinner jumper. The black cord idea she repeats in a white pique suit, catching the loose cord that descends down the front of the coat into stylized scrolls with black clips. She parts her long bobbed hair far over to the side in front, bringing the part diagonally to the crown of her head on top. Her stiff white taffeta pajamas, with black and white striped revers, stem from Persian costume. Her hats, unlike pictures' ideas of hats today, are conservative, very.

Jean Dixon makes her every line register, Zelda Sears, too. Esther Ralston admires the Mae West approach, displays an excellent figure, courageously sings some songs.

Remember the Flaps

In 'Murder in Trinidad' Heather Angel has grown to look as lovely as her name. She's done it with her little make-up kit. How to soften the point of her nose, how to widen her eyes, how to coax that old tease of a camera to reveal her as pretty as she really is.

Next, Miss Angel's going to learn how to wear clothes. How not to look so uncompromisingly English in her hats, how to say 'No' when the wardrobe wants to put her in a stuffy travelling suit with great big buttons, how to pull the skirt of her white tropics costume up to her waistline instead of permitting it to sulk dowdily just below.

The only woman in 'Murder in Trinidad,' it is not altogether cricket of Miss Angel to give the women in the audience absolutely nothing to stir their style-hungry hearts. The matrons may be content just with her sweet face; the flaps, however, demand flair with their sweetness, if they're to take it at all. Miss Angel must consider the flaps. One does, in America.

In the Tradition

It is the tradition amongst horror pictures never to engage a leading lady of the Phi Beta Kappa fraternity, never to write into her part any intellectual tendencies which might provoke her into becoming a candidate. 'The Black Cat' is a slave to tradition.

Miss Jacqueline Wells is as pretty as any horror picture could wish, as helpless and as resourceless. The script has seen to it well. She's allowed to speak in a sweet little voice, she's given a nice satin and lace nightgown, and a fluttery chiffon negligee, to do her sleep walking in, she's asked to stare terrified once in a while, to scream now and then, and not to weigh too much when it's necessary for people to carry her about in their arms when she's collapsed. Miss Wells meets all these requirements satisfactorily, and thus nobody can deny that she's an actress in pictures.

Miss Lucille Lund's assignment parallels Miss Wells', save that Miss Lund is asked to walk about with her blonde long hair streaming down her back, sort of Ophelia-like, whereas Miss Wells' short brunette hair is only supposed to be provocative tumbled on a pillow. Both Miss Wells and Miss Lund wear, for the demoniacal rites in the picture's eerie castle, Grecian virgin's white dresses made with Hollywood puffed sleeves and gold braid.

Full of Ideas

Young women who aspire to a vaude career, any kind, and beset, as a consequence, with the eternal femme problem of what to wear for it, may do well to hie themselves to the Palace this week. They'll find a whole five-act bill full of neat solutions.

Perhaps they long to be the lady who sings with a band. Well then, let them look at Frances Stevens, she who sings with Smith Ballew's orchestra. She strolls forth from the wings, confident in the chic of her red and white broad-striped gown wrapped diagonally about her figure, arrives at the mike certain that her soft, center-parted coiffure clinches the fact that she's the 'interesting' type. Do they still doubt it? They won't after they see her in her lipstick red satin empire frock, with its high waistline, deep wide V-shaped decolletage, sense its disarming simplicity.

Or perhaps they'd rather be a toe tap dancer like Edith Barstow. Let them think then about a white sports dress with sailor collar and yachting cap for their entrance, a brief skirt of black lace topped with a caped salmon satin bodice, and remember particularly black net stockings must go with it—for their important number. Contrast, thus, and daintiness. Daintiness and femininity in costuming go a long way to overcome the well-muscled legs that toe taps entail.

But it's possibly they yearn to be a lady stooge. There's Margot Crangle to show them how with a maximum of dignity: Suntan makeup flatters plantinum blonde hair, and a white pleated flounced gown becomes suntan makeup. And a graceful walk and easy stance goes a long way in changing a lady stooge to a lady assistant.

If they've a gift for acrobatics and enjoy supporting lots of people on their shoulders, the girls of the Honey Family suggest salmon satin, sequin-bound short skirts, with little cape boleros to sort of cushion their shoulders when those lots of people are standing on them. Tumbling usually fills out the dull moments, therefore the Misses Honey keep their hair tidy under close-fitting satin helmets strapped under their chins like baby caps.

Four costume ideas out of five acts—that's 100% at the Palace.

Sans Hotcha

Fred Waring decorates his stage band entertainment at the Capitol with three very young, very fresh, very blithe young ladies, who have a lot of poise and a lot of clothes. They are also granted an opportunity to prove whether or no they have a lot of talent.

Miss Babs Ryan has the most clothes. She puts on a new dress for every number, and very appropriately, each one of them looks like a nice young girl's best dress. They are all high waisted, long-leggy, neatly pressed, and do all any well-behaved dresses could to bring out the naive allure of youth.

The Lane Sisters, who mix a bit of dancing with their harmonies, wear white mat crepe spectator sports costumes with printed silk Pierrot collars, matching colored belts, and white small hats, white oxfords, and white gauntlet gloves. Their straight skirts are slit no more than just a little way, the better for the sisters to dance, my dears. Comes 'Carioca' and finale time, and all three girls appear costumed alike in different colors, the model they've so wisely agreed upon is a princesse affair with cowl front and back, and long sleeves contrived to leave young shoulders fetchingly bare. Not once does any one of these admirable young women turn hot-cha nor yield, if they've got one, to a yearning for snake-hips.

Life of the Party

(Continued from page 1)

teams, and singles and team dancers.

An illustration is the entertainment layout at Totem Lodge in the Adirondacks, one of the original 'life of the party' resorts. Staff will include Wee Willie Robyn of the Roxy Gang, Edith Herlich of the Metropolitan Opera company, Reece and Coles and Del Twins, dance teams; Irving Ross, juvenile; Muriel Ilis, blues singer; Edith Lowe, soubret; Thelma Goodwin, soprano, Hal Abbott, dancer; Charles (Monahan) Goldstein and Eugene Baylos, comedians; Muriel Schey, singer, and an 11-piece Henry Tobias orchestra. Tobias, a songwriter and producer of standing, has been handling the Totem shows for several years and has made an important spot of it.

Largest individual booker of resorts is Mike Hammer, formerly the WMCA artist bureau head. Al Raymond (Raymond and Caverly) is associated with him. Hammer is booking about 300 spots in the east.

All of the other resorts and most of the other places pay the life of the party entertainers salaries besides room and board for the 10 weeks' season, but there are places that promote amusement on the cuff. Regular resort bookers are yelling murder about the free talent racket.

Some spots preferring the gratis method engage a social director and an orchestra on salary, but nothing more. The m. c. is obliged to bring up his 'friends' for weekends. The 'friends' don't get paid, but they do get free feed and air. Resort proprietors with a conscience sometimes toss in a loving cup that costs about $3.50.

For resorts that are willing to pay, such as Totem Lodge and others, standard acts and established professional performers of all grades are available. At least 50% of the 10,000 people expected to go to work at the resorts this summer are professionals, many of them well knowns of vaudeville. They rate from $500 to $1,000 a season, in addition to room and board, in some instances.

By the Sea

Another 'first' for the 'life of the party' biz is that the field is spreading to formerly untouched spots this summer. Such seaside vacation places as Atlantic City and Asbury Park are going in for social staffs for the first time, and putting it on heavy amidst a lot of competition. Up till now the social stuff was confined to the mountains and other inland resorts.

Considerable increase in legit stock royalty fees and film rentals is also expected this year. Numerous resorts will maintain large dramatic stock companies. As for the film angle, that is growing rapidly. Last summer half a dozen of the larger places installed sound equipment, and the talkers went over big with the guests. As a result about 50 other spots are following suit, having been wired for sound over the winter.

The ocean cruise entertainment business is expected to be big again this summer. Cunard and other major lines are once more contemplating seven and eight-act bills for their boats.

Like the cruise thing before and since repeal, the booze thing figures as a new source of extra revenue for the resorts from cocktail dansants, etc., now that it's legal.

MARRIAGES

Dorothy March to Hobart Henley, in Los Angeles, May 18. Groom is a Coast director.

Elizabeth Young to Joseph Mankiewicz, in Beverly Hills, Cal., May 20.

Edith Spiegel will wed Ed Solig, film statistician for Fox-West Coast theatres in Los Angeles, June 2. Bride is non-profesh.

Elizabeth Young, actress, to Joseph Mankiewicz, scenarist at Fox, Sunday (20) in Beverly Hills.

BIRTHS

Mr. and Mrs. Henry Kosman, daughter, in New York, May 20. Mother is Narita, dancer formerly with Loretta King Co. in vaude.

Mr. and Mrs. Maxwell Shane, daughter, May 20, Los Angeles. Father is West Coast publicist.

Among the Women

By The Skirt

ressed Woman of the Week:
ADA WARD
(LOEW'S STATE)

idget Wi

Splendid entertainment the State is week and midget runs away with the show. She is Olive of Olive and George, with Buster Shaver. This tiny miss is a bundle of talent. Wearing a tailored suit of brick color with gardenia trimming and white hat, she follows wit a hotcha number in black short skirt and brassiere. A yellow satin evening wrap feather trimmed is worn over the same colored accordiar pleated frock. As Mae West she is all done up in black satin and whit feathers.

A irl with Arthur Le Fleur does contortions in fuchsia velvet overalls and blouse of same color chiffon. The tall dark girl with Sidne Marion wears a dark blue crepe gown made wit a bertha studded ir sequins. Very odd were the red velvet gloves worn although they matched the slippers. Ada Ward, with Cab Calloway, wore a lovely frock of a print with white background and green leaves springled thereon. The plainness of the gown accentuated the diamond brooch and gold bracelets. Another girl in the act did taps in purple velvet pants and lavender satin blouse.

Closing a Long Season

The Johnny Perkins unit is bringing a long road season to a close at the Metropolitan, rooklyn, this week. The costumes are none the worse for wear.

Perkins has a unique way of introducing his show. He sings what he would like to have if he owned a show and suggestions of what he would want appear behind a sparkling scrim. Then the show comes to life and proves a fast moving entertainment.

A solo singer is seen in a rose satin gown with ruffled hem. Three piano girls are in coral crepe with bluish feathers at the armholes. A line of girls from the well known Aristocrats are in henna tunics with white collars. They do their adagio number in long white satin gowns with blue velvet bows at the shoulders. The singer then wears a bluish grey gown with tiny silver sequin capelet. The girls are seen for another number in pink flooped dresses with a trimming of blue stencilling. The soloist's hooped dress had blue bows down the front and the pianists were in pink satin with blue ribbon trimmings. White feathers play an important part in a skating number. Done mostly in the dark, the radium in the costumes makes a pretty picture.

Beautiful irls

'Murder at the Vanities', at the Rivoli, is a fast moving picture. It is another back-stage musical and the wide screen is utilized for all the big numbers.

Kitty Carlisle has several beautiful costumes. An Empire gown was of a filmy material criss-crossed in silver stripes. A high poke bonnet carried several tall plumes. A long white fox scarf was worn with a gown of solid silver sequins. A white satin gown had no trimming but was beautifully modeled with very low back. The girls were for the most part nude, and more gorgeous girls have never been seen on the screen. Very nearly every star in pictures has a double in this picture. One is the image of Jeanette MacDonald, another like Claudette Colbert, and yet another very like Ruth Etting. One number had the girls in stunning outfits, silver knee length blouses were worn with black skirts and coats. Gertrude Michael does a number in a black taffeta dress with white cutins.

irley Temple Wins 'Em

'Little Miss Marker,' the picture at the Paramount, has that adorable baby, Shirley Temple, who has sprung up over night. Children as a rule are a bore but it will be long before this little miss is voted such. Depends what pictures do for her.

Film carries plenty of big names.

Dorothy Dell as a singer of hot songs in a night club has the lead. Her first appearance is sitting on top of a piano. The gown was of solid black jet. There was a suit of black velvet and ermine and another suit with two bands of mink across the front. Silver foxes were worn with another street outfit. A velvet evening wrap was also trimmed with silver fox. There was a print frock and an evening gown consisting of a black Russian blouse type had a white skirt. A wrap was made entirely of black and white feathers. A house gown was monk-like in fashion with buttons and cord.

The white meline frock was made with full skirt and bodice cut high at the neck with a full frill. Silver sequins in bands decorated the skirt. A simple tailored suit had a black and white frill at the throat.

Dave Apollon occupies the stage with plenty of entertainers. The line of girls were in white dresses made full and ankle length. The sleeves were of diamonds. Platinum were the wigs banded with black. Eight of the taller girls were in silver sequin frocks made with black net godets at the knees. Collars were of straight feathers and large black satin sailors were worn. The girls finished off with silver tunics and blue capelets.

One line were in diamond studded pants with matching brassieres. Blue feathers were at the back with caps trimmed likewise.

Danzi Goodell did her well known taps in an emerald green satin two-piece suit with white revers. Slippers and hat were of the green. Nora Williams, another of Al Siegal's finds, was in a satin print dinner gown. The girl of Diffen and Draper did a doll dance in a pale blue dress.

ystery

A mystery play has come to the Masque theatre. Those who like this sort of entertainment should hurry and see it because it may not be there long. It has the fantastic name of 'Invitation to a Murder'.

A splendid cast is the play's strongest asset. Gale Sondergaad, a stately brunette, wears a gown of black with red velvet band at the throat and edging the low back. Her hair is dressed with a coronet braid and huge black earrings give her height. The remainder of the evening she trails about in a flowing grey satin gown.

Daphne Warren Wilson, a very pretty miss, wears first a turquoise chiffon dinner dress cascaded at the back. She is then in black with a glimpse of a bathrobe of a fuchsia shade. Jane Seymour is seen in two tailored frocks, one blue the other black.

in Dressi

At the Strand this week is a picture called 'He Was Her Man' with James Cagney. Joan Blondell has an unsympathetic role. Never once does she smile and her eyes seem to grow bigger and bigger. As a stray she wears but a simple black dress with a lacy fluting around the neck. There is a cheap little coat with a belt. A plain white satin wedding dress is shown for the finale.

Lillian Roth, in a Vitaphone short, appears first in a mink coat and a tan cloth freck made with a scarf trimmed with mink tails. A laundry number finds her in a bungalow apron of plain material with colored collars and cuffs. A dark tailored suit and an open neck shirtwaist. Girls of the ensemble were in satin shorts and then in satin dresses with lace fronts and low backs.

East

Eddie Peabody goes out of the Hollywood restaurant May 26.

Suit filed in Supreme Court Thursday (17) by Hotel Brevoort, Longchamps restaurant and the Fifth Avenue hotel to restrain police from interfering with sidewalk cafes on lower Fifth avenue.

Binnie Barnes, English film actress, now in Hollywood under contract to Universal. She will be featured in 'There's Always Tomorrow.'

V. A. Ustevich, Soviet film chief, in the U. S. for a stay, declares that the Soviet plans to produce 100 films this year.

Robert Sinclair will boss 'Snatch As Snatch Can,' by Laurence Schwab and Richard MacAuley, for Mr. Schwab.

'One Hour,' by Denis Donoghue, and announced for this spring by Allen Productions, has been postponed until fall.

Philip Loeb will supervise a revue, tentatively called 'Split Seconds,' for the Shuberts next Autumn.

Annual get-together of Chorus Equity will be held at Equity headquarters June 4.

Michael Farmer said he would not oppose Gloria Swanson's divorce action and would give her custody of their child, in statement issued from Paris. Farmer declared he had been misquoted in report saying he would press a bigamy charge against Miss Swanson if she attempted to divorce him.

Robert Ross and Otis C. Taylor jointly operating the Beach theatre, West Falmouth, Mass., this summer for a nine-week season, July 4.

Murray Rumshinsky, Fred Coots, Sam Pokrass and Milton Berle collaborating on a musical called 'Stop Thief!' which Ben Stein will give a tryout this summer.

Roger Wolfe Kahn will supply music at the Claremont Inn, Riverside drive, when that spot reopens May 28.

Mae Murray, suing Tiffany Pictures, testified in Supreme Court Thursday (17). She is seeking an accounting and $300,000 which she claims due her as share in profits of eight pictures she made for firm during period between 1921 and 1924. She admitted signing a release for $12,000 in 1924 believing that was all due her and in 1930 learned that profits realized on the pictures exceeded $1,000,000. Suit started in 1930.

Claire Booth Brokaw, writer, announced as a new member of the motion picture Code Authority at Washington. Miss Brokaw is also on the Legitimate Theatre Code board.

Werner Krueger and Bernice Leonard, midgets, arrived in New York from Germany. They will appear at the Midget Village at the World's Fair, Chicago.

Ella Baker and Rose Bernle, sisters of Ben Bernie and Phil Baker, will produce summer stock at Harrison, N. Y.

Strike call issued by Theatre and Amusement Employe's Union Local 118 Thursday (17), for which an expected 2,000 ushers were to respond, was reported a fizzle by C. C. Moskowitz, Loew executive. A joint statement for RKO and Loew denied the walkout, stating only 53 employes from six theatres had gone on strike.

Joe Daniels will stage productions this summer at the Schroon Manor Country Club, Schroon Lake, N. Y.

Joyce Carey rejoining Katharine Cornell's company after a season in England.

Worker's Newsreel Repertory theatre opened Sunday (20) under auspices of National Film and Photo League.

Gavin Muir and Douglas Gilmore suspended for six months by Equity on charges preferred by Wee & Leventhal. Muir was fined an additional $100 and Gilmore penalized two weeks' salary.

Ann Pennington will have one of top spots in revival of 'The Black Crook' at People's Theatre on the Bowery.

Theodore Viehman has departed for Chicago, where he will direct a series of English dramas at World's Fair.

'Ah, Wilderness!' ill end its run at Guild theatre June 2. Begins road tour Sept. 28. 'Shining Hour' closing May 26. Cast will sail for London immediately to open there in August.

Clark Ross has taken 'The Ghost of the Danube,' musical. Book written by John Trevor, music and lyrics by Carlo and Sanders. Production planned for fall.

Brian Aherne left for Hollywood Wednesday (16) to appear opposite Ann Harding in 'The Fountain' (Radio).

Barre Hill, baritone, formerly with Chicago Opera, signed to sing this summer with Municipal Opera, St. Louis.

Ronald Hammond engaged by Max Liebman to direct tryouts for summer season of Tamiment theatre, Tamiment, Pa.

Constance Talmadge and Peggy Joyce figuring in trial of Joseph Harriman, former head of defunct Harriman Bank. Louis Klein, cashier, testified that false charges were entered against accounts of the actresses.

Mae Murray took a sock at Bertram A. Mayers, Tiffany's lawyer, in Supreme Court after losing her suit against Tiffany for accounting of $300,000 supposedly due her.

House of Representatives approved bill permitting newspapers to publish winners and prizes in lotteries held by churches and like organizations. It now goes to the Senate.

Mlle. Edith Mera, French actress, attempted suicide in Paris. In critical condition from overdose of sleeping potion and effects of gas inhalation.

Claremont Inn, on city property on Riverside Drive, will reopen this week with trimmed prices. Inn will be operated by Arnold Schleifer, but instead of lease previously granted, city will get a cut of gross receipts.

N. Y. State Public Service Commission and Yonkers Electric Light and Power Co. rebuked by Dr. Amos O. Squire, medical examiner of Westchester county, on investigation of explosion which wrecked front of Proctor's theatre, Yonkers, last winter and killed three men.

Benefit for Bertha Kalich being planned for 44th Street theatre June 10.

Arthur Hanna and James Neilson will open a summer season of eight weeks late in June at the Red Barn theatre, Locust Valley, L. I.

'Mary Sargent ('No More Ladies') left cast for two weeks' vacation in Bermuda.

Emil K. Ellis, counsel for Edwina Booth in her $1,000,000 suit against Metro, requested Supreme Court Justice Collins to grant an early trial. Ellis stated that his client is a helpless invalid and that there is no hope for recovery unless she wins a judgment which will provide her with funds to go to London where she may enter a clinic that specializes in tropical diseases, such as is claimed she contracted while making 'Trader Horn' in Africa for M-G.

Shuberts planning a revue for Chicago's Century of Progress Exposition.

New York Grand Opera Company has abandoned production at the Academy of Music, Philadelphia. Musicians and chorus refused to go on unless paid in advance. Chicago Grand Opera Company also suspended its scheduled appearance at Metropolitan Opera House, Philadelphia, May 5, owing to a writ of attachment filed against its assets by an employee.

Lillian Ellis, Danish actress, arrived in New York Tuesday (15) enroute to Hollywood.

Russell Makert appointed associate producer at R. C. Music Hall. He will produce stage shows there next month in absence of Leon Leonidoff, who sailed for Europe Thursday (17).

James J. Brennan elected president of Theatrical Protective Union No. 1, local stagehands' organization.

Gladys George left cast of 'The Milky Way' yesterday (Monday) to go to Hollywood. She is under contract to Metro.

Gilbert and Sullivan revivals at the Majestic, N. Y., will terminate May 26. Troupe's next jump Boston for four weeks at the Shubert.

Wee & Leventhal have deferred proposed road tour of 'Her Master's Voice,' which was to open in Buffalo May 25.

Pauline Frederick in town to discuss arrangements with Wee & Leventhal concerning her Broadway appearance in 'Her Majesty, the Widow.' On tour with play for almost a year, and scheduled to open in New York June 11.

Noel Meadow, former p.a. for Wee & Leventhal, has taken Pincus W. Teil's 'Minute Man' for fall production.

Frank Merlin has renewed his option on 'Awake and Sing,' by Clifford Odets. Plans to produce next season.

German cabinet has passed a law which consolidates control by Dr. Paul J. Goebbels, minister of propaganda, over all theatres. Law empowers the minister not only to suppress production but close theatres, dismiss managers and prescribe productions which he thinks advisable.

Empire State building will have an open-air 'sidewalk' cafe on its 21st story set-back. Opens June 1.

WOR announced Tuesday (15) that the Federal Radio Commission had granted station permission to erect a 50,000-watt transmitter at Carteret, N. J. Project expected to be completed in October.

Bill creating a new commission to control radio, telephone and telegraph passed by Senate Tuesday (15). An amendment requiring 25% of all broadcasts be allotted to educational and non-profit making associations was defeated in a vote. Bill provides for commission of five members appointed by the President with Senate approval. Powers now held by Radio Commission are transferred to new commission. New commission starts regulating radio advertising July 1.

Georges Charlot, French dancer, shot himself in a suicide attempt at the villa of the Countess de la Forceri, formerly Mabel Boll in Paris.

Joseph Ornato, head of Coliseum Productions, has leased theatres in Westchester, New Jersey and Long Island for summer productions.

Clare Tree Major ended her 10th season at Pawtucket, R. I. She has had three children's theatre companies playing throughout the U. S. and Canada.

Leo Bulgakov has left New York for the Coast to direct for Columbia.

Philip Moeller of the Theatre Guild departed for Hollywood to assume directorial duties at Radio.

John Henry, English radio comedian, whose real name was Norman Clapham, found dead in his apartment in London Monday (14). Suicide by keeping his head in an oven with gas turned on. Death attributed to recent marital troubles.

Earle L. Lewis, treasurer of Metropolitan Opera Association, announces renewals of subscriptions coming in steadily. Campaign for new subscriptions will start June 4.

Theatre Benefit Association, new group designed to protect actors from participating in irregular or spurious benefit shows, held their election at Actor's Fund headquarters Monday (14). Sam Scribner will head organization.

'Green Pastures' will start its third and final tour of the U. S. and Canada in the fall. At end of tour next March it will return to New York for another engagement.

Closing hours for New York dancehalls extended from 3 to 4 a.m.

Park Commissioner Moses in rejecting the proposed reduced price list for Central Park Casino, said they must take another slashing. He was presented with a sample menu. Dinner was reduced from $4 to $3 and slicing of 10% on a la carte top prices. Commissioner seeks a $2 top.

Adele Gutman Nathan, director of the Cellar Players, will stage 'A Century on Parade' at the Rochester Fair this summer.

State ABC Board began investigation Thursday (17), of hotels and restaurants to determine if bars dominate the premises. Board will disapprove only of places with old saloon atmosphere.

Stanley Walker, city editor of the Herald Tribune, elected president of the New York City News Association.

Marian Marsh, screen actress, and Lita Joyzelle, dancer, arrived from Europe.

Robert Grob-Milo, known in vaudeville as Milo, arrested in Syracuse Thursday (17). His detention was in connection with suit filed by his wife in Supreme Court in New York City to collect $33,750 in back alimony.

Florence Reed engaged by Raymond Moore to play the lead in 'Her Master's Voice,' at Dennis, Mass., July 23.

A. J. Edwards will stage summer productions at Sea Cliff theatre, Sea Cliff, N. J. Leslie Denison will play lead in all offerings.

Alida May Cole, performer with Gorman Bros. circus, playing Hamden, Conn., accidently shot in the head while participating in a sharpshooting act. She continued with act until finish and then collapsed. After treatment at hospital she returned to the evening show.

Harold Clurman, director of the Group Theatre sailed Saturday (19) for a six weeks' tour of Russia.

Actors with complaints against agents were invited to come directly to the Bureau of Licenses by Commissioner Paul Moss in speech Friday (18) at the monthly meeting of the Catholic Actor's Guild, in Astor Hotel.

Bettina Hall reported the theft of a $350 watch from her hotel in Philadelphia.

Drama Repertoise Players have engaged Dmitri Ostrov to direct their season at Matoaka Manor theatre, Saugerties, N. Y.

Glen Island Casino open May 24.

Because of the withdrawal of the Metropolitan Opera from Philadelphia, the Philadelphia orchestra will give 30 performances of opera in 10 weeks in addition to 20 symphony concerts.

Pennsylvania (hotel) Roof opens June 4 with Don Bestor band.

Paramount Publix Corp., denied request by Appellate Division of the Supreme Court at Albany, Friday (18) to go to the Court of Appeals by its motion for dismissal of a $150,000 libel suit arising from the dramatization of the Gillette murder case. Decision a victory for Mrs. Minerva Brown, mother of young school teacher murdered by Gillette. Suit concerns the picture 'An American Tragedy.'

Robert Sharpe, scenic designer, died of a skull fracture at Bellvue hospital, May 14. His brothers, H. H. Sharpe and W. Fraser Sharpe, have requested the police to investigate the causes of death. He was found unconscious May 11 in the washroom of a subway with his skull fractured and supposedly suffering from alcoholism. He was removed to Bellvue hospital for treatment and refused to make a statement to detectives.

Brass rails unveiled at midnight Sunday. Now legal to lean against the mahogany.

Percy Crosby, 'Skippy's' pappy, invited to exhibit his more serious work in Paris, London and Rome.

'Hedda Gabler' scheduled for Broadway in June. Sponsored by Joseph Gleger. Giovana Borges, Italian, will have name part.

'Shoestring,' frequently on and off the fire, will be given a summer tryout. B. S. Kansler and Sidney Salkow are interested. Kansler will bring in Kandel's 'We Dress for Dinner' for Broadway showing before the regular season.

Hilton Edwards and Michael MacLiammoir, of the Dublin Gate theatre, to be interested in the Woodstock summer theatre near Chicago. Each will participate in an untried play. Back to Dublin for the regular season.

William A. Brady has started rehearsals of 'While Parents Sleep,' which he originally planned for fall production.

Lee Ellmore has acquired the rights to Novello's 'Fresh Fields' and may try it in Chicago during the Fair. To Broadway in the fall if it lasts.

Government to permit sale of liquor in National parks where there is compliance with state laws. But no bars.

Westchester Center pulled 8,000 to its three-day music festival last week. In the red, but not as deep as anticipated.

Sam Harris after the stage rights to the Nijinsky biog. Wants Muni for the dancer.

Group Players must stick to Broadway for 'Men in White,' so they'll do their summer training at the Woodhurst.

Mrs. Louise Rice Barry, showgirl, suing Dave Kunin for $20,000 damages for loss of sight of right eye during an alleged attack in a hotel. Recites that she was guest at a hotel of which Kunin was engineer. Too ill to appear when Kunin was heard in police court, and her lawyer too busy to appear for her, so Kunin was discharged.

H. R. Lenormand, French playright, arrived from Europe today (Tuesday).

Commencement exercises for students of the Studio for the Theatre were held yesterday (Monday), at the McDowell Theatre. Daniel Frohman and Bide Dudley addressed the assemblage.

Maude Adams will appear this season at Walter Hartwig's summer theatre at Ogonquit, Me. Miss Adams will play in 'Twelvth Night.'

Betty Randolph went into Supreme Court yesterday (Monday), in an attempt to have Paul Swinehart jugged for failure to pay $35 a week alimony.

Coast

Virginia Pine, heiress and picture actress, back to the Coast from New York and to the Cedars of Lebanon for observation.

Gloria Swanson has filed suit for divorce in Los Angeles from Michael Farmer.

Mrs. Ruth Shobe, wife of the producer of 'The Drunkard' in Los Angeles, injured in an auto accident.

Beverly Granger, 27, actress, sentenced to serve 10 months in Los Angeles county jail after she pleaded guilty to charge of assault with a deadly weapon for shooting and wounding Earl C. Courtois, nonprofesh.

Believed to have been the burglar who pillaged Jackie Coogan's ranch near San Diego, Cal., Francis Sayre, ex-marine, sentenced to San Quentin for robbery.

W. C. Fields is reported backing Art Martel, former Hollywood matchmaker, in building a boxing stadium in north Hollywood.

Angela Joyce, British actress, who recently filed a $518,000 breach of promise suit against Lord Revelstoke in England, has left the Coast for London to await hearing of the suit.

Loule G. Tomei, race driver, sentenced to six months in county jail for assaulting John Bennus, press photog, at the funeral of Ernie Triplett. Babe Sapp, who pleaded guilty to charges of assaulting James Lee, reporter, was fined $100.

Marjorie Cranford Wellman, despite her recent marriage to Danny Dowling, must appear in court against him as the complaining witness in a complaint which she caused to be filed a month ago charging him with kidnapping.

Having obtained two divorces from C. H. Over, film broker, Betty Boyd, actress, has asked in L. A. Superior Court that the first one be set aside. First was obtained in 1932 and the second in Mexico. Wants the first one voided because she claims second one was illegal, as it was obtained before first was okayed.

Nadine Dore, pictures actress, divorced in L. A. from Chester G. Miller.

Judgments totaling $3,065 were obtained in L. A. in the damage suit of Mrs. Pearl Wynn Borzage and her husband, Lewis Borzage, against Mrs. Florence Carlson, whose auto and that of the Borzage's collided.

Karl Dane, who ended his life in Los Angeles last April, left an estate valued at $225, according to petition of administration filed.

Walter S. Lawrence, writer, has filed suit against Fox in Los Angeles seeking $1,500,000 for asserted infringement of copyright. Claims parts of his book, 'The Marathon Dancer,' used in 'Sailor's Luck.'

Louis R. Loeffler, film editor, divorced in Los Angeles from Iolanda Loeffler.

Joan Crawford and Douglas Fairbanks, Jr., free last week to remarry when their divorce decree became final.

As a result of injuries suffered by Louise E. Dodds, picture actress, in the apartment of Warren Hymer in Hollywood, she is suing the actor for $30,100 for alleged battery.

Cecil M. Harrison, 42, Hollywood publicity man, arrested on charges of bilking Pauline Peck, Memphis, Tenn., of $125 on promises of obtaining a studio test for her.

William Cameron Menzies arrested in Hollywood on charges of driving an auto while intoxicated.

Cecil B. DeMille has cabled acceptance as a member of the jury of the International Film Festival in Vienna. Ernst Lubitsch is prez of the jury.

Charging her husband with forcing her to move 20 times in their 22 months of marriage, Jeanne Borlini Brown has filed suit for divorce from Nacio Herb Sorwn in Los Angeles. Brown has often figured in the courts in alimony proceedings brought by his former wife, Ruby Porter Brown.

Eleanor Adler has filed suit in Los Angeles for divorce from Felix Adler, scenarist.

Rosalka Dolly and Irving Netcher, her hubby, stopped in Hollywood, enroute from Paris to Hawaii.

MGM celebrated its 10th anniversary last week. Since Louis B. Mayer, Metro and Goldwyn studios consolidated, the plant has turned out 676 films. First was 'He Who Gets Slapped,' with Norma Shearer, John Gilbert and Lon Chaney.

Russell W. Nighswander, 44, studio scenic artist, committed suicide in Los Angeles May 16.

Superior Judge McComb approved Mascot contracts with Lu Anne Meredith, Judith Allen and Dorothy Drake, Wampas baby stars.

Lila Gora, Russian pic actress, awarded $265 for being bitten by a police dog in Los Angeles.

Superior Judge Westover, in Los Angeles, refused to increase from $250 to $1,000 monthly support money paid by Carey A. Wilson to his former wife, Nancy Wilson, for their two children. Wilson recently wed Carmelita Geraghty.

Edward Codona, Jr., member of theh acrobatic family, is demanding $200,000 damages from the Don Lee Broadcasting System and Rio Grande Oil Co., in Los Angeles over a radio program which allegedly cost him his job as a Long Beach policeman.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

New York Theatres

RKO THEATRES

86TH ST. AT LEXINGTON — Wed. to Fri. May 23 to 25 — "FINISHING SCHOOL" and "ALL MEN ARE ENEMIES"

81ST ST. ON BROADWAY — "FINISHING SCHOOL" and "WHIRLPOOL"

LOEW'S STATE B'WAY at 45TH — 25¢ MON. to FRI. 10 A.M. to NOON — On the Screen Clark Gable — William Powell, Myrna Loy "Manhattan Melodrama" — On the Stage — Cab Calloway & Orch. — Others

CAPITOL B'WAY at 51ST ST. — On Screen — JOAN CRAWFORD FRANCHOT TONE in "SADIE McKEE" — On Stage — FRED WARING and His Pennsylvanians

CHATTER

Broadway

Nat Carson to Europe.

Frank Garlasco minus appendix.

Silver Dollar eaterie now L's into 46th street.

Spirits Club formed to curb bootlegging.

Celeste Fox on the Norman D. Waters staff.

Larry Daniels is reducing to ifey Helene's size.

Doc. Si Trein is back on Broadway with new office.

Leon Sprachner still at home suffering from arthritis.

Marty Forkins hit five winners at Belmont last week.

Bernie MacDonald, the scenery builder, in better health.

John (WB) Monihan is on a vacation. He couldn't wait.

Bill Raynor and the missus are automobiling to the Coast.

Charles Carlisle's bridge-game comedy something to duck.

Maurice De Vries afflicted with glaucoma, an eye infection.

Nate Leipzig dishing his card tricks on the St. Moritz roof.

Frank Corbett, Arthur Fisher's booker, driving to Coast for vacash.

Won't be long now before H. B. Franklin begins his summer yachting.

No successor will be chosen to Hy Daab at the Warner advertising office.

Luise Squire (Lang and Squire) into the Fifth avenue hosp for an op.

Peg Mahoney, Par toiler, is down with the grippe at her Yonkers, N. Y., home.

S. Charles Einfeld is somewhat avoirdupoisless as compared to past performances.

Benny Burke's dialect improving now that Dave Apollon is in town, and vice versa.

Open air addition to Leon and Eddie's called 'April in Paris,' meaning it's Frenchy.

George McElroy, formerly in Cort box office, in St. Luke's hospital under treatment for ulcers.

Harold Tillotson, formerly of Publix, has gone into the radio field on the managerial end.

In his haste to make a departing train, Jack McInerney slipped and scratched his face a bit.

Jim Furman, by special dispensation, is getting a month's vacation from Loew's to visit Europe.

Genevieve Tobin sailed Saturday (19) for a vacation in London and Paris, to be gone eight weeks.

That well dressed guy with the shirtfront that lights up is back again. Advertising whiskey now.

Monte Proser and Marc Lachman now associated with Donahue & Coe as affiliated publicity experts.

New Cafe de la Paix outdoor directory at the St. Moritz takes on 10% of the check for service in lieu of tipping.

Helen Kane follows Rudy Vallee into the Hollywood restaurant. Marc Lachmann arranged the Kane Hollywood booking.

Herman Timberg's boy, Herbert, got into for a picture career and changed his name to Herbert Wallis —but it looks like the old man has clowned him out of it.

Isaac Simon, motion picture operator, 2540 Mansfield place, Brooklyn, took the bankrupt way out with a petition to the Federal Court last week. Liabilities, $20,837, assets none.

Sid Skolsky back to Hollywood end of current week. Coast only made his tough beard tougher. Otherwise he feels as much at home around the Broadway spots as in the studios now.

In addressing the Advertising Club last week, Deems Taylor unfurled his operatic pennant and verbally waved it in favor of the RKO Center theatre (Radio City) as the home grounds for the Met group.

Budapest

By E. P. Jacobi

Sandor Incze to London.

Chaliapin here for one recital.

Maria Corda expected home on a visit.

Helge Rosswaenge at Opera House.

Margit Dayka to play lead in new Molnar comedy.

Melchior Lengyel here on flying visit from London.

Victor Varconi planning to settle in Hungary for good.

Bernardino Molinari conducting Philharmonic orchestra.

Ilona Titkos bargaining for ready-to-use week-end cottage.

Vienna Burgtheater company guest-playing here four nights.

Geza von Bolvary, picture director, bought estate near Budapest.

Very warm spring, six weeks ahead of time, killed all show biz.

Gigli giving one high-priced opera performance at Municipal Theatre.

'Rasputin' passed by censor board after being vetoed three times previously.

Istvan Somlo, young actor who scored big success in 'Men in White,' a Hollywood candidate.

Annual Industrial Fair brought plenty foreign visitors, but too hot to be of much use to theatres.

Francy Gaal to marry Alexander Dajkovich, barrister, as soon as she has finished work in 'Spring Parade.'

Sidney Kingsley had a very good time in Budapest and was pleased with first European performance of 'Men in White' at Vigszinhaz.

'Purple Acacias' in pre-war setting, and 'New Relative'—both based on popular novels—to go on the screen immediately. Shooting of both starts on the same day at Hunnia second half of this month.

Out of 427 motion picture theatre licenses granted in Hungary, 200 are not used. Meaning that 200 persons in possession of much-coveted licenses don't consider it worth while to even open a theatre.

As a retort to Vigszinhaz', dramatic company's projected summer show in the largest Budapest circus, another circus is planning a parody on that theatre's hit. It's to be called 'Men in White in the Ring.'

Vienna

Raimund theatre closing May 15. Reinhardt ensemble off to Milan.

Robert Stolz setting 'Girl of Tahiti' comedy to music.

Stadt theatre and Kammerspiele theatre dark since May 1.

Author-critic Hans Lebstoeckl (62) dies after prolonged illness.

Lene Marenbach of Stadt Theater in Zurich contracted for Reinhardt's.

Viennese singing boys, 'Die Saengerknaben' touring France, Holland and Belgium.

Liane Haid replacing Rita George in 'Fairytale in Grand Hotel' at Theater an der Wien.

Ethel Lake participating at International dance competition here between May 27 and June 16.

Vienna Konzerthaus Company applying to state and municipality for subsidies and special tax reductions.

Werner Krauss invited to take part of minister in one of Ufa's next talking films, 'The Island,' by Howard Bratt.

Trude Schoop's dance performances great success. Will re-appear between next Budapest and Paris engagements.

First Viennese performance of William Shakespeare's 'Two Gentlemen of Verona' presented successfully by the Austrian Volksbuehne at the Scala theatre.

Bucharest

By Marie Lise Emili

'By Candlelight' (U) scoring.

Erna Letoni exhibiting her paintings.

Irene Dunne talkers in great demand.

'Dancing Lady' (MG) being talked about.

Rampa boosting 'Porgy' author, du Bose Heyward.

Pia Igy singing in aid of local Arc de Triomphe erection.

Ventura theatre dark, and likely to stay so over the summer.

National theatre reviving Shakespeare's 'Taming of the Shrew.'

Local States opera organizing first tour covering thirty Rumanian cities.

National Hymn, composed by Eduard Huebsch, celebrating 50th birthday.

Mme. Filloti starring as Lady Cheney. Praises for play and warnings to her not to over-act.

Regina Maria theatre planning production of J. B. Priestley's 'Laburnum Grove.'

'Cat in Sack' now in London under title of 'Happy Week-end,' frost in this country.

Interest in 'Rose Marie' operetta for local production. It as yet unperformed in Rumania.

Gilbert Miller considering London and New York production of Mashatescu's 'Titanic waltz.'

May 11 to 19 to marking 'book-lovers week.' New stunt to put the publishing trade back on its feet.

Mexico City

By D. L. Grahame

Cool. Long hot spell broken by terrific thunderstorms.

'Son of the Desert' (MG), current smash at Cine Balmori.

Nabe projectionist assaulted an amusement department inspector who told him the sound was punk. Jailed.

Eight persons were injured when male customers of a Pueblo City cinema rioted because picture exhibited wasn't as pink as had been advertised.

Proceeds of 10% tax on amusements, recently abolished as a nuisance, netted $50,000 which will be used to build a public school in Tampico.

Prospects that ace Spanish matadores will boycott local bull ring next season as result of row with management over collection of fees last year.

Talent for inauguration of National theatre, late this month, will be all-native. Mexican thespian organizations want inaugural show all for themselves.

Paris

Bob Stern

Carlisle MacDonald to America.

Irvin Marks back from London.

Jack Bushby opening new bar.

Vivian Fay held over in Rex stage show.

Paris stage managers holding annual union meeting.

'Comoedia,' trade daily, socking American musikers.

Mary McCormic weekend guest at American Country Club.

Mon Club, nitery, holding prize contest for prettiest love song.

Josephine Baker playing Rouen, where Jeanne d'Arc was burned.

Hildegarde and Bill Henley singing at American Legion smoker.

Three Sailors leaving Paris for command performance in London.

RKO deciding to send 'Little Women' to Venice film exposition.

Arc-en-Ciel, new film producing firm, announcing 'Lysistrata' as first pic.

Montazet's 'Mr. Providence' announced as next piece at the Athenee.

Marianne Oswald to sing at Falguiere after returning from Brussels.

New play H. , Lenormand announced July 1 by Vieux Colombier.

Gertrude Hoffmann girls signed for next Casina de Paris show, with Cecile Sorel.

English players opening May 21 at Albert I with 'Village Wooing' and 'Anthony and Anna.'

M. Marcus, editor new film encyclopedia, 'Cine-Essor', in French, German and English.

William Aguet, Francoise Rosay and Brigitte Helm to make French versions in Berlin for Ufa.

Mrs. George B. Hinman passing through on way from Switzerland to join Hinman in America.

Fly boats, little steamers which run on Seine, definitely abolished as part of economy program.

Henri Dikson opening new cabaret where Black Cat used to be, in Montmartre. Drinks 70 cents.

Louis Verneuil doing book of a musical, with tunes by Henri Casadesus and lyrics by Paul Colline.

Max Rivers Angels dancing in Paris for first time at Ritz gala dinner. Joan Warner also on bill.

Rene de Saint-Foman winning R. B. Strassburger prize for articles in French press on Roosevelt.

Georges Milton, comic, returning to his original role in 'White Horse Tavern' at Mogador. Dorval had replaced him.

Jean Pierre Liausu, local critic, comparing Kath Hepburn in 'Little Women' to Rejane, Sarah Bernhardt and Duse.

Gaston Baty closing 'Crime and Punishment' at the Montparnasse, and taking company to London for three weeks' season.

Henri Christine's operetta, 'Dede', old time Maurice Chevalier hit, to be revived at Bouffes Parisiens with Georgius in title role.

'End of the World,' French version of Ufa film on warfare in China, stretching, with some difficulty, to five weeks at the Miracles.

Roger Langeron, new prefect of police, seeing 'Taming of the Shrew' at the Comedie Francaise, with Albert Lambert and Mary Marquet.

Mary Garden now going to sing in Moscow, she tells Anglo-American Press Association. She was first femme luncheon guest in history of outfit.

Huguette Dany, forgetting passport as she crossed Swiss frontier to play in Geneva, getting by because frontier guard had seen her picture, 'Merry Widow.'

Saison de Paris, promotion outfit which has given dances at Ritz, Tabarin, Bagdad and other niteries, using historic Versailles chateau for its next bender.

Paluel-Marmont's 3-acter 'South', given for one matinee by the Escholier group at the Ambassadeurs, reported booked by Boulevard house for a regular run.

Rene Alexandre of Comedie Francaise, who played Coriolanus, making a lecture tour of the south to explain political demonstrations over the Shakespeare play.

Long list of French topnotchers to make all star film, 'Thousand Franc Note,' specially written for benefit of film press syndicate pension fund by Yves Mirande.

Robert Liebmann, who wrote 'Caravan,' which Fox is now making in Hollywood, and Louis Verneuil, collaborating on scenario, 'Hungarian Fantasy,' for City Films.

Minister of National Education, Aime Berthod, appointing committee, consisting largely of theatre managers, to work out details of scheme to award prize for best French operetta.

Local press boosting Pierre Fresnay, French actor specializing in Marseillaise parts, for taking over Noel Coward's part opposite Yvonne Printemps in 'Conversation Piece,' in London. Plays in English.

Everybody but the critics getting into press showing of 'Lac aux Dames,' film by Marc Allegret based on Vicki Baum's story, at Miracles. Tobis, producer, apologizing to newspapermen and offering to give them a new private showing.

Paul Morand, Sacha Guitry, Jacques Deval, Jean Giraudoux and other literati and showmen who live near Eiffel Tower squealing that the 1937 expo, which will be held there, will upset their habits. Advocates of fair suggest they go take a trip at that time.

Berlin

Fries A. G. opens new studios, mainly for synchronization of foreign pics.

Harry Piel is making his 100th film, which will be distributed by the N.D.L.S.

Brigitte Helm and Willy Fritsch are working at Ufa on 'Die Insel' (The Island).

Oscar Strauss' new operetta, 'A Woman Who Knows What She Wants,' to be screened, starring Lil Dagover.

Ettore Petrolini, Italian actor, in Berlin for the first time, will play one act plays by Pirandello, Moliere and others.

Emil Jannings' next role to be Friedrich Wilhelm I, who was known as 'Soldier Monarch' (Soldaten Konig').

Paul Hartmann, Burg theatre actor, will play the main role in Terra's historical pic, 'Johanna, the Black Rifleman.'

Fox-Radal Production is doing a second film featuring Louis Graveure, entitled 'Ein Walzer fur Dich' (A Waltz for You).

Johannes Riemann, who made his name as a comedy star, is directing for the first time for Aafa, with Lil Dagover in the star role.

'Miss Fane's Baby Is Stolen' (Par), starring Dorothea Weick, at Berlin's largest first-show house in German synchronization.

Trudi Schoop, Zurich dancer who attained unusual success with her ballet ensemble in Berlin, touring Bucarest, Warsaw, Paris. Also will to go Tokjo to dance at Imperial theatre.

Micaela Busch of the famous circus family and Berlin's youngest manege-rider is making her first appearance as a partner of Victor de Kowa in the film, 'Pappl' (Daddy).

Terra Film's 'Taifun,' Melchior Lengyel's drama, starring Ikishinoff, prohibited since last year, has now been released by censors under condition that release abroad is not to follow. New title 'Police File 909.'

Montreal

Jessup's orch to Rialto Gardens.

Bill Shepherd marrying this month.

Capitol starting week Fridays for summer.

Gene Curtis' parents here from Rochester.

Bill Singleton's father dead Wednesday (16).

Dave Legate starts out with average ten a hole.

L. S. B. Shapiro writing special material for shows.

Allan Maurice Irwin back from a five-month world cruise.

Lucien Brown, Mail and Empire, to Philadelphia as publicity man.

Loew's out of vaude and drops admish to 50c. top on double feature.

Fred Revel, of British Empire, in town. No British pix here for some weeks.

Tommy Gorman mugged by local press on appointment as Forum manager.

Warner Bros. convention here end of May with all main stems featuring WB pix.

Jos. de Sevres adding one more house, National, to Imperial and St. Denis, which he is now handling.

Mount Royal starts installing cocktail bar with Windsor and Ritz to follow under law amendment permitting hotels to sell hard stuff.

The Hague

By M. W. Etty-Leal

Sophie Tucker here for a quickie.

Two cameramen of Fitzpatrick Pictures, Hollywood, here to take color-films of bulbfields near Haarlem.

At Central Cinema here a film with Asta Nielsen as heroine, Zola's 'Assommoir.' Reels with that actress were very popular here around 1910.

Spring fair at Zoo big success this year, drawing thousands daily, which is not so good for indoor entertainments, badly affecting cinema and legit.

Fritz Hirsch operetta feeling pinch of bad times; artists working overtime to study continuously new operettas as impossible to keep on long with same one.

Hungarian film comic, Szoeke Szakall, whose films are very popular here, came over for a tour of Holland. Real name is Eugen Geroe. After tour he goes back to Budapest for work.

Hollywood

Carl Brisson heading for Honolulu.

Charles Boyer recuping from tonsilitis.

Lew Brown splurging his Rolls Royce.

Pat O'Brien nursing a sprained ankle.

Ed Solig, F-WC statistician, on vacash.

Elizabeth Cobb has breezed out for Gotham.

Joseph Ruttenberg in from N. Y. for a vacash.

Inez Courtney gets in cans for Columbia.

Mort Milman and Jerry Howard now agenting.

Richard Diggs now assistant to Bayard Veiller.

Lucien Hubbard to Europe in July for a long rest.

Richard Arlen a returner from European jaunt.

Paul Lucas planed to Mexico to ogle Mayan ruins.

Grace Bradley back to Par after two months' illness.

Lester Cowan is producing two indies for Fox release.

Eli Leslie and Eddie Gray opened 10% office in Bevhills.

Constance Bennett will spend the summer on the Riviera.

E. Lloyd Sheldon trekking to Europe for three months.

No likee parts, Henrietta Crosman received her release at Fox.

Hoot Gibson is being sued on a $60,000 note by Bank of America.

Eddie Sutherland back from his rest trip to Panama, looking pink.

Ben Bernie, over his tonsil perfing, has taken his band to San Francisco.

Al Rackin of the RKO studio had his schnoz remodelled during vacation layoff.

Freeman Bernstein is on a ranch near Los Vegas, writing his show biz experiences.

Alfred Dubois headed east, breaking his jump with three days at the Kimo, Alburquerque.

George Raft due June 18 from his personal appearance tour to go into Par's 'Limehouse Nights.'

Harry Joe Brown is just plain Harry J. Brown, Warners decreed because of Joe E. Brown.

Katharine Hepburn visited RKO but said she was returning to N. Y. before starting next pic in June.

Chody and Dot, one-time vaude team, have opened a beer parlor and cafe in the Wilshire-Beverly district.

Dan B. Clark and his camera crew spent two months in Hawaii catching 'Treasure Island' backgrounds.

Charles Evans, of Evans and Hoey, one-time comedy team, guested by the Theatrical Agents at a luncheon.

Herman Briz, shotput champ, and Hal Le Sueur, brother of Joan Crawford, are students in Metro's drama school.

Columbia made a defendant in a court action in which a non-profess is attempting to collect $410 from Archie Gottler.

On the heels of her marriage to Carey Wilson, Carmelita Geraghty was sued by an investment company for $588.

Leaving Par's publicity department, Julie Lang is in the east contacting fan mag editors preliminary to freelancing in that field.

Hal Baetz, Fox Wilshire manager, in Santa Monica hospital suffering from a stingaree bite at Santa Monica beach.

Kept out of 'Stand Up and Cheer' when she broke an ankle, Wilma Cox is back at Fox for 'She Learned About Women.' Lew Brown called off personal deal after ankle breaking.

London

Mr. and Mrs. Tex Austin here.

Keith Clark turning down American offers.

Shuberts likely to start producing here again.

Myron Selznick just hit town on big business.

Jack Curtis and Dick Henry expected in June.

Gene Dennis to do a 30 weeks' tour in the sticks.

Meg Lemonnier to do a picture here for indie film concern.

Gilbert Miller will shortly be running five shows in the West End.

'Dark Horizon' closed at Daly's May 5 after less than three weeks.

British International after the Diamond Brothers for another picture.

Tracey and Hay booked to end of July, which is good going these days.

Binnie Barnes and Jane Baxter both signed for Hollywood film work.

Ex-mayor Jimmy Walker thinks he will give up golf and try marbles.

John Ford calling Desmond Hurst from Hollywood by 'phone, twice in one day.

Teddy Joyce arranged with Earl St. John to tour the Paramount-Astorias.

Jans and Whalen are latest surprise item for 'Crazy' season at Palladium.

Jack Tracy (Tracy and Vinette)

(Continued on page 54)

CHATTER

(Continued from page 53)

being invited golf with Jimmy Walker.

Three Sailors wanted for the Palladium 'Crazy' season, but all a matter of money.

Jerry Withee (Russell, Marconi and Jerry) undergoing plastic operation on her nose.

On her return from New York, Gladys Cooper will apear here in 'The Shining Hour.'

Yvonne Printemps out of cast of 'Conversation Piece' for a couple of days owing to severe cold. Show went on with understudy.

Billy Kay and Vic Marlow, both from Leslie Henson's 'Nice Goings On,' now folded, to crash into vaudeville with comedy act.

J. Macdonnel, formerly with British Broadcasting Corporation, now jontly n charge of Fox British Productions with R. Balfour.

T. H. Bostock over to Paris to confer with Max Reinhardt about staging his 'Die Fledermaus,' currently at Theatre Pigalle, Paris.

Gaumont-British chiefs holding numerous conferences with George Arliss but have as yet been unable to decide on a scenario suitable to both.

Constance Barrett-Stuart, daughter of composer Leslie Stuart, married reputed American millionaire, Francis Worthington Hine, in London, May 3.

Fred Waring asking $7,500 per week and transportation both ways for himself and band to play the Palladium, with Val Parnell giving him the ha-ha!

Mary Lawson, film actress, featured in the making of 'Money in the Air' at Sound City studios, is engaged to marry H. Glendinning, her cameraman.

Peter Haddon asking Edna Best to play in 'Good Morning Bill' for matinees only, to replace Winifred Shotter, who is filming, with Best ignoring the request.

Sir Thomas Beecham created stir at opening of opera season at Covent Garden by yelling 'Stop talking!' to chatterers during his conducting of overture.

Tallulah Bankhead anxious to play title role in 'Serena Blandish,' for which she holds the English rights, Play produced on Broadway by Jed Harris four years ago.

Walter Crisham sending Gina Malo a can of raspberries for her Palace opening of 'Why Not Tonight;' and La Malo responding with several uncanned.

Beverly Baxter, late editor of the Daily Express, and now Director of Public Relations for Gaumont-British, has been elected chairman of the Publicity Club of London.

Francis Lister replaced Owen Nares in 'Double Door' at the Strand—latter rehearsing for new Lennox Robinson play, 'All's Over, Then?' due in West End early May.

David Selznick, Howard Estabrook and George Cukor are due in London to decide how much location work will be done here for the production of 'David Copperfield.'

Twickenham Films, Ltd., is negotiating for the underwriting of an issue of 120,000 shares of 6½% cumulative preference shares of $5 each and 240,000 ordinary shares at $1 each.

F. G. Minter, Ltd., rebuilders of London Pavilion, to pay United Artists $600 for every day they exceed the allotted opening time, which is Sept 1. Understood house will be ready before that.

After opening at the Holborn Empire and Cafe de Paris Monday, and appearing at the Royal Command Performance at the Palladium Tuesday, Sophie Tucker had a severe attack of laryngitis.

Winfield Sheehan expected here in July. This time he is scheduled to make a more elaborate tour of the continent, taking in more territory than on any previous visit.

Violet Melnotte, white-haired chatelaine of the Duke of York's theatre, throwing a birthday party at Piccadilly Hotel. Refused to state age, but scoffed at press statement that she was over 80.

Phyllis Neilson-Terry, suffering from blood-poisoning, to be replaced by Ann Neagle as Shakespearean star in open-air season at Regent's Park, May 21. Under Sydney Carroll direction as last year.

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Chicago

Everybody Perry 'Rocco.'

Barney Balaban ducked out of town again.

Al Williamson wrist tossing a baseball.

Charlie Hogan scramming the office at six for handball exercise.

Eddie Levin and frau off to New Mex on that belated honeymoon.

Charlie Miller getting accustomed to commuting from Highland Park.

J. Leonard Herron is now the bouncing daddy of a proud baby boy.

Irving Tishman, Joe Flaum and Irving Yates shaking hands in the loop.

Frank Burke doubling in brass as Aragon manager and MCA publicity.

Just when he was given up for lost, Bill Stein returned from the Coast.

Sidney Strotz back from a flying visit to Radio City, going in with John Royal.

Walter Immerman has become the Beau Brummel of the B. & K. organization.

Sam Lutz happy over 14 network plugs for 'Love Me' and 'Neighbors' in one week.

Charlie Zemater now sharing an office with Bill Canham in the Woods building.

Herman Blum and Arthur Price in the loop from Baltimore on the Allied directors meeting.

Bill must be on the climb because Al Goldman is again leasing and un-leasing theatres for clients.

Thoda Cocroft free-wheeling to the Coast until the American Theatre Society reopens in August.

San Francisco

By Harold Bock

Ward Bullock advancing for Ben Bernie.

Those Mary Wood tresses are now of a blonde color.

Jennings Pierce has bought a burro for his kids to ride.

Doc Puccinelli planning a swank new nitery in the El Cortez hotel.

Fred Purdy, vet News reporter and sports columnist, died suddenly.

Mickey Hester and Art Schwartz up from Hollywood to plug their firms' tunes.

Republicans dined and wined Louis B. Mayer, who flew up for the occasion.

Faith Bacon has left the 'Century of Progress' unit to go to Arizona for her health.

George Nickson fell from a backstage platform at the Warfield and busted an arm.

Morris Klein admits Charlie Thall is a golf champ all right, but only on the 18th and 19th holes.

Cliff Work is polishing up on his parliamentary laws as chairman of the film code grievance board.

John Ness, formerly with L. A. Times as promotion manager, named to same spot with Hearst's Call-Bulletin.

Hulda McGinn is back at her theatre association after a jaunt to L. A. and pow-wow with women's clubs on censorship.

Will Rogers, Jr., debated at Stanford U during the week, but paw couldn't attend because of his 'Ah, Wilderness!' appearances.

Ed Waite, ex-p. a. of the New York Roxy and now in food business, named western head of the mayonnaise code authority.

Dorothy Coombs, radio secretary on the Call-Bulletin, has announced her engagement and is counting the days until she'll be a June bride.

Chronicle tossed a party honoring Royce Brier upon reporter's return from New York, where he was handed the Pulitzer best news story prize.

New Haven

By Harold M.

Heavy advance sale on Katherine Cornell.

Yale Drama School activities will fold soon.

Meyer Sokoloff again mgr. of Civic Orch.

Billy Elder nuptials definitely set for June 15.

Wendell Hyatt has written a musical comedy.

Kath. Cornell pencilled for Shubert May 24-5-6.

Henry Busse now practices fiddle four hours daily.

Johnny Baker is town's newest stage dance instructor.

Wallingford's Sunday mat movie battle temporarily halted.

Rosa and Carmela Ponselle will do a benefit in Meriden May 31.

Three kids lifted Mary Arbenz's pocketbook during stay at Shubert.

Looks like subway vaude at Howard on weekends will go on forever.

Georgie Price and Will Osborne did a bit of barnstorming at Mansfields' Grove.

Jean Belasco returned to scene of former legit activities as p. a. of Gorman Bros. circus.

Grantland Rice and Billy Phelps handed golf trimming to Gene Tunney and Walter Prichard Eaton.

Walter Prichard Eaton, Yale Drama dept., now member Educational Com. Motion Picture Research Council.

Just to make sure—local street corner pencil-seller wears sign stating, 'I have no private bank account, and I don't own my own home.'

Philadelphia

By Arthur B. Waters

Joe White, treasurer at Broad, getting ready for annual fishing trip to Canadian woods.

Tommy Labrum, p.a. for Sam Nirdlinger, figuring on a motor trip to California this summer.

Both Shubert houses getting out keys and camphor balls now that light opera season at Forrest has flopped.

Jeno Donath, musical director at Fox, entertained critics and wives at cocktail party in his studio at theatre.

H. T. (Jimmy) Craven, former critic here and now p.a. for operatic ventures, sailing for four months' stay in Spain.

Harry Murdock, d.e. for Evening Ledger and also conductor of film column on that sheet, going to Canada on motor trip soon.

Plan for summer stock at the Brookline Country Club near here fell through after reaching final stages of arrangements.

Project of opening combined theatre and cafe-restaurant in Walton hotel being temporarily held up because of license trouble.

Jules Falk, director of many of the feature activities at the Steel Pier in Atlantic City, in town making plans for opening of the summer season.

Eric Knight, film critic of the Evening Ledger, may sell horse he bought two weeks ago. Reason: he and the horse decided to go different directions at the same time.

Seattle

By Dave Trepp

Roosevelt theatre joins midnite vaude string for Saturday nites.

Dee Phillips back after 18 months on road with 'Varsity Rythym Boys.'

Fifteen minute limit on parking in front of likker stores, same as the banks.

Local committee, raising dough to save Seattle Symphony, has $25,000 with ten more grand to go.

Don Woodin handling amateur nights at the Colonial, with four nites a week that way now.

Dave Miller again boss concessionaire at Longacres race track, opening soon for second season.

Code Authority zoning and clearance work in progress, also first grievance cases heard this week.

Flock of greyhounds arriving for reopening Playland kennels, despite warnings from county prosecutor. Selling interests in the doggies and buying 'em back if the dog wins or places, is the angle on which the legal restrictions will be battled.

Minneapolis

By Les Rees

Big film ball planned for spring now postponed until next fall.

Mrs. Al Rifkin, wife of Hollywood scenarist, here visiting her parents.

Film board past week reported no closings and three reopenings in territory.

One local saloon has feminine singers who mingle with male patrons at bar.

Al Stern has replaced Al Hill as RKO booker, the latter being transferred to Omaha.

Tom Burke and entire National Screen Service sales staff in Chicago attending sales meeting.

Leonard Gruenberg, formerly with Monogram, has joined sales staff of another independent exchange, Capitol.

Mr. and Mrs Jack Stratton were brought here from Los Angeles to handle publicity and exploitation for Shriners' convention show events.

Roxy played golf with William Hamm, brewer-theatre magnate, and Sumner T. McKnight, prominent banker, during Minnesota engagement.

North Dakota Theatre Owners' Association to meet at Valley City, N. D., to plan campaign to put over Sunday movies' amendment at next fall's election.

Out-of-town exhibitors visiting Film Row included John Piller, Valley City, N. D.; Harry Nelson, St. James, Minn.; Tom Novack, Glencoe, Minn., and W. J. Carter, Plainview, Minn.

I. MILLER

INSTITUTION de INTERNATIONALE

Shoes for the Stage and Street

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OBITUARIES

MIKE SHEA

Mike Shea, 75, last of the active old-time vaudeville managers, died in Buffalo May 16. More extended notice will be found in the vaudeville section.

JOHN (Jack) RITCHIE

John (Jack) Ritchie, 35, died May 14 in Hollyview Sanitarium, Hollywood, of cerebral hemorrhage. Widow and one daughter survive.

Ritchie, who went to Hollywood about 15 years ago, was the oldest theatrical man on the Pacific Coast. He was born in London, and at an early age became an actor. Augustin Daly brought him to America as his juve lead. Later, Ritchie became manager for the legit appearances of Mrs. D. P. Bowers, with whom he continued until her death.

Going to Chicago, Ritchie managed the spectacles of the late David Henderson, which included 'Aladdin and the Wonderful Lamp,' 'Sinbad, the Sailor,' and others.

Deceased was a member of The Troupers, of Hollywood, under whose auspices funeral was held, and The Agents, Coast legit organization.

MRS CHARLES P. LARNED

Mrs. Charles P. Larned died in a Detroit hospital May 15 following an operaton for appendcitis. A sister of the late Bert and Fred Whitney, local theatrical producers, and daughter of the late C. J. Whitney, she was intensely interested in theatricals, and at the time of her death was engaged in writing a book of stage reminiscences.

She was founder and life-president of the Theatre Arts Society, and it was at a rehearsal of a play they had in production that she collapsed.

EDWARD GEORGE SIMON

Edward George Simon, 63, composer and music arranger, died of a heart attack at his home in Brooklyn May 17. Two of Mr. Simon's compositions were 'Tango Serenade' and 'Vuirda.' He was employed by Carl Fischer on adaptations at his death, and had also written music criticisms for The Metronome.

Surviving are his widow, a son and two daughters.

ANN EGGLESTON

Ann Eggleston, 68, character actress, died at Lenox Hill hospital May 19, where she had been under the care of the Actors' Fund. She played in 'Old Lady 31' and 'Mrs. Wiggs of the Cabbage Patch,' and played with several stock companies in New England.

She was a guest at the Percy Williams Home before entering the hospital.

EDWARD H. CAHILL

Edward H. Cahill, 68, actor, author and theatre manager, died at his home in Stamford, Conn., May 18. He was one-time partner in the old Cafe de l'Opera at 42d street and B'way. He played with Joseph Jefferson and Rip Van Winkle.

Surviving widow and mother.

FRED R. STONE

Fred R. Stone, 29, program director of station WSPD, Toledo, Ohio, died in Toledo hospital May 13. Stone suffered an attack of acute appendicitis a week previous to his death and underwent an emergency operation.

He is survived by a wife, a child and his parents.

ROBERT SHARPE

Robert Sharpe, 29, scenic designer, died in Bellevue hospital May 14. He was found in a washroom of a subway May 11 allegedly suffering from alcoholism and a fracture of the skull, and removed to the hospital.

Survived by two brothers.

JOEY McKEON

Joey McKeon, a dwarf who appeared in several Joe Cook shows, was found dead in bed at his sister's home, Brookiyn, May 15. Cerebral hemorrhage was the given cause. He had been recently engaged to join Charles Ahearn's act. McKeon was born at New Bedford, Mass.

HARRY LEVY

Harry Levy, drummer in pit orchestra at the Hoppodrome, Baltimore, died suddenly May 13. Had played for vaudeville acts for past 20 years in virtually all the houses in Baltimore.

Survived by widow and son.

THOMAS P. CONVEY

Thomas Patrick Convey, 48, president of station KWK, died in St. Louis May 18 of complications following an operation.

Survived by widow, two children and eight brothers and sisters. Burial in St. Louis.

FOSTER LARDNER

Foster Lardner, 62, former actor and Keith-Albee executive in Rhode Island, died of a heart attack while giving a sleight-of-hand performance at the Providence Engineering Society May 17.

JAMES ROWE

James Rowe, composer of some 25,000 hymns, including such favorites as 'I Walk with the King' and 'Just Outside the Door,' died at his home in Wells, Vt., April 13.

DAISY IDELL

Daisy Idell well known in vaudeville as an assistant in Stuart Darrows' hand shadowgraph act, in Oswego, N. Y., May 7.

ANN MARY STURGIS

Ann Mary Sturgis, 26, wife of Sam Sturgis of Short and Long, vaude team, died in San Fernando, Cal., May 19, of a lingering illness.

Father of Ralph Dumke, of East and Dumke, died May 20 in South Bend, Ind.

Brother of Archie Fletcher, general manager of Joe Morris Music Co., died in Philadelphia May 11.

Father of John Ravenscroft of the King's Jesters, radio and vaude quartet, died on May 17 at Rochester, Ind.

Wife of J. Knox Strachan, Ohio Warner Bros. executive, died May 10 in Mercy hospital, Portsmouth, O., following a several months' illness.

Mother of the Weaver brothers died May 19 at the home of her son Max in Springfield, Missouri. Survived by her three actor sons, Charles, Frank and Max, and three daughters.

Joan McAvoy, 22, was killed in an automobile accident in Hollywood. Details in the picture section.

Schiller Out

(Continued from page 1)

place Schenck in the booking office.

Col. Schiller is one of Loew's oldest employees, having been with the organization for 18 years, serving most of that time as one of Marcus Loew's closest lieutenants. He has been the nominal operating chief of the theatre company.

Schiller is responsible for much of the Loew circuit's territorial expansion, and particularly influential in the many Loew theatre deals in the south. A southern theatre operator himself, Schiller interested Marcus Loew in Atlanta and several other properties there and subsequently was brought to New York on the strength of his activity in those negotiations.

Schiller's withdrawal is not through his own action or that of the Loew company, but strictly on advice of his physicians.

Under the circumstances there probably will be no official announcement by or from Loew's as to the changes. Theoretically, and as far as retaining the title is concerned, Schiller is said to have been assured that he can remain the Loew's, Inc., general manager as long as he desires.

LETTERS

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Cripps Mrs K
Fitch Dan
Goodwin K
Lawton Frank
Martan Nita
Stuart Steve

Outdoor Show Reviews

Fashion Plate Circus

Paulding, O., May 14.

Newest entry in the motorized circus field, with F. O. Gregg and Dennie Curtis, two veteran showmen at the helm, opening recently, is playing to excellent business in the small towns in southern Ohio. Show ranks with the best of the smaller mud shows, has up to date equipment, and is offering a most satisfactory circus performance in three rings. Several standard circus acts are with the outfit, canvass is new and motor eqiupment a real flash. Outfit is keeping away from opposition and is leaving Ohio this week, invading Michigan, which is at the present time without a motorized show.

Program opens with the usual tournament, with all performers and ring stock participating. Costuming is excellent and opening walkaround presents a real flash. Comedy acrobats, Morris Duo (on bar); Harold Conn and clowns; ring 1, Aerial Cowdens, double traps; ring 2, Morris girls, balancing traps; ring 3, Aerial Duvals, double traps. Principal riding act, Harriet Hodgini, bowing out to much applause; ring 1, Hamilton's dogs and ponies; ring , Mlle. Edna's dogs and ponies; ring 3, Duvals ' goats and dogs. All three offer entertaining routine, especially good were Mlle. Edna's dogs in leaps and somersaults; Swinging ladders, Misses Morris, Ethel and Miss Estelle; Liberty hose number, with sextet of black horses, ranking with the best seen on the smaller shows, presented by Denny Curtis; Slack wire, neatly done by unannounced girl; rings 2 and 3, Ethel Marine and Miss Morris, single traps; Miss Marine also worked on web and iron jaw whirl; Albert Hodgini Family's riding act, Harriet Hodgini working straight and Albert, Jr., doing both comedy and straight. One of the high spots of the program. Clown walkaround; menage horses, Dennie Curtis and Leo Hamilton; elephant act (solo), by Mena, despite its size worked fast and scored heavily; aerial iron jaw, Ethel Marine and Miss Morris; Morris family in center ring three men two girls, ground and lofty tumbling closing with teeter board flips. Dennie Curtis and Edna Curtis Taximeter Mule, closes the program. Still one of the best mule acts.

In clown alley are Harold Conn, Cliff O. Downing, C. Gillete, Morris Trio and Paul Smith.

Sideshow is under the management of Jake Friedman, formerly with 101 Ranch Wild West, has a flashy banner line, all new. On the platforms are Tommy Stevens and his negro band; Ethel Friedman (Mercedes) dancer; Mme. Alice, snakes; Larry Benner, Punch and Judy; magic and ventriloquist; Tom Oliver, knife thrower; Ed Nelson sword swallower and several minature cages small animals. On the ticket boxes are Thomas O'Connel and Ben Willis.

L. L. Hall, of Milwaukee, is in charge of the concessions. Assisting him are Mrs. Hall and their daughter, Ruby. All concessions are new.

Executive staff includes, in addition to the owners, Dennie Curtis, F. O. Gregg and Mrs. Edna Curtis; Albert Sigsbee, general agent; J. L. Barnes in charge of merchant tickets in advance; Steve Cass, in charge of bill posters; Les Minger, legal adjuster and auditor; Leo Hamilton, equestrian director; Ralph Noble, boss canvassman; Jack Friedman, sideshow manager; Floyd Harvey, electrician, Mr. and Mrs. Floyd Arndt, in charge of cookhouse; Walter Reed, boss hostler; Bill Rice, publicity and advance; F. P. Darr, bannerman; Paul Karacunas, in charge of dog wagon; the Brown family band players for the big show. Archie Royer has charge of the concert which features Patty Royer, the lady "Jack Dempsey"; John Brisko, billed as the living cannonball, is presenting the free act.

PROSPECTING A FAIR

Charlotte, N. C., May 21.

C. W. Hollowbush, of Wilmington, N. C., here gathering information on feasibility of a fair for this and adjacent counties. He is president of Greater Ten Counties Fair at Wilmington and wants similar setup here. He is also member of executive board North Carolina Fair Association.

He is here at request of several interested local parties.

Gorman Bros. Circus

New Haven, May 18.

If the reception given Gorman Bros. hereabouts is any criterion, then this is a circus year—in Connecticut, at least. Opening April 25 in Jersey City (winter headquarters), trick hopped into Penn for stands at Easton, Reading and a few others, then cut back through Jersey to Stamford, Bridgeport, Waterbury, Meriden and here (as first circus of season). After hitting a few more Connecticut spots, show will head into other N. E. states, with no attempt to strike west. Outfit is motorized, with Buzz Barton using elaborate truck with Pullman berths, tile floor, showers, etc.

It's a new departure for the Gorman family, this break into circus biz, but it looks like they got off on the right foot. Locally, following a single mat, it took two evening shows to handle the crowd, with second show pulling a two-thirds house.

It's a single-ringer, 34, operating on a daily nut around $1,400, which seems plenty high for a 3,000 capacity, but the extra shows help pile up the gravy. General admish 25c, with an extra two-bits for unnumbered reserve section. Wherever possible, tieup with local merchant spreads 15c service charge tickets, limited to 1,000. Show played same lot used regularly by R.B.-B.B.

Sideshow, operated by Max Kessell and Julius Kuehnel, has the usual magic, snakes, Punch, double sex and torture cabinet. Biz oke when caught. Fat lady has been lifted out of sideshow and operates separately. Another freak lifted from sideshow is Susie, elephant-skinned girl, who features the menagerie. Freak is heavily plugged as trick's outstanding novelty. Menagerie is negligible, with few cages, camels and bulls.

Program opens minus pageant of any kind, clowns (including Ross Trio) coming on for some fast acro stuff, rumbling, table fall, head balancing, etc. Number two is Irmanati, femme barebacker whose turn is closed by some clown gags. Number three is Faust Duo (man and woman), working double trapeze in ring, and Gadoni and Stafford (femmes), doing ladder swings at finish. Christiansen follows with a single high school horse in a waltz number in the ring, closing with a dance around track. Clowns again, then Buzz Berton in a ride-around intro.

Number five is Ray Goody on the wire, closing with somersault. Clowns in lively baring bout, followed by Torelli's dogs, ponies and monkeys, then Alda May Cole, working on horizontal high rope. Miss Cole, who doubles in Wild West show, had been shot in candle-snuffing act, at mat, but returned for evening show, including the swinging rope turn. Hodgini Family on next in bareback act, with Joe handling the comedy riding.

Number ten brings Christiansen back with his eight Cremolian Stallions, which rated top applause of show caught. Six Sensational Lelands follow in teeter board turn, then clowns again. Ray Goody back for rope slide as next-to-closer and Max Gruber's elephant, zebra and dog combo as a finale.

Show runs about 90 minutes and offers the biggest two-bit value seen here in some time. Wild West show, featuring Buzz Barton, from films, and including Rex Cole, runs about 30 minutes.

Executive staff: Tom Gorman, owner and general manager; Burns O'Sullivan, superintendent and legal adjuster; Al Gruber, treasurer; Jean Belasco, general publicity; Fletcher Smith, p.a. ahead; Blackie Freeman, boss canvasman and Doc Leon, front door. *Bone.*

BOARDWALK BEER O.K.

Atlantic City, May 21.

In an effort to provide a revenue for the Steeplechase and Garden Piers so that these amusement plants will catch up on their taxes, the City Commissioners last Thursday (17) amended the prohibition ordinance to permit the sale of beer on the ocean side of the Boardwalk. According to the terms of the amendment, no bars will be permitted. Purchasers must be seated at tables.

New Fair Building

St. Paul, May 21.

Minnesota's new conservation building going up on the State Fair grounds here. Log exterior, 80x165 feet.

To be ready by September for the annual fair.

KILLED AT TRAINING

Waterloo, Ia., May 21.

R. C. Kerlee, 25, Fort Worth, Texas, riding trouper, was killed when a bucking broncho unseated him in preliminary training work for the Clyde S. Miller rodeo at the Dairy Cattle congress.

House Reviews

(Continued from page 17)

chant, instead of just nodding. Mob gets restless looking at one spot throughout.

George Givot treyed. A first date for him here. Considering his recent film shorts surprise was that they didn't give him a reception. He found it pretty tough all the way. Using his familiar Graeco-gab at outset, his imitations of Richman and Cantor went awry. He had asked whom they wanted and they shouted as a man, 'Penner.' When he said 'Richman' they grew sulky.

Seiler & Wills have played this house about six times in past four years, yet invariably have virtually new act each repeat. Currently the man's barrel-stave ski dance only h.o. bit since last around. Pair does dual dance at start and wind up with solo specialties sandwiched between. One of these, Miss Wills' acro-control routine, aced decisively.

Al Trahan closes and properly. Nothing else on this bill could have followed. Has added a sentence or two of chatter and a bit of biz, but his comedy turn otherwise hasn't been changed. Mob recognized him upon entrance and it was off-to-the-races thereafter.

Sadie McKee' (M-G) the picture and house was well peopled at first show opening day.

MET, BOSTON

Boston, May 19.

Edward A. Smith, craftily puts over another home production by hooking in on the radio fame hereabouts of Nick Parkyakakas, Greek dialectician (Bostonian, Harry Einstein, in real life). It's a debut on stage for Nick, and to his credit that he shines nicely in vet company.

Smith's presentation is well staged, with plenty flash. Opening with ballet in four overseas episodes, each having quarter of stage and opening consecutively, with ensemble at close. Thereafter, Long Tack Sam's unit is broken up and it spices the bill with action stuff.

Chung and Pen are the first of the Oriental troupe to appear, and they give way to Bayes and Speck, who garner laughs.

Then Parkyakakas, in cream flannels, gets through his continuity easily and effectively. A mike would help him a lot, though; and Nick's newness to big audiences was easy to see. End of the week should see Nick smoothed out as actor. But he does need better script than he is using this initial week on stage.

House ballet goes Chinese effectively, and that paves way for Long Tack Sam, a grand showman. His show lasted about 40 minutes.

The old boy does his tricks to good hands, and sells his dancing daughter grandly, and she lives up to his praise. Her 'Carmen' went over swell. All the acrobatic fellows in the company pulled applause, especially one who did a neck turn on the bar.

Finale has all hands out, with Long Tack Sam snapping off his patter and getting big ovation for the whole show, home-town star and all. *Libbey.*

Paramount, Seattle

(WORLD'S FAIR FOLLIES)

Omaha, May 17.

The usual stage menu is doubled here this week, the Jay C. Flippen 'World's Fair Follies' augmenting the reg five-act Bert Levey vaude bill. Stage show runs around 90 mins. Jules Buffano's 'Club Villa' band is in the pit. On the screen, 'Wharf Angel' (Par), but the dual stage fare is accountable for the nice biz. With so much stage stuff it's a real event for this town, and that no one runs out speaks well for the entertaining quality.

The Paramount has been a graveyard for various ownerships and managements. Now Evergreen Theatres, headed by Frank L. Newman, Sr., operates the spot. Vaude has done something for this house the past two or three months, upping the grosses about 250%. It is figured by Newman that with the same pix minus the stage band, takings would be little more than one-third. So here is positive proof that there is a kick left in variety. So much so that other houses are angling for unit shows from time to time. Fifth (Evergreen) this week used Pearce and his Radio Gang, while Music Hall (Hamrick) next has Duke Ellington and revue.

Levey vaude makes first half of the current bill. Gordon and Day open nicely as comedians with a bicycle. Short and Long get laughs in odd steps. Three Grenadeers acrobat dancers. Lane and Harper on for more comedy. Then Page Bros. and Class on tightrope to the biggest returns. One of the boys cops with a handspring without umbrella, and does all his tricks that way. Gal on her toes also gets big hand.

Flippen opens his show with three blackouts hand running. Oke. Clare Carter brings blonde looks and gets along. Highlight of this half of the show is the dance routine that leads up to Elinore, with two fans. She spaces them wide at times, and none too fast, so the fellows with good eyes see plenty. The shadow effects with the 10 girls as part of the dance number are splendid and elicit most approbation.

Burns Twins tap dance with their unison work nice enough. Jack Dalton Co., pirate ship skaters, get top laughs when they take stooges from out front. Flippen works all through the show, and well. There is snap to the whole revue and laugh-loaded. Barney Dean foils with Flippen. *Trepp.*

Chi Fair to Open 80% Complete; Buildings Ready, Exhibits Tardy

Chicago, May 21.

Second edition of the Chicago World's Fair will open this Saturday (26) approximately 80% complete. This a better average than last year, when it was generally breezed about that the Fair opened a month too soon. It is expected that the Fair will be entirely completed by the first week in June.

Fair itself from the sustaining point of view is complete; the painting, fountain and lighting are all ready. What's holding up the works is the exhibitors and concessionaires, many of whom signatured for space very late.

For instance, the Armour show will not be ready at the opening bell. Ford's $2,500,000 exhibit expected to open right on the line without a day to spare.

Most of the buildings themselves will be ready for occupancy on the opening date, but many of the exhibits will not yet be set up inside. In the Midway everybody is about ready to go, though several of the hold-over buildings from last year, such as the Casino, are not yet cided about ownership or shows.

Split Bullet Plugs Marksman's Helper

New Haven, May 21.

Alda May Cole, wife of Rex Cole, playing here in Wild West end of Gorman Bros. Circus, was shot when defective slug in sharpshooting stunt went astray at Friday mat.

Lou Morphy, doing the shooting, was snuffing out candles atop performer's head when pellet struck her on nose close to right eye. Other half of split slug extinguished candle. Miss Cole finished act without Morphy's knowledge of accident, but collapsed on leaving big top. Bullet was removed at hospital and performer returned for evening show where she doubled in inging rope acro turn.

Just a Gesture

Washington, May

Bill repealing admissions tax on 'a declining national institution which is a great educational and recreational benefit to the people of the nation, particularly farmers, wage workers, and small producers, popularly known as the circus' was introduced in Congress last week by Rep. Truax of Ohio. Measure has no chance of passing before adjournment.

GILRONAN GOES UP

Youngstown, O., May 21.

Eddie Gilronan, one of the best-known of eastern Ohio amusement park executives, many years associated with the management of Idora Park here, has joined the managerial staff of Geauga Lake Park at Geauga Lake, Ohio.

DOWNIE IN VT.

Burlington, Vt., May 21.

Downie Bros.' circus has announced its intention of playing this city next month in a letter to the mayor. No date has been set. Show has not been in Vermont since 1932.

Ia. Fair Set

Manchester, Ia., May 21.

Delaware county fair set for Aug. 14 to 17. Premi m awards to be upped to bolster the attendance.

G B Reorg

(Continued from page 4)

directorate. The new deal for Par additionally washes up around $1,300,000 in indebtedness over the G-B houses.

Par originally paid something like $2,700,000 for the theatres involved, considered one of the overbuys that Par made in boom times. The Paramount theatre in Springfield is not included in the new setup owing to certain conditions surrounding the lease on that spot. However, if the decks can be cleared this house may become a part of the new fold later.

In cleaning up the G-B thing, the Par trustees through the Lynch advisory committee thus have only two major theatre spots to clear up before ultimate reorganization of Publix Theatres is completed and the new financial reorganization of the parent company of Paramount-Publix can become effective as planned.

These territories are the Minneapolis and northwestern sector of Publix and the Olympia chain in New England.

The effective speed in which the Lynch committee has cleaned up the Publix setup for the trustees has brought commendatory mention from all sides downtown, including creditors and bankers.

Hamid Repeats Ottawa's Annual Fair's Stage Show

Ottawa, May 21.

Central Canada Exhibition, sponsoring Ottawa's annual fair in August, again has awarded the contract for the stage revue in front of the grandstand to George Hamid, of New York, who attended the executive meeting to discuss details. The name of the outdoor revue will be 'Follies Revue of 1934.'

Creatore's Band will be the musical attraction.

AFTER THE SHERIFF

Tipton, Ia., May 21.

Usually it is the resort keeper that is dodging the sheriff, but in this instance J. A. Lamp, proprietor of the West Side Amusement park, is on the tail of W. W. Christian, Cedar county sheriff, in a $10,000 damage action, alleging false and humiliating charges against him.

The park is the 'Coney Island' of the county with Lamp pinched for operating a dance without a license, no formal charge ever having been made against him after his arrest.

JUVE CIRCUS

Charlotte, N. C., May 21.

In the grip of the circus fever because the Barnett Brothers Circus winters there, York, S. C., youngsters several years ago organized a circus of their own and are now giving a performance every spring. The annual offering for the year, just given, started with a street parade. The kids had a band, horses and riders, decorated vehicles, and clowns. The performance, staged near the high school, was featured by acrobatic stunts. Many acts of Barnett Brothers duplicated by the youngsters.

WHEEL ON LEVEL

Baltimore, May 21.

Edward Hackett, a concessionaire with Glick Shows, carney outfit, was picked up by police last Wednesday (16) on complaint of a Mrs. Josephine Lang of Washington that he was operating an illegal and crooked gambling device.

Hackett's machine was a simple paddle-wheel. Case was dismissed.

ANGELS A ZOO

San Antonio, May 21.

What is believed new angle on angeling originates here. Local animal fancier guarantees government he'll buy $10,000 worth of animals for city zoo to increase revenue. This as inducement to secure PWA loan for zoo administration-commissary-auditorium building.

TOO COOL UPSTATE

Albany, May 21.

The circus season is getting into its stride again in upstate New York. Russell Brothers and Kay Brothers shows are playing smaller cities and towns. Carnivals also are beginning to bob up. Continued cool weather, however, is tending to put the brakes on biz.

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CHARITIES GO FOR NITERIES

Pitchmen Steal Chi Expo Opening As Big-Wigs Muzzle Concessions

Chicago, May 28.

Pitchmen swiped the entire publicity and business wallop of the opening of the second edition of the Chicago World's Fair on Saturday (26). Due to a mix-up in the administration offices of the Fair permits allowing the concessions to open were withheld.

Concessions were largely ready to go when the gates swung open at 9 a. m. but the Fair wouldn't give them the okay to get started. Officials held up the entire proceeding by refusing to send in the cash registers and cashiers. Concessionnaires went around the grounds tearing their hair and howling but the Fair officials just shrugged their shoulders and said they were very sorry. But they weren't half as sorry as those dining room concessionaires who had stacked up with chickens, meats and other perishable viands. They had to let the stuff rot in their iceboxes until the Fair heads made up their minds to release the permits.

False Start

Some concessions forgot about the whole thing and just locked their doors for the day and chalked the loss up as another gay experience of life. Others threw open their doors and let the customers roam around the concessions on sightseeing tours, and chalking that up to advertising. They made no coin since they couldn't charge the entrance fee without having permits

(Continued on page 50)

WHERE ACTORS ONCE TROD BUSES WILL ROLL

Elimination of two Broadway theatres by razing rather than by dilapidation or third run picture grinds, would take out the Bijou and Fulton. Houses back up to each other on 45th and 46th streets and it is proposed to spot a bus station on the combined sites.

Deal is on with the Shuberts and Walter Reade, who control the Bijou and the Erlanger estate, which has the Fulton, virtually in accord with bus proffer. Some question about the Fulton end of the proposition, however, because the Erlanger ate is in litigation. Recently the court ruled that ownership stock of the Fulton and adjoining Gaiety theatre, along ith other realty, belongs to the estate and not rightfully a gift to Erlanger's kin. Latter are expected to appeal the decision. Yet it is possible the court may permit the sale of the Fulton, with the contestants fighting it out over the proceeds.

Bijou was recently offered for commercial use which led to the bus terminal plan. Report that the owners were considering renting it for dime museum purposes was set down as unfounded.

Chinese Phone Exchange In Frisco to Broadcast

San Francisco, May 28.

KFRC will emanate a special transcontinental for the CBS network on June 15 (6:45 p.m. PST) when lines will be run into the Frisco Chinese telephone exchange, only such phone center in the world.

The Chinese bilingual operators who are selected for their knowledge of the numerous dialects, will be heard putting through actual calls, and Loo Kern, manager, and son of the man who started the exchange some 25 years ago, will be interviewed, with Ed Fitzgerald of the KFRC staff probably doing the spieling and quizzing.

Local Chinese residents are called by name, not by phone number, and operators must know the names as well as numbers, and be able to speak each of the 20-odd dialects.

N. Y. THEATRE OAKLEYS FOR GOBS

When the fleet gets in Thursday (31), the New York film theatre circuits are going to play Santa Claus and hand out passes to the 50,000 salties.

Working out plans with the Mayor's Committee, RKO, Loew and Paramount have agreed to allot a set number of free tickets to the Navy. Warners has decided to give passes as prizes for athletic and other events in which naval men will figure while here. WB dealt

(Continued on page 49)

INVITATION TO A SLAM

WJSV Speaker Wants to Punch Profane Moron

Washington, May 28.

Record for strongest language ever put into local mike is now held by Arch MacDonald, sports spieler for WJSV, Columbia outlet. Fan called up station earlier in day and poured stream of profanity at telephone operator because Washington was losing ball game with St. Louis and used rest of his vocabulary to berate station.

MacDonald, burned at way switchboard femme had been talked to, took five minutes of his air time to invite the guy to come up and get punched on the nose. Called him 'low-down skunk,' 'despicable rat' and 'dirty louse.'

Papers all carried yarn, but no response has come from culprit.

SPONSOR SHINDIGS FOR BIG MONEY

Organizations Ducking Theatres, Prizefights, Operas, Etc.—Clubs Find Extra Revenue from Charity Events — Weak Nights Now Quite Profitable

PREVIEWS

Chicago, May 28.

Promotional charities here have deserted the theatres, opera, prizefights and dog shows and have gone into the dine-and-dance field for their money-raising stunts. Societies and charity enterprises are finding that the best way to raise the do-ra-me is to charter a nitery for a special showing.

With theatres, the opera and prize-fights in the alley, there are no avenues of money-raising left in these fields. In the entire Chicago area at present there are only three legit shows running, and two of these at cut-rates. That gives the charities no excuse to charge any big coin for ducats, and therefore no rake-off for their end.

Nite clubs, however, are not only on the likely charity promotion spots because of general public acceptance of this form of entertainment, but because of the easy coin split for the charities. Theatre ducats have a natural limit to the amount that can be charged, but there's no top to the nite club rate. Usual tariff for a nitery charity affair is five bucks a person, but several parties recently thrown jumped as high as $25 per attendee. And if things in general continue to get better, it's likely even this top price will be lifted.

On a regular five-buck ticket the charity association is able to gobble the bulk of the take, receiving three of every five fins for its share. The nite club, however, is plenty happy with the two greens for its share, and for those two skins shoves in a full dinner plus the show and dancing. Clubs are practically guaranteed a sellout, and capacity means plenty of profit for the joints.

ress Rehearsals

Nearly all nite clubs sell out to charity groups for their opening

(Continued on page 21)

Too Much

Erie, Pa., May 28.

Al Vees, stage director and playwright, took a flyer in radio at WLBW, Erie.

He quit when the station handed him a book of rules and demanded a deposit to guarantee the return of the book.

Liquor Companies Newest Angels; Looking for Tieups on Broadway

'Chain Gang' Libel Suits Settled, Then Dismissed

Atlanta, May 28.

Two $100,000 libel suits brought against Warner Brothers Pictures, Inc., by Judge E. L. Rainey and G. A. Johns, of the Georgia Prison Commission, based on the motion picture, 'I Am a Fugitive from a Chain Gang,' have been settled out of court 'for substantial amounts,' it was learned here when the suits were dismissed in superior court.

The prison officials claim they were libeled through certain brutal scenes in the film which was made from the book, 'I Am a Fugitive,' by Robert Elliott Burns, an escaped convict.

John I. Kelley and Edith Campbell, attorneys for the plaintiffs, announced that the suits had been settled but would not divulge the amount. Under a judgment of retraxit, any grounds for action were forever barred.

Four similar suits resulting from the film already have been settled out of court. Several others are pending.

DROUGHT CUTS MIDWEST FAN MAIL 75%

Chicago, May 28.

Most unusual radio phenomenon of the drought that has pestered the midwest during the past three weeks has been its effect on the mail count. It has practically eliminated all mail, the count having dropped more than 75% in some 20 days. It has been the sharpest and deepest drop in mail response since the advent of radio.

Mail from the rural sections was practically annihilated. Only the metropolitan areas retained any semblance of letter-writing habits. The farming element was too busy, too hot and too worried to take the trouble to pen a note for a sample of some freckle lotion.

Slump in the letter replies has caused many advertisers to rein in their expenditures, and many advertisers who started out with the best intentions of continuing on in full blast through the summer have sent in countermand orders. This takes in such big radio users as United Remedies, which in the past two weeks has sliced deeply into its radio expenditures throughout the midwest territory.

Fresh bankrolling for Broadway is in sight, coin coming from distillers, wine makers and brewers, judging from the interest shown by the wet goods people, who are looking to the stage for exploitation. Novelty of post-prohibition is over and the myriad brands of booze, beer and wines is resulting in intense competition.

Recent advances are reported to showmen from sponsors of bottled goods, who sought to have brands displayed or mentioned during performances, or program credited, indicating that Broadway endorsement is highly desirable. Offers from the booze and wine interests are claimed to include cash bonuses.

Several distilleries are said to be considering the angeling of shows for the specific purpose of plugging the product. Importers of champagne are considering a tie-up with an incoming musical, and another in the making has had nibbles from whiskey people because of booze scenes in the show.

Many of the brands which were popular before prohibition have been virtually forgotten, and there is a scramble to establish the new names. Even the imported liquors that became best known during prohibition are competing for attention, but mostly through newspaper and magazine ads. American liquor is being criticized as to quality, and the better brands are in a stiff fight to win recognition as being on the level.

At least one park in the metropolitan district is angling for brewery backing. In New York State brewers are not allowed to finance wet spots, as was formerly the custom, and are using other methods of exploitation.

Booze money is not new in show business. Prohibition saw a number of productions on Broadway having bootleg backing. But there is a marked difference in procedure. The bootleggers put coin into shows under cover, either for purposes of profit or diversion, whereas the distilleries, wineries and breweries today are seeking to popularize brands through and on the stage.

Social Recognition At Capital for Web Announcers

Washington, May 28.

Radio won another unofficial step in its battle to win equality with press in official precincts of Capital when invitation list to Mrs. Roosevelt's dance for Washington newspaper fraternity last Thursday (26) came out.

Bob Trout, CBS presidential announcer, and Carlton Smith, NBC White House man, got bids along with one engineer per net.

Frank Scully, Riviera Hillbilly, Confesses Why He's Going H'wood

By FRANK SCULLY

Hollywood, May 28.

For years I've reversed the hillbilly formula about big towns. They're great places, to live in, but I wouldn't want to go there for a visit; so, for 15 years, though a born New Yorker, I haven't been visiting them. But who can resist the call of Hollywood?

As the author of the 'Fun in Bed' books and a biographical collaborator, I had been prepared to get the Hollywood works. That is, to come as a somebody and to be cut so dead that nobody would know I was on the payroll 'till months after I had been fired. That, writers had assured me, was the formula.

Rather than take such studied rebukes, I had decided to go anti-Hollywood. On leaving the Catskills I gave my evening clothes to Rip Van Winkle's grandson. On leaving New York I gave my dinner jacket to a night watchman. I was prepared to come here as nature made me, stripped of side. It wasn't such a bad idea, as it turned out, L. A. was so hot when we finally arrived by way of the Canal I could have walked ashore in my underwear. Even so I didn't think the place was so hot and was still ready to sell when it got to 100.

On Hospitality

But that was on the road from San Pedro. As to hospitality, I found all I could handle. From the transportation of our 30 bundles, to a bungalow to house the heirs to all our miseries, I found willing hands on every side. We saw everything from a shack in Seattle to a couple of silent peaks in Darien on our first day. But however you spelled it it was still Los Angeles.

Still, it might be argued that a writer among writers doesn't indicate how a whole community may feel toward you. Just because Rupert Hughes and J. P. McEvoy, Irvin S. Cobb and Rob Wagner, Wm. Patterson McNutt and John Monk Saunders, Donald Ogden Stewart, and others too humorous to mention, may blow you to a dinner is no proof that you're more than a microbe in the picture colony. They're great kidders, these writers, and its great to hear them in action, if to prove that ribbing didn't go out with long underwear. But you'd be kidding yourself if you thought they mattered. In fact, they don't think so either. Stewart thinks you can only explain a screen writer on the theory that his mother had been frightened by a studio exec.

So I still would have had a case against Hollywood if it hadn't been for a visit from Harry Lachman, once a painter in France, and now a Fox director. I was in bed of a Sunday afternoon, calming a writer's sore throat (since dialog came in they suffer much more from this than from writer's cramp) when Lachman arrived. I hadn't seen him in years. They told me he had gone plenty. Hollywood. If that means taking your two-and-a-half-year-old son out to the corner for

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Indie Field Scribblers Form Protective Body

Hollywood, May 28.

Hoping to establish a minimum wage and price on stories, roup of writers working in the independent field met Wednesday (23) to form an organization.

Jack Natteford, indie writers' representative with the Screen Writers' Guild, was chairman. Committee was appointed to probe sentiment of the approximately 80 writers in the western and action story class toward protective organization.

Col. After Barthelmess And Ronald Colman

Hollywood, May 28.

Columbia has deals on with Richard Barthelmess and Ronald Colman for one picture each. Firm has borrowed Warner Baxter from Fox for 'Broadway Bill,' the Mark Hellinger story, which Frank Capra directs. Nancy Carroll, just signed for four pictures, may be the lead. Alison Skipworth also likely in the cast.

This studio is also dickering with Ed. G. Robinson for 'The Racket,' which Howard Hawks directs.

Harry Cohn flew in from New York last week after several weeks' stay in the east setting next season's program.

Meighan Back in Pix

Hollywood, May 28.

After a three-year absence, Thomas Meighan is returning to Hollywood for a part in 'Peck's Bad Boy.' Film starts June 9.

Actor in Great Neck, L. I., closed deal over the phone with Principal Pictures.

Wm. Powell's Next

Hollywood, May 28.

William Powell's initial starrer under his contract with Metro will be 'Casino Murder Case,' S. Van Dine story.

'Black Chamber,' Herbert Yardley mystery yarn which was originally set for the player's first, has been moved back on the schedule.

Extras Still Low

Hollywood, May 28.

Extras job total picked up a little over last week's low mark, but it is still below par. Only 3,769 people found spots for the week ending Friday (25) through Central Casting.

Best day was Wednesday (25), when 815 were working, 250 of them being dress people for Metro's 'Merry Widow.'

AL SELIG, LITERARY AGT.

Al Selig, former Columbia Pictures advertising chief, is representing George Hembrett Westley on latter's latest play, 'Belle of Baltimore.' Westley is the author of 'House of Rothschild'.

Selig also is representing other people for film contact on their literary works.

VICTOR MOORE GOES U

Hollywood, May 28.

Victor Moore is due June 5 from New York, holding a one-picture deal with Universal.

Player slated for a featured part in 'Romance in the Rain,' tanley Bergerman production which Stuart Walker directs.

FOR 'ENTER MADAME'

Hollywood, May 28.

Paramount will put Herbert Marshall and Kitty Carlisle in the principal parts of 'Enter Madame,' the stage play just acquired.

Stager was written by Gilda Zarlsi and Dolly Byrne.

LEMAIRE'S CAPRA

Hollywood, May 28.

Rufus LeMaire has taken Frank Capra under his personal management.

WILL MAHONEY

'Variety' said: "Mahoney tore 'em right out of their chairs with his inimitable tomfoolery and top-notch hoke hoofing. Did 19 minutes at performance glimmed and had 'em grovelling for more. Apparently parcel of mob had not had a gander at the Mahoneyphone and he scored an ace reception with his toe-tune-smithing. His gab, incidentally, is the most insidey that has been flipped over a trough hereabouts in years."

Direction
WM. MORRIS AGENCY
Mayfair Theatre Bldg.
New York City

Hollywood-at-Fair Claims Hays Okay; W. C. Thalians in Chi

Chicago, May 28.

Oscar Rosenthal claims full backing of the Hays office and all the studios for his second edition of the Hollywood exhibit at the World's Fair.

Last year the Hollywood-at-the-Fair couldn't get started when the Hays office and the west coast nixed co-operation. Already in town for the Hollywood exhibit are the Thalians from the west coast, with the group including Arthur Lake, Mary Carr, Shirley Densted, Edna Callahan, Billy Taft, Betty Eagan, Audrine Briar, John Hanon, Victor Lewis, and Lillian Steadman.

Maurine Watkins Back From Round-World Tour

Hollywood, May 28.

Maurine Watkins is due in New York from her trip around the world and will be met there by her agent, Arthur Landau, who is planing eastward to offer her one of two writing offers here.

Propositions are from Metro and Paramount each for a term contract.

Mugglet Sells Yarn

Hollywood, May 28.

Jack Stanley, 19-year-old student at the University of California at Los Angeles, has sold an original story, 'General Alarm,' to Majestic, for production by Larry Darmour. Fire yarn will be scripted and dialoged by Earl Snell.

He is the son of Fred Stanley of VARIETY's Hollywood staff.

BLOCK BOLAND HEGIRA

Hollywood, May 28.

Mary Boland has been called back from New York by Paramount for a part in the Ben Schulberg production, 'Her Master's Voice,' which is slated to start tomorrrow (Tuesday) with Marion Gering directing.

Player was forced to cancel vacation trip to Europe because of studio call to return to the Coast for the picture.

Cagney-O'Brien's Air Pic

Hollywood, May 28.

James Cagney and Pat O'Brien are teamed Warners' 'Air Devils.'

Yarn is an original by John Monk Saunders. No other assignments as yet.

MONTGOMERY'S 'HIDE OUT'

Hollywood, May 28.

Robert Montgomery arrived Saturday (26) from 10-week vacation on his New England farm.

Player's next for Metro will be 'Hideout,' which W. S. Van Dyke directs.

As to Dancing, or Dancing, Says Astaire, Difference Is in the Selling

By CECELIA AGER

Dancing is always a good idea, reckons Astaire believes, if an actor's seen too little, both on and off the boards. The most important thing for an actor to know, he says, is where to stop. Mr. Astaire not only says it, he means it, and lives up to it.

Mr. Astaire's devotees complained that there wasn't enough of him in 'Dancing Lady'—he himself considers that a darned good break, because he wanted to creep into pictures quietly, modestly, so as not to hurt whatever stage reputation he's managed to build for himself. He didn't know, did anyone else, whether he had anything for pictures. Better, then, to find out unobtrusively. 'Dancing Lady,' dancing with a star, gave him a good opening. In his second picture, 'Flying Down to Rio,' there was more Astaire. But just about enough Astaire, he thinks. In his succeeding pictures he'd like to do but two numbers of a minute and a half each, at the most. He's not the straight leading man type, he argues, but with his hoofing he may make up for his shortcomings in other ways. Yes, his next picture will be 'Gay Divorce,' but he is not a straight romantic lead in that, he thinks. It's sort of a character role, he says. That's what he is, sort of a character actor. Nobody could believe him saying 'I love you,' he declares.

As to Hoofing

Hoofing in pictures is a little bit different than stage dancing, he's found. Chiefly because there's so little time allotted to work up a routine. For the stage he's been used to weeks of preparation and practice; 'Carioca' had to be ready in two days. He had it ready. They let him cut his dances. That way he was able to match the steps and get continuity from whichever angle they were shot.

He'd heard that you have watch yourself in pictures, take care that you get your share of space on the screen, that you're not shoved aside. Well, it wasn't like that at all. In the first place, the director's there, seeing to it that everybody does what he's supposed to do, and besides, if you've got anything to offer the public's watching you anyway.

The difference between dancing and dancing, Astaire believes, is i the selling. A series of hard steps is not enough. It isn't the steps you've got to sell, it's your personality. Astaire can do hard steps, but he never stresses them in his routines, never builds his routines upon that fact. A routine must primarily have an idea behind it. He's been pretty lucky so far, finding ideas, but it doesn't keep him from worrying, worrying where his next idea's coming from.

Get Easy

When he works up a routine his goal is what he calls 'an easy result.' Get easy at it. Get the steps down so that you don't worry about the next one. Let your routine flow naturally. 'Never let the public feel you're worrying about the next step.' When he devises a routine for a girl partner he tries to suit her with what she can do, to make her feel comfortable in what she's doing. He adapts his own style to that of the abilities of his partner, saves his own stuff for his specialties. He does not, for instance, work up a tap routine for a partner who isn't swell at taps. Ease for both of them, that's it. No straining; it's easier on the audience, too.

People often ask him if he misses Adele, his sister. He doesn't. That is, as a stage partner. He always knew that one day she would marry and retire from the stage. So he prepared himself, developed his style so that when the time came he could go on alone. That's what he's doing now. Nobody knows him in pictures yet, he says, but perhaps they will. At least they've come to accept him on the stage without Adele.

Blowout Halts Air Show From Hollywood Studio

Hollywood, May 28.

Blowout of power lines shortly after 8 o'clock Sunday night resulted in suspension of broadcasting on 'Hollywood on Air, over NBC from RKO studios. Lines were not fixed until 8:47 and time was set to expire at nine. Those who were to go on air were Fay Wray, Gene Austin, with Candy and Coco, Hazel Forbes, Carol Lee, and Jan Rubini.

Blowout also affected Paramount lot, where DeMille was working on 'Cleopatha,' and held up production for couple hours.

Lloyd Passes Previews To Show Foxites 'Paw'

Hollywood, May 28.

Harold Lloyd left here Saturday (26) with a print of his 'The Cat's Paw' to show at the Fox sales convention in New York. Lloyd took along his cutter, Bernard Burton, to edit the film after previewing it for the convention, as pleture is 1,500 feet over length.

Actor, who generally has a half dozen previews around Hollywood to get reactions on his gags, did not show 'Cat's Paw' around here at all officially, although he is reported to have had one sneak preview in a suburb.

Rivkin-Wolfson's Raise

Culver City, May 28.

Metro has pacted Allen Rivkin and P. J. Wolfson for another year, although writing team still had a month to go on present contract. New deal calls for 52 weeks a year, instead of 40, and a raise.

Rivkin and Wolfson are scripting 'Dolly.'

MISS VENABLE'S 'OUTRAGE'

Hollywood, May 28.

Paramount has set 'Outrage' as second picture on the 1934-35 program to feature Evelyn Venable. Production will follow her next, 'Mrs. Wiggs of the Cabbage Patch.'

Story is an original by Beulah Marie Dix and Bertram Millhauser, with Tristram Tupper engaged by Paramount to write the screen play and script.

TIE HELEN TRENHOLME

Burbank, May 28.

Warners has tied Helen Trenholme, stage actress, on a contract. She is due here in two weeks.

ASTAIRE COAST-BOUND

Fred Astaire becomes Coastbound Tuesday (29), taking it on the run to plunge into 'Gay Divorce.'

It's a Radio picture and to which studio Astaire is under contract.

SAILINGS

June 13 (London to New York) Will Morris (Champlain).

June 16 (New York to London) Lou Brock (Ile de France).

June 1 (Los Angeles to New York), Al Jolson and Ruby Keeler (St. Helena).

June 1 (New York to Paris) Mr. and Mrs. Jim Furman (Westernland).

June 1 (Honolulu to Los Angeles Joe E. Brown (President Coolidge).

May 30 (Los Angeles to Honolulu), Harry Green and wife (Monterey).

May 28 (London to New York), Herbert Agar (Olympic).

May 23 (London to New York), Clifford Fischer, Jacques Charles, American cast of 'She Loves Me Not' (Champlain).

May 27 (New York to London) George Lait (Montcalm).

May 26 (New York to Italy) Edna May Oliver, Arthur Train, Boris Morros (Rex).

May 26 (New York to London), Walter Wanger, Mr. and Mrs. Sam Eckman, Jr.; Laudy Lawrence. Mrs. William Field, Roy Sheldon, Colette d'Arville, Raoul Fleischmann, Fritz Reiner, Edward Paul England, Lee Ephraim, Robert Riskin, Fleur Fenton, Nat Karson (Ile de France).

May 25 (Nassau cruise), Richard Crooks (Reliance).

—Tether Preston Foster

Hollywood, May 28.

Preston Foster stays at Metro under a term contract.

He is set for parts in 'Sacred nn Profane Love' and 'Painted Veil.'

WASH. CENSOR RUMBLES

Pic Agents Told To Stay Out of Other Biz Lines

Hollywood, May 28.

What promises to develop into a fight prevent picture agents from invading the business management, income tax, insurance, real estate, finance and other specialized fields, is foreseen in move sponsored by a group of Hollywood insurance men.

The underwriters met Friday (25) and inroads of the artists' reps in the insurance and investment securities field came in for spirited discussion with decision reached to convene on June 4 for the purpose of organizing for mutual protection.

Only a half dozen of the numerous Hollywood and Beverly Hill agents handling talent are confining their labors to straight biz management, etc., for clients. Several have taken on real estate, insurance and investment selling licenses, while others are extending their outside activities to insurance.

Lehar's Short for MG To Be Made in Vienna

Hollywood, May 28.

Franz Lehar, composer of 'Merry Widow,' 30 years ago, and many other operettas, will make a short for Metro.

Irving Thalberg has arranged for the filming to be done in Vienna.

Improving on Kern

Hollywood, May 28.

Franz Waxman, German composer, arrived here Saturday (26) to write tunes for 'Music in the Air' at Fox. Otto Harbach-Jerome Kern wrote the original.

Picture will be produced by Eric Pommer and due to go into production the second week in July.

WODEHOUSE BACK TO PIX?

Has Offers From Par and Hecht-MacArthur

Paris, May 21.

P. G. Wodehouse may return to writing for films, he said today on returning to Paris from a spell of scribbling in Cannes.

'Paramount cabled me yesterday about writing a scenario,' said the British humorist, 'and I have another offer from Ben Hecht and Charlie MacArthur, who want me to collaborate on a play for the Marx brothers.'

Wodehouse leaves for LeTouquet Tuesday (22) to chin with Guy Bolton on a play for Vinton Freedley, which will go into rehearsal on Broadway, September 1, he says. Also writing a new novel, which he says is best he's ever done.

Mary McCormic's Film Chatter, 1 for Korda?

Paris, May 21.

Mary McCormic is angling for a film job, it was revealed as she sailed for New York. She let it be known that she was dickering with Alex Korda in London to make a film of Charpentier's 'Louise,' one of her big opera roles.

Miss McCormic, who has been singing at the Opera Comique, and who gave a recital last week at the Theatre des Champs Elysees, says she'll be back here in Paris for more film talk in September. She's going over to fill some New York engagements, she says, and will not go to California to press suit against Serge Mdvani, her ex.

Preparedness

Chicago, May 28.

Everybody thought Georgie Sidney, son of L. K. and nephew of the performer, had his fishing tackle with him when he passed through the burg with a long four-foot bundle.

After much pleading they got him to reveal the contents. Was six long salamis from the East Side, Georgie claiming that it's impossible to get genuine salami out the west coast.

Cops Okay With E. G. Now; May Do 'Racket' For Hecht-MacArthur

Hollywood, May 28.

If Edward G. Robinson goes to New York for the stellar spot in the contemplated Ben Hecht-Charles MacArthur production of 'The Racket' on his one-picture leave from Warners, he will undoubtedly play the part of the police captain, not that of the killer crook.

Robinson has expressed himself as wanting to help glorify the American cop on the screen, and 'The Racket' would provide such a vehicle, provided it were revamped to shift some of the stress between the cop and the crook characters.

Gene Fowler accompanied Howard Hawks, director, to New York by plane for conference with Hecht and MacArthur, presumably to work on the play adaptation.

Robinson, under contract to Warners, but now on layoff period, is being offered for one picture by Lester Cowan, functioning as agent and co-producer. Robinson left for N. Y. Saturday (26) with his wife on a script hunt.

MG Unties Alice Brady

Hollywood, May 28.

Alice Brady is through at Metro, where she has been under contract for the past year. Studio failed to pick up their option when it came due last week.

Likely that Miss Brady may join the Paramount brigade of stock players.

CHARLIE RAY BACK

Silent Star Spotted in Par's 'Ladies Should Listen'

Hollywood, May 28.

Charles Ray is back on big time, going to work today (Monday) in Paramount's 'Ladies Should Listen.'

Ray has been away from the screen since a contract with Metro about five years ago.

Three other former silent stars are currently in Paramount pictures in Jack Mulhall and George Walsh in 'It Ain't No Sin,' and Ruth Clifford in 'Ladies First.'

Virginia Pine's Relapse

Hollywood, May 28.

Virginia Pine, who was discharged from local hospital, where she had been interned for observation until Sunday morning (27), was rushed from her home Sunday night back to the institution in a serious condition.

WB SIGNS DOROTHY DARE

Dorothy Dare, legit ingenue, goes to the Coast in August for Warner Bros. She's currently in 'The Only Girl,' musical revival at the 44th St., New York.

Before sending Miss Dare to Hollywood, Warners will use her in two shorts at the Flatbush studio. Dennis DuFor (Bentham office) set the deal.

ROXY GANG SHORT

S. L. Rothafel (Roxy) and his Gang will make a musical two-reeler for Warners at the Flatbush studio the first week in July.

Short reel was set by Charlie Morrison, who handled Rothafel's stage bookings.

ACE LEGISLATORS NOW INTERESTED

Formal Protests from Congressmen to Industry Solons—Objections to Dodging the Issue

NEW IMPETUS

Washington, May 28.

Congress will adjourn without acting on film censorship proposals—but the next session will see a highly determined drive which is being given better than an even chance to reach its objective.

Most serious aspect of Congressional situation is that, while most of the proponents of film regulation are the perpetual reform type or have an axe to grind, many members of much higher calibre are climbing on the clean-up bandwagon under pressure from back home.

That was the outlook here today as solons and representatives drove ahead in hope of adjourning within the next fortnight. If session were to last another six weeks, it is probable that in view of rapidly crystallizing public sentiment Patman bill would be revived.

Nationwide movement for enforced Hollywood house cleaning received unexpected impetus last week when Representative William P. Connery, of Massachusetts, former hoofer, lambasted indecent pictures and threatened to start gunning for offenders.

Declaring his views have been misrepresented since he appeared at hearings to oppose the Patman bill, Connery wrote Adolph Zukor, Sidney R. Kent, Nicholas M. Schenck, and Harry Warner that he wants plenty of action in a hurry, or else.

Letter drew tepid response from Paramount and Warners, Connery office said Saturday (26). Replies were described as perfunctory acknowledgments which glossed over situation and blamed objectionable features on slips in production. Reaction obviously was not particularly pleasing to Connery who had made a hit with industry leaders by his stand on the Patman regulation idea.

Can't Stem the Tide?

Friends of industry here are convinced that next session will find Congress so aroused that it may be impossible to stop drastic regulatory legislation if present viewpoint of producers is not changed. Claim smugness on part of Hays New York office cannot continue to curb demands for action. Mail of members is filled with resolutions of protest against pic morals and requests for action, outgrowth of militant Catholic Church drive and general revitalized movement.

Industry advisers are suggesting that tactics be changed and instead of placing responsibility on public and exhibitors, producers make some move to satisfy protests by real action. Leaders should quit reciting figures which are intended to disprove contentions of reform element and produce some visible results, they believe.

Film regulation idea has received momentum from exchange between Darrow Board and NRA, block booking particularly coming to the front because this issue is most comprehensible to persons not acquainted with industry problems and technic.

Madge Bellamy, Silent Day Player, Back at Fox

Hollywood, May 28.

Madge Bellamy, a long-timer on the Fox contract list during the silent days, is back on the lot again for supporting parts.

Miss Bellamy's last picture was 'White Zombie,' an early talker made by Halperin Bros. She has been playing vaude in the east lately.

MG Plans World Exploit Tour Via Alaskan Ship with Radio Tie-ups

Hollywood, May 28.

Metro is trying to make a deal to purchase the square rigger, Alaskan Star, which ran from San Francisco to Alaska during the '98 gold rush, to make it a floating museum, representing Hollywood on a tour of the world. Boat was recently rebuilt by the studio for use in the making of 'Treasure Island.'

Boat, as it is now constructed, has a Diesel engine and test through soundings have shown that with its shallow draught it can go up the Mississippi as far as Cairo, Ill.

Plan studio has in mind is to carry on it exhibits of costumes and props used in the important Metro pictures of the past few years, also to have paintings and souvenir photographs of the stars on board, with the latter to be distributed to the visitors. It will carry a crew of around 20 as well as a couple of press agents and have them work in conjunction with exploitation men of the exchanges in the territory visited.

Figured that the ship will go around the Horn and up through the Southern American countries, around the Atlantic seaboard, then through the Gulf of Mexico to New Orleans, then up the inland waterways, with a possibility it may also go through the St. Lawrence into the great lakes area.

Besides the exhibits the is to have its own broadcasting appliances with the idea being advanced it can etherize once or twice a week possibly on a national hookup and nightly in the areas it is visiting. Figured that the tour the square rigger will make will take about two years.

A Tuff Job

Hollywood, May 28.

Samuel Goldwyn has begun his final personal selection of the 60 girls, all screen novices, who will comprise the dance and decorative ensembles the Eddie Cantor picture.

Three score femmes are to be picked from 200 tested as possibilities from over 1,000 lamped by Robert McIntyre, casting director.

Wallace Smith Goes To Mex. Jungles for Pic on Orig. Aztecs

Hollywood, May 28

Wallace Smith, film scenarist, leaves here tomorrow for the jungles of Mexico, 300 miles southwest of Mexico City, to make a picture backed by Mexican capital and okayed by the government.

Smith will base his yarn around the activities of a jungle tribe, said to be descendants of the original Aztecs. He'll write, produce and direct. Bolton Mallory goes with him.

Appreciation

Hollywood, May 28.

Al Rosen, agent, who has had a number of clients whom he took from nothing to stardom, walk out on him, is so appreciative that Harry Green has been loyal and is sticking that he is giving actor and his wife a trip to Honolulu with all expenses paid.

Green sails Wednesday (30) on the Monterey, and will be gone for three weeks, returning then to do picture at Fox.

CANTOR'S 40%

Orph, Fri , one Week—Subbing For Gov. in Boy Scout Address

Hollywood, May 28.

Eddie Cantor grabs himself 40% of the gross at the Orpheum, San Francisco, the week of June 1. Expectations are that his share will be around $10,000 for the stanza. Deal was made for him by Rufus LeMaire with Marco.

Before playing Frisco, Cantor, on account of illness of Governor James Rolph, Jr., will pinchhit for the latter at state convention of Boy Scouts at Sacramento on May 31. Governor requested Cantor to talk on citizenship to the youngsters.

San Francisco, May 28.

For Cantor's local Fanchon & Marco date at the Orpheum for one week, theatre again is revamping its admission scale, this time to 25 and 40c.

Jolsons Sailing East

Hollywood, May 28.

Al Jolson and Ruby Keeler leave here June 1 for New York via the Canal.

The Jolsons will summer at their new Scarsdale (N. Y.) home. He returns here the end of September to ready for his next Warner picture, starting Oct. 15.

Gatzert Serials at U

Hollywood, May 28.

Myron Gatzert, recently general manager for Ken Maynard productions, is the new chief of the Universal serial department.

Henry MacRae, who has handled the cliffhangers for several years, remains in the studio to work with Gatzert.

RADIO OUTBIDS METRO, $65,000 FOR 'ROBERTA'

Hollywood, May 28.

Radio has outbid Metro for the screen rights to 'Roberta,' the Max Gordon operetta. Sale price $65,000. M-G bid up to $60,000 several months ago.

Radio has nobody in mind for the cast at present but Metro wanted it for Marion Davies.

Powell's RKO Quartet

Hollywood, May 28.

Radio has contracted William Powell for four pictures.

Powell will star in two this year, and two next year.

TOO MUCH RADIO

Joe 'Cook's 'Fun on the Air' to Be Switched to Another Setting

Hollywood, May 28.

Because of the recent preponderance of radio station films, Fox has decided to change 'Fun on the Air' to another type of yarn and then give it a new title.

Arthur Ripley, who has been working on the 'Caravan' set as dialog director, joins Frank Scully today (Monday) in collaboration on the new treatment. Joe Cook, to be featured in the film, is due here from New York next week.

Metro did the same stunt with 'Excess Baggage.' Original vaudeville background was switched to radio, but later the whole thing was dropped.

Rodgers-Hart One More For Par, Then a Show

Richard Rodgers and Lorenz Hart have one more picture chore for Paramount, Booth Tarkington's 'Magnolia,' and then they will concentrate on a legit musical for the fall.

They go back to Hollywood in a month or so, and are specifically limited to but six months on the Coast.

See Early RKO Reorg. as Rcvr. Files 3d Report; Should Be OK'd by Fall

Irving Trust's third report, which shows that RKO's financial has considerably improved from an operating standpoint, looks to indicate early reorganization of that outfit. Reorganization plans will likely get under way this summer for completion in the fall.

RKO's receivership is about 16 months old presently, and with this anniversary Col. William Donovan's law firm, counsel for the receivers as well as the Irving Trust, is ready to partake of partial fees for its services amounting aggregately to $225,000. Bank gets around $100,000 of this figure when okayed by the court.

Total claims filed against the estate were $35,413,733.11, of which amount 17 claims have been withdrawn. The withdrawn claims represent $2,031,441.19. This total is outside of $16,239,708.76 represented in funded indebtedness of RKO, presumably the RCA holdings in the company and by order of the court these security holders have been exempted from filing these claims.

The receivers' report does not indicate the identity of the security holders thus exempted.

Summary of Claims

A revised summary of the claims as filed by the receivers follow:

Contingent claims based upon rent guarantees and direct leases, $29,483,217.61.

Contingent claims based upon guaranties of financial obligations and direct obligations of RKO, $4,525,114.40.

Claims founded on alleged breach of contract, $814,123.45.

Claims for goods and commercial services rendered, $25,769.78.

Claims for other services tendered such as legal, banking, etc., $106,101.64.

Income tax claims, $259,763.23.

Miscellaneous claims, $119,644.

Former Federal Judge Thomas D. Thatcher is special master in certain claim situations, appointed to consider testimony among others to the claim of Rockefeller Center, Inc., which amounts roughly to $12,000,000. So far he has not made any report on his findings in the matter. Additionally all claims disallowed by the receivers have been referred to Judge Thatcher. Hearings already have been held on claims amounting to $11,928,457.27.

Aftermath

The month of gruelling days and nights devoted by picture men last fall to the NRA battleground is believed to be exacting its toll in the physical condition of more than one man who was concerned in the Washington endurance contest.

Protracted vacations of executives is seen as having been brought on by the hectic and endless conferences while the Eagle was being born.

RECOGNITION OF PAR STOCK PREDICTED

Recognition of the Paramount stock under a reorganization of the company out of bankruptcy is predicted from informed inner circles. Additionally, the shareholders' protective committee, headed by Duncan A. Holmes, and including bankers, believes that there is no doubt but that the common stock outstanding will be favored in some manner or other.

The question with the shareholders committee, voice of which will soon speak for a large block of the stock, is whether or not the initial gesture toward recognition of the common securities will be acceptable.

To date a total of 1,500,000 shares of 3,300,000 which are outstanding, has been deposited with the committee and its counsel, Cook, Nathan & Lehman. This is close to a majority. Although the stock is scattered and in a lot of hands, the committee is hopeful of soon rounding up enough additional shares to constitute a majority, thus giving the protective group a powerful voice in reorganization.

Within a week or two the committee proposes to meet for discussion of plans and whatever steps are thought advisable in advance of a reorganization draft and positive knowledge as to what is going to be done about the common stock.

Committee does not expect that a tentative draft of reorganization measures can be worked out by Kuhn, Loeb for some time and until all facts and figures have been gathered together, a job that is now being undertaken.

In view of the improved condition of Paramount and the likelihood of a basis for reorganization that will be more favorable to creditors than in the average bankruptcy, it is now believed certain the stock will not be left out in the cold. The fact that many of Paramount's own employees bought the stock on the installment plan when it was $52 a share, also is expected to figure in its favor. Some are still paying off to banks on the stock they bought.

Col. Rubens Again Com. On Joliet's P.&F. Board

Joliet, Ill., May 28.

Col. L. M. Rubens, president of the Royal Theatre company here, has been appointed a member of the police and fire board of this city.

Col. Rubens had previously served on the commission from 1923 to 1931.

WB's 38G Net for 6 Months as Against 3½ Million Loss in '33

Warner Brothers reports a net operating profit after all charges of $38,855 for 26 weeks ended February 24, 1934. This compares with a loss of $3,442,325.96 for the corresponding period in 1933. Net profit before amortization and other charges was $3,639,151.

Company has credited $905,015 to its deficit account as representing profit on the redemption of funded indebtedness, adjustment of income tax reserves of prior years and profit on sale of capital assets. There was charged against the deficit account of $475,318.30, representing appropriation authorized by the board of directors in respect of investments and advances to affiliated companies.

Company's consolidated balance sheet as of February 24 shows total current assets of $16,661,155. Figure includes cash of $3,463,435. Current liabilities total $12,782,522.87.

BRITISH 'COPPERFIELD' PROD. IDEA DROPPED

London, May 21.

Idea of MGM producing 'David Copperfield' in England was quickly dissipated on the arrival of David Selznick, George Cukor and Howard Estabrook in London. They are recruiting some of the cast here, but most of the players will be selected from Hollywood's English colony.

Selznick is having innumerable photographs taken of locations which will be reproduced on the Hollywood lot.

Fox-H'wood Lot Cleans Up '34 Sked of 26 Pix

Hollywood, May 28.

Fox Hollywood studio completed its current year's program Friday (25) with the closing of 'She Learned About Sailors.' It's the first studio here to wash up the 1933-34 schedule.

After a week's lull, lot starts on 'Judge Priest,' Will Rogers picture, for the new program. This studio, run by Sol Wurtzel and John Stone apart from the Fox Westwood lot, has made 21 features and five Spanish pictures this year.

Seventeen features and six to eight Spanishers have been lined up for next year.

PEGGY'S POWDER

Albany, May 28.

The Secretary of State has granted a business charter to Peggy Hopkins Joyce, Inc., to deal in cosmetics.

The incorporators, beside Miss Joyce, are Charles P. Sakin and Isidore H. Mandel, both of 247 Fifth avenue, New York.

Pathe Ties Chi Fair on Exclusive Free News Deal; 2-Reel Plug Set

Happy Holiday

If it's a nice day this Wednesday (30) that rumbling noise will be the Fox conventioneers.

Company picked the holiday on which to launch its annual conclave in New York and what with the horses running at Belmont, the ball games, and all those golf courses—the Foxites wish you a happy Memorial Day with thunder showers.

PAR-ERPI 50-50 SETTLEMENT ON

Appears likely that present negotiations between the Paramount trustees and the Electrical Research Products, Inc. (Erpi), for settlement of the latter's claim of $1,900,000 against Par will be ironed out on a part-cash basis and that Paramount will get as a concession a substantial reduction in its future service charge fees on talker equipment in the theatres and at the studio.

Unofficial inquiry would indicate that Par is inclined to offer Erpi 50% in cash as a settlement figure, with Erpi also giving Par a 50% cut in weekly service charges. That alone would save Par something around $15,000 to $20,000 weekly, according to estimate.

No deal is closed, but the whole thing has been more or less under persistent consideration by parties involved for several months.

In connection with this Erpi claim, Austin C. Keough, general counsel for Par, spent several weeks on the Coast, while other Par execs concentrated at home on other phases of the Erpi tie-in with Paramount.

Settlement of the Erpi claim would vitiate Erpi's position on one of the creditor committees but would have no effect on the trustees' position, although C. E. Richardson, one of the three trustees, is generally considered to have been sponsored for his post through Erpi.

Mono Names Schlom as Mgr. to Aid Robt. Welsh

Hollywood, May 28.

Monogram has engaged Herman Schlom as production manager and assistant to Robert E. Welsh. Latter steps into the post of executive producer for the company Thursday (1) with the departure of Lou Ostrow to Universal, where he produces a series of features.

Schlom has been head of the Universal leasing department for several years and a veteran on that lot. A successor is slated to be selected this week.

Alfred Stern, who has been an assistant director and in various other jobs on the Universal lot for several years, has been appointed head of the leasing department. Schlom starts his new job at Monogram today (Monday).

Chicago, May 28.

RKO-Pathe has made a deal with the World's Fair for an exclusive two-way tie-up. Sold through Jack Osserman, chief of the local RKO exchange, the World's Fair will use the Pathe News for nightly showing on a gigantic screen hung above the middle lagoon. The daily news flashes will be free.

Plenty of howling among the various newsreel companies all angling for that Fair in but Pathe sold strictly on an exclusive basis. Rival companies have subtly threatened reprisals about cutting down on the Fair plugging in their films.

But Pathe had one big selling argument. That was the two-reel film on the Fair last year which was played through most of the theatres in the United States and many cities all over the world with proof that it was a box office winner. Claim that the two-reel story of the Fair sent plenty of visitors to Chicago last year. And the reel company is promising the Fair that they will make and release another two-reel exposition of this year's festival and have it on the screens before August rolls around.

Roxy, N. Y., Involved in Suit as a Preliminary To Reorganization

Continental Bank as trustee on the first mortgage began proceedings to prove said mortgages Monday (28) against the Roxy theatre, N. Y. Action is routine in foreclosure proceeding already pending and preliminary to the reorganization, and although there were objections by the Chase Bank as trustee under the second mortgage on the property, looks like everybody will get together in the final showdown.

The Chase Bank contention is that the Roxy name, as carried by the theatre, is conditioned by the second mortgage and not the first mortgage. First mortgage, originally amounting to $4,200,000, was essentially a construction mortgage and made before the theatre began operating.

Junior and the senior security holders may work on a reorganization plan together. This looks to be the plan as submitted through downtown bankers, and in which S. L. Rothafel (Roxy), Herbert Lubin and Harry G. Kosch, formerly a receiver of the theatre, are involved.

The bankers are ready with their $1,300,000 cash to supersede the present first mortgage and Roxy to operate the theatre for the new company. Question mostly involved still is how much salary Roxy will personally draw. Bankers are holding out for $500 plus a portion of the new stock for Roxy, but latter may get $750. Lubin will also get a salary but that's likely to be conditioned so that it will not come about until after the 6% on the $1,300,000 is paid, plus interest on the second mortgage. This second mortgage will likely be the present second mortgage and for which bondholders will receive new bonds at par value.

The new stock will likely go to the junior security holders plus the new first mortgage holders. Lubin as promoter of the deal will probably get a slice of new stock payment.

So far no deal has been signed. In the meantime, Receiver Howard S. Cullman has filed a report showing that the theatre earned a net of $52,518.79 before fixed charges for the past 25 weeks as compared to an operating loss of $56,325.70 for the corresponding period the year before.

Cullman's term as receiver expires June 15, but this term may be extended because the reorganization plan, even after approved, may take some months to work out. Cullman became receiver after Harry G. Kosch resigned.

U WANTS LAUGHTON

Hollywood, May 28.

Universal is negotiating with Charles Laughton for the lead in 'Sutter's Gold.'

J. M. Ridge Back To ERPI; Glennon Succeeds at Gen.

Hollywood, May 28.

J. M. Ridge has resigned as operating head of the General Service Studios to return to the ERPI organization, from which he came six months ago. T. Keith Glennon, vice-president and general manager, who was in charge during Ridge's recent three weeks' absence in New York, will continue to operate the studio.

Ridge's spot with ERPI in the New York home office will be in the general sales department. Accompanied by his wife, Ridge will spend a vacation motoring back to New York.

Col's 48, Incl. 8 Westerns

Columbia is dropping its action features this year in favor of eight westerns, under decision reached by Harry Cohn and others prior to the prez's plane departure Thursday (24) for the Coast.

Col will make 40 features, plus the westerns, for 1934-'35.

ALICE FAYE EAST

Hollywood, May 28.

Getting a four-week layoff from her Fox contract, Alice Faye left here Saturday (26) for New York, after finishing work in 'She Learned About Sailors.'

Player is expected to do a guest artist two weeks with Rudy Vallee and band in New York before returning to the Coast.

Ed Marin's Initialer

Hollywood, May 28.

First for Edwin L. Marin at Metro under his new directing deal will be 'All Good Americans.'

Film, based on the Laura and S. J. Perelman story will be produced by Lucien Hubbard.

RICHARD WALLACE ABROAD

Hollywood, May 28.

Richard Wallace leaves today for Scotland to film background footage for Fox's proposed film 'Marigold.'

Director will pick up a cameraman in England to make the necessary scenes.

RADIO CITY FLICKER

Hollywood, May 28.

Wallace Sullivan is writing the scenario for Radio's 'Radio City Revels', which will be based on the activities at Radio City.

Production will be handled by H. N. Swanson.

Pic Producers Won't Talk to News Services on Off-Color Outbursts

Hollywood, May 28.

News services attempting to get interviews from producers on the recent growth of religious campaigning against Hollywood on the off-color angle, are meeting with a general refusal from the film makers to talk.

Reporters endeavoring to get statements, answering the numerous outbursts of indignation from pulpit and lecture platforms, have been told to take the matter up with Will Hays in New York, as the official spokesman for the industry.

FRED S. MEYER IMPROVES

Hollywood, May 28.

After five and a half weeks in Cedars of Lebanon hospital, Fred S. Meyer of Milwaukee, secretary of the Motion Picture Theatre Owners of America, is convalescing from a major operation.

Stricken during the closing hours of the MPTOA convention here in April, for several weeks his condition was critical. Hopes to go home in three weeks.

CHURCH DRIVE PROGRESSES

CA CALLS HALT IN DUAL CASES

Chicago, May

Possibility again looms that double features may be rushed back into this territory, along with the rest of the country, due to the likely decision by the national motion picture Code Authority that double features are an individual problem and cannot be forbidden by any code board ruling.

This possibility comes from John C. Flinn, C.A. sec, who has written all code boards throughout the country that they must make no decisions regarding double features grievance complaints, and that the national body will shortly issue a statement on this problem.

Flinn is due in town shortly on a general tour of the midwest exchange centers and will at that time clarify the situation in person.

Local grievance board has one double-feature case on the docket, filed by the westside Haymarket which is asking for the right to play two pictures. But the code board has passed up the case and will not bring it up to trial on Flinn's arrival.

Rebuff Insurgents In Aim to Trade on Catholic Crusade

The Catholic Church is reported turning a deaf ear to insurgent groups within the industry which would capitalize the religious crusade against Hollywood.

In several key cities certai - dependent theatre owner groups have gone to high men of the church and proffered suggestions that Catholics be urged to shun major theatres in which Hollywood producers are financially interested and concentrate their patronage, on the small independent box offices.

One bishop is reported to have flatly declared to emissaries from one such indie organization that the church is not interested in feuds within the industry; that it will take no sides and concentrate on the one mission of cleaning the screen.

No $2,000,000 'War Chest' To Fight Church Attack

The Hays office, along with other representative trade groups, went emphatically on record Monday (28) that filmdom is not raising a war chest to oppose the Catholic Church's fight for a clean screen.

Anent a Hollywood dispatch that the industry, with inference especially about the Hays coast office, is collecting $2,000,000 for a vast counter-exploitation campaign.

NRA on Church

The NRA this week may be looked to as an important intermediary in the Catholic vs. Flims.

Members of the Code Authority while certain that relief could be obtained through the Blue Eagle refused to commit themselves as to whether the morals trouble will be aired at the C.A. meeting, Thursday (31).

Leon Gordon Produces

Hollywood, May 28.

Leon Gordon joins Edward Small as associate producer on the Reliance filmusical, 'Transatlantic Showboat.'

Gordon wrote the original, screen play and dialog for the picture.

Church Preview OK's

A nationally united strategy in the form of a church board in Hollywood which would preview all pictures and wire decisions to all Catholic dioceses in the U. S. is being advocated in church circles.

This is prompted by the theory that one source must ban and approve pictures, otherwise there will be disunity and disagreement which would dissipate the general intent.

F-WC Bankruptcy Trustees in L. A. For Final Reorg.

Los Angeles, May 28.

After three months in New York in connection with reorganization plans, Charles P. Skouras and W. H. Moore, Jr., two of the three trustees in bankruptcy for Fox-West Coast Theatres, have returned here to complete final details that will bring about a discharge of the bankrupt estate.

No operation deal following reorganization has so far been signed with the Skouras Bros., but understanding here is that all details for such a plan have been worked out. Actual closing of the agreement will, it is expected, be held up until the bankruptcy proceedings are terminated.

Also returning during the week were Charles A. Buckley, circuit v.-p. and counsel; W. T. Powers, attorney on real estate matters, and Atty. W. B. Carmen, representing the trustees.

Earliest date on which proceedings can be cleared up is July 12, with actual discharge in all probability to follow around the last of that month.

DUAL BUGABOO HAS SHORTS' PRODS.' CHARY

Short subjects producers, according to leaders in their field, are no longer just fighting double features. They admit they are fighting for their existence; that the doubles thing has gotten beyond control and reduced them to a point where they are planning only one-third of the usual filler production for 1934-35, and uncertain that even that slash will not have to be deeper before the season is over.

Certain of the larger shorts heads predict that many of the major feature companies will be in a similarly bad way if they fight fire with flame and glut the market with cheap full-lengths during the year.

Some of the shorts men with major company affiliations hold that cheap films are essentially makeshift product and that big league trademarks cannot be sustained with such a policy.

WANGER TALKS FOX

May Release Own Productions on Deal Like Kane's

Walter Wanger may work out an arrangement with Fox similar to the basis of Bob Kane's deal. Negotiations are in progress. Wanger would finance and produce independently for Fox release.

Hollywood, May 28.

Walter Wanger is reported negotiating with Miriam Hopkins for a starring contract on a series of independent features for major release.

Player is under contract to Paramount until the middle of August, with the producer attempting to get her under his wing before too many bidders enter the field.

CATHOLICS WOULD ENLIST ALL FAITHS

Need for Prompt Action to Avert Drastic Penalties Upon Picture Industry Urged in East

REAL DANGER

Adding to the alarm of high film leaders over the impervious attitude to date of picture men to the agitation of church and others for clean screens is the revelation by church sources that over 1,000,000 Catholics and nearly as many Protestants have joined what is called the Legion of Decency. This has the threefold purpose of boycotting objectionable films, protesting against their exhibition and recruiting new members.

The Cincinnati June date to which the Catholic Bishops' convention to frame a national offensive has been postponed, will, astute picture minds believe, be too late for the industry to accomplish much in stemming the clean-up.

Already dioceses in 20 leading cities have organized independently, Catholics combining with Protestants in the drive against the box office which is considered unclean. These cities, according to 'America,' leading national Catholic organ, house a total of nearly 4,000,000 members of the church, of which one-fourth have already signed the clean-up pledge.

At this rate, within another month the drive can spread until film leaders, conversant and appreciative of the seriousness of the issue, see where fully half of the U. S. Catholic population of 20,000,000, can be counted upon as enlisted crusaders.

Very Serious Threat

Then, they hold, the Bishops will merely have to broadcast details of their method of national attack. It will be too late for the industry to act then, because by that time little

(Continued on page 23)

The Pledge

The pledge of the Legion of Decency which Protestants as well as Catholics are asked to sign reads:

'I wish to join the Legion of Decency, which condemns vile and unwholesome moving pictures. I unite with all who protest against them as a grave menace to youth, to home life, to country and to religion.

'I condemn absolutely those salacious pictures which, with other degrading agencies, are corrupting public morals and promoting a sex mania in our land.

'I shall do all that I can to arouse public opinion against the portrayal of vice as a normal condition of affairs, and against depicting criminals in any class as heroes and heroines, presenting their filthy philosophy of life as something acceptable to decent men and women.

'I unite with all who condemn the display of suggestive advertisements on billboards, at theatre entrances and in newspapers, and favorable reviews often given to immoral motion pictures in the daily press.

'Considering these evils, I hereby promise to remain away from all motion pictures except those which do not offend decency and Christian morality. I promise further to secure as many members as possible for the Legion of Decency.

'I further promise never to buy or read indecent books or magazines.'

Cross-Roads Exhibs in with Local Censor Bds. to Ban Over-Buy Pix

Chicago, May 28.

Chicago Film Board of Trade has a new censorship headache to solve. It's a censorship angle which is promoted by the exhibitors themselves in order to cancel overbought product. Exhibitors in nearby small towns with individual censorship bodies are working hand-in-hand with these censors in order to get out of playing certain pictures, whether or not these pictures have anything immoral in them.

One north side community recently had the Radio army picture 'Keep 'Em Rolling' banned by censor edict. This picture has passed through the country without a cut, being a picture about an army horse.

Film Board is calling a special meeting this week to discuss this situation which is now becoming unbearable in such ritz suburbs as Evanston, Lake Forest, Oak Park and others of that type.

It is likely that an appeal will be made to the national Code Authority for some ruling in these exaggerated cases of censorship.

Rebuttal

To prove the point that films are getting better, some newspapers are picking the 10 best films of the year so far. Such editorials are written as an indirect reply to the current clean-up agitation.

Radio Abolishes V.P. Spot; Other Changes Coming

Hollywood, May 28.

With the resignation of Merian C. Cooper at Radio, studio will abolish the office of vice-president in charge of production. Ben B. Kahane, studio prez, will have no liaison officer between himself and Pandro Berman, who signed a contract several months ago as executive producer.

Understood several changes are coming up in production ranks shortly. David Lewis and Glendon Allvine are slated to breeze as quickly as they complete their present duties, according to the report. Latter is finishing 'Let Who Will Be Clean,' while Lewis is unassigned. Miles Connolly, who resigned as producer some time ago, leaves as soon as 'The Family Man' is previewed.

H. N. Swanson, another producer, is on a week-to-week basis and has two pictures to complete, while Cliff Reed is awaiting assignment for a trio of pix for next year.

CARDINAL HAYES SAYS A WORD ON FILMS

Albany, May 28.

Cardinal Hayes of New York, stopping briefly in Albany, was asked his opinion of the boycott being waged in the Albany Catholic diocese against 'improper' motion pictures.

He said: 'The movies ought to be purified—they need it badly. The American people do not realize the harm that is being done to the youth of the land by those movies of a character that glorifies crime instead of horrifying it. After all, you know, American ideals are not unclean with regard to pleasure and entertainment.'

Mannix Held on Coast To Rush Current Sked

Hollywood, May 28.

Eddie Mannix, due to leave here Thursday (24) to discuss the Metro 1934-35 lineup with Nick Schenck, postponed the trip.

He is being held at the studio to rush through the pictures yet to be made on the current season's schedule, including 'Vanesse,' 'Movie Queen,' for Marion Davies, 'Imberline' and 'Five Days.'

New Indie Producer

Another independent company, waiting to clear its title, is Major Pictures Corp. It has signed Rose Hobart and Luther Reed to play title role and direct, respectively, the first of a series of six features. Production is scheduled at Irvington (N. J.) studios.

Dave Thomas, brother of Harry H. Thomas of First Division, is president. His son, Al, is doing the publicity.

ZUKOR SITS IN ON PARA'S REORG.

Hollywood, May 28.

Adolph Zukor leaves here tomorrow (Wednesday) for New York, staying east for about two weeks to sit in on conferences concerning financial reorganization of Paramount.

He expects to return to the Coast for a long stay to supervise the production branch of the company.

Eugene W. Leake, one of the three Par trustees, is en route east from the Coast.

This Stockholder's Suit vs. Warner Bros. Doesn't Miss a Thing

Receivership suit and accounting is asked from Harry M. Warner and 11 other defendants by Mrs. Holly Levine, a holder of 200 shares in Warner Pictures, through attorneys Foster, Cutler & Weiss, alleging mismanagement and misfeasance. Suit is brought in the N. Y. Supreme Court.

Defendants besides Harry Warner include Albert Warner, Warners Pictures, Inc., Waddill Catchings, Henry A. Rudkin, Harold S. Bareford, Stanleigh P. Friedman, Abel Cary Thomas, Moe Mark, Jack L. Warner, Morris Wolf, Sam E. Morris and Renraw, Inc.. Thomas & Friedman are counsel for Warners while others named are directors and officers. Renraw, Inc., is the private investment company of the Warner boys.

Mrs. Levin's suit is a squawk against almost everything Warners has done in theatre and music publishing acquisitions, operations, etc.

Laemmle, Sr., Postpones Trek to U's N. Y. Confab

Universal City, May 28.

Carl Laemmle, Sr., has postponed his trip to New York for the Universal convention.

Laemmie leaves June 20 instead and sails for Europe July 7 on the Ile de France. Producer will spend three months in Europe, mostly in Paris, Switzerland and Carlsbad. He will not go to Germany.

Amusements Make Small Fractional Gains After Dull, Low-Volume Week

tocks closed generally hi with volume improved from recent lows today (Monday). Amusements made minor fractional gains. Stocks failed to display strength shown by wheat, corn and other grains, wheat closing up the limit of 5c, while corn gained more than 3c. net. Stock market remained dull and almost featureless as it has been in past week.

Market continued at snail's pace Saturday (26) and closed with some dullness that was characteristic of whole week, a week that was marked by smallest volume in last eight or nine years. Small recovery last three days of week brought Dow-Jones industrial averages to 95.05, or just .08 below close on preceding Saturday. Prices sold off Wednesday, industrial averages declining to 92.23. The biggest dip of week came Tuesday. Recovery Thursday and Friday was slow and marked by little interest or activity.

Amusement group, on other hand, had much healthier recovery, and 12 representative issues advanced 0.905, or nearly a point net over previous Saturday's close. This splendid showing by film and amusement stocks brought group back to about where it was the latter part of April. Improvement was aided by three stocks going to new highs for year on big board and two soaring to new tops on Curb Exchange. Group passed 23-point mark and closed at 22¾. Even big drop in volume on Stock Exchange did not hit this group as hard as many others, the 12 issues used in VARIETY's amusement group showing that a total of 173,200 shares changed hands in week, not much less than week preceding.

Loew's common, however, did not share materially in this improvement, chart movement showing that this issue is evidently in a period of accumulation. Volume did not fall off materially but stock could not penetrate 31¾ level, and closed at 31⅜. It did not decline to lows reached preceding week and week before, and throughout week stock did not fluctuate more than two points. Warner Brothers common acted in much the same manner, though its action was disappointing to many, particularly after favorable earnings report.

Radio's Even Level

Radio Preferred B seems to have tested out the 30½ level for two successive weeks and never has sunk below 30⅝. Considering its recent advances to new highs, it did well to get above 33. Stock closed at 32¼, or slightly above close of previous week. If this issue follows its previous trend, it would again seem to be in process of accumulation. However, the trade outlook for immediate future is too vague to expect much of any amusement issue right now. Fox Class A apparently has established a new base near 13¾, for only once in the last three weeks has it been able to pierce this level. This stock has been most active between 14 and 15, since its climb to 17½.

Stock market traders were favored most of week by preponderance of good trade news, together with higher grain prices and almost sensational strength in wheat.

Columbia Pictures certificates reflected favorable dividend action late in the week by soaring 4⅞ points net, and hanging up a new high at 33½. Dividend of 25c. a share, plus stock extras was declared. Issue was highly active on upside, 13,000 shares changing hands. Eastman Kodak went to a new high at 96½, and closed week with a net gain of 1⅝. Favorable decision in Supreme Court on patents was excuse for boosting stock. Metro - Goldwyn - Mayer Preferred was other big board stock to advance to a new 1934 top at 26¾. However, it wound up with a fractional loss.

Pathe A Up 1¾

Other large gains included Pathe Class A, which was up 1¾ points net. It sold at 21¾ during week. Loew's common showed a net gain of three-fourts. Radio Preferred B; RKO, Paramount certificates and American Seating made fractional gains. Only losses in amusement group were small fractional declines, excepting Warner Brothers Preferred, which dropped 1¾ points net.

Technicolor advanced on heavy volume to a new high at 11¾, and finished week with net gain of 1⅜ points. Columbia Pictures stock on curb also soared to a new 1934 top at 32½. It showed a gain of 5¾ points at this level, and all trading was confined to Friday. Holders of this stock are to receive same payment as certificate owners. Diminishing volume of stock exchange transactions probably affected Trans-Lux, which dipped to a new low at 1¾.

Bonds also reflected apathy found in stock trading, but amusement liens in the main sported nice gains at close Saturday. Paramount-Famous-Lasky '47 certificates climbed 2⅝ points, while certificates of Paramount-Publix 5½s went up 2 points. RKO debentures also advanced two points to 31. Of amusement bonds, only General Theater Equipment '40 liens showed a loss, and this was of a fractional nature.

Paramount-Publix stock on produce exchange was remarkably active, and went to 5 on greatly increased volume. It showed a net gain of half a point at close, Paramount certificates on stock exchange were extremely active on Thursday when they climbed back to 5. This stock slid off later to 4¾c.

WB's Net

Warner Brothers Pictures reported a net operating profit of $38,855 for 26 weeks ending February 24, after taxes and charges compared with net operating loss of $3,442,326 in similar period in 1933. Common stock of company reflected this a bit by advancing to 6⅛, but closed week without a gain. Bonds of company showed a net gain of a point.

Silver message of Roosevelt proved a dud as far as stimulating stock market. And after publication of message on Tuesday, stocks sold down on following day. Hope of amending securities act to enable legitimate business to expand and expectation that stock exchange control measure will be comparatively mild if and when actually passed, are items of real interest just now. Usual decline in business activity this summer may not be as bad as indicated a month ago. But threat of strikes and recent outbursts of strikers in various sections of country have not materially improved sentiment in Wall Street.

Many feel that there will be a better feeling after Congress adjourns. Numerous doubtful measures and the forms they will eventually take as laws will be out of way for a time, and then traders will be able to get a much clearer picture of whole outlook.

Continuance of the advance in grain prices is apt to be reflected in time in stock prices. Just now, the present dullness in market and minor fluctuations are beginning to look like present period is one of quiet accumulation. Whether this drab, dispirited market will continue until Congress is out of way is anybody's guess. But it is evident that present market is strictly professional and that public participation is at its lowest ebb. A continued period of accumulation over the next week or so makes the market look a lot more like a buy than a sell.

Yesterday's Prices

Sales.		High.	Low	Last	Net chge
800	East. Kod.	96	95⅝	96	+ ⅛
200	Con. Film.	3⅝	3⅝	3⅝	– ⅛
11,200	Gen. Elec.	20⅜	20	20	+ ⅛
400	Fox A......	15	14¾	15	+ ½
2,500	Loew's	31⅝	31½	31⅝	+ ¼
9,300	Pathe A...	22⅜	21¾	22⅜	+ ⅞
1,800	Par. ctfs..	4⅞	4¾	4¾	
4,800	RCA	7¾	7½	7⅝	+ ¼
900	RKO	3	2⅞	2⅞	– ⅛
1,000	W. B.....	6	6	6	+ ⅛
	CURB				
1,000	Tech.	10¾	10½	10½	– ⅜
800	Trans-L ..	1⅞	1¾	1⅞	+ ⅛
	BONDS				
$2,000	Gen. Th...	9⅝	9⅝	9⅝	+ ⅝
6,000	Loew's ...	100	99½	100	
1,000	P-F-L	51⅞	51⅞	51⅞	– ⅛
5,000	Do ctfs..	51⅛	51⅛	51⅛	+ ⅛
15,000	Par-Pub. ..	52⅜	51½	51½	– ½
5,000	Do ctfs..	51⅛	51⅛	51⅛	+ ⅛
41,000	War. Bros.	60½	59½	59¾	– ¼

Summary for Week Ending Saturday, May 26

STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg.
7⅞	3¼	700	American Seat	4½	4	4⅜	+ ⅜
5¾	2½	1,200	Consol. Film (1)*	3⅞	3⅝	3¾	– ⅛
33½	23	18,000	Columbia P. vtc.	‡33½	29	33⅛	+4⅞
17½	10⅝	1,900	Consol. Film pfd.†	10⅞	10	10¾	– ⅛
99½	79	8,500	Eastman Kodak (4)	‡99½	92	95⅞	+1⅝
17½	12¼	1,700	Fox, Class A	14¾	13¾	14½	– ⅜
25¼	18½	33,700	Gen. Elec. (60c.)	20½	19⅜	19⅞	– ⅛
30	20	100	Keith pfd.	30	30	30	
35⅛	25¾	28,500	Loew (1)	31⅝	30⅛	31⅜	+ ¾
7	4⅝	1,000	Madison Sq. Garden	7	6⅝	6⅝	– ⅜
20¾	21	400	Met-G-M pref. (1.80)	‡20¾	20	20	– ⅛
5⅞	1¾	47,200	Paramount ctfs.	5	4⅛	4¾	+ ⅜
4¼	1½	12,000	Pathe Exchange	2⅞	2⅝	2¾	
24½	21½	14,800	Pathe, Class A	21¾	19¼	21½	+1¾
9⅛	6½	82,700	Radio Corp.	8	7¼	7⅜	– ⅛
35⅝	15	16,500	Radio pfd. B	33⅛	30⅝	32¼	+ ¼
4¼	2¼	2,300	RKO	3	2¾	3	+ ⅛
40½	10⅞	¶30	Universal pref.	38	38	38	–2
8¼	4⅞	24,000	Warner Bros.	6⅛	5½	5⅞	– ⅛
31⅞	18½	600	Do pfd.	24¾	21¾	23¼	–1¾
47¼	30¼	21,800	Westinghouse	34⅝	31⅜	34¼	+1

* Paid this year on account of accumulations. lus stock extras. ‡ New 1934 high.
¶ Unit of trading, 10 shares.

32¼	24½	200	Columbia Picts.*				+5¾
11¾	7⅝	10,100	Technicolor				+1⅜
8½	1¾	500	Trans Lux (10c.)				– ⅛

13	3⅛	$12,000	Gen. Thea. Eq.	9⅜			– ¾
72	51	9,000	Keith 6's, '46	68			
102	85	34,000	Loew 6's, '41				
98⅝	85	9,000	Pathe 7's, '37	97	95	95	+1
47	30	16,000	Par-Broadway 5½'s, '51	46	45½	45½	
55	29⅛	23,000	Par-Fam-Lasky 6's, '47	52	49	52	+1
54¼	28½	25,000	Par-Fam-Lasky 6's, '47,	51	47⅛	51	+2⅝
53	29¼	71,000	Par-Pub 5½'s, '50	52	49¼	52	
54½	29	83,000	Par-Pub 5½'s, '50, ctfs.	51¼	47	51	+2
41	18¼	2,000	RKO debs 6's	31	31	31	+2
65⅛	40⅞	185,000	Warner Bros. 6's,	60	57¼	60	+1

OVER THE COUNTER, N. Y.

Bid.	
¼	Roxy, Class A
⅝	De Forest Phono

PRODUCE EXCHANGE, N.

15,000	Par-Pub	4⅝	+ ½

* Plus stock extras. † New 1934 high. ‡ New 1934 low.

SAAL-KELLY'S DOZEN

Turning Out 12 Pictures Which U. A. May Release

Bill Saal and Burt Kelly (formerly of KBS-Tiffany Picts) are doing 12 indie features at the old Biograph studios, New York, for major release. Negotiations are on with United Artists reported the likely outlet.

First is Dashiell Hammett's 'Woman in the Dark,' mystery meller, which Sada Cowan in scripting. Phil Rosen may direct this or others, having been in negotiations with Saal-Kelly.

Ushers' Union Finale Seen As Walkout Fails

The Theatre Amusement Employees Union, Local 118, is seen as going on the shelf as result of the attempted strike of less than a week's duration. This followed the report of two representatives of the Department of Labor who checked with front-of-the-house employees, janitors, etc, to find that 85% were satisfied with their jobs and their salaries.

The strike vote taken was supposed to have covered 2,200 employees in RKO and Loew theatres. Only about 100 responded, mostly service employees. The 25 drawn from the Music Hall and RKO Center were cleaners who are somewhat organized through a cleaning corporation with which the Hall and Center has its contract.

At a conference at which C. C. Levey, organizer of 118, was convinced that his offensive was without strength and support, the RKO and Loew chains made no concessions except to consider restoring to jobs the men who walked out in sympathy with the strike.

16 C.A. Appeals

Some 16 cases are crowding the appeals calendar of the Code Authority, most of these to be passed upon by the C.A. May 31.

NRA aides expect that Skourases will appeal the N. Y. Grievance Board decision finding them overbuying in Port Chester, N. Y.

Chi Code Bd. Tosses UA Elimination Battle in Lap of N. Y. Authorities

Chicago, May 28.

Local grievance board refused to decide in the case of the Morris theatre, Morris, Illinois, against the United Artists exchange on a plea for 10% elimination as provided in the code. Case has been certified for a decision by the national board in New York.

Morris theatre asked for a 10% elimination right as designated in the motion picture code. But the UA attorney pointed out that United Artists signatured the code originally only on the representation by the Deputy Administrator, Sol A. Rosenblatt, that the 10% elimination clause would not apply to UA product since it is sold on individual contracts.

Morris theatre, on its side, pointed out that Rosenblatt also interpreted that the 10% elimination would be okay on UA pictures if the exhib bought them on a single work-sheet even though the contracts were individually signatured. The theatre claims that the pictures were bought from one work-sheet.

This is the first case of this kind nationally and its decision will affect the sales policy of UA during the selling season. For this reason the local board hesitated to render a decision for a national policy.

Metro Elimination

Another question was the claim of the Montclare against Metro, the theatre asking for the right to name elimination within 21 days after availability announcement; while Metro insists on 14 days, according to its current contracts. However, in the battle before the board the matter of availability interpretation brought the board up against a stone wall, Metro wants the availability time to be considered from the time of the first release in the territory while the exhibitor claims that the availability and notification period should start with the notice through the publication of the regular monthly release sheet.

Grievance board couldn't decide on the first try and will reconsider the problem this week.

1st Runs on Broadway

(Subject to Change)

Week June 2

Paramount — 'Little Miss Marker' (Par) (3d wk.) (uncertain).

Capitol—'Viva Villa' (MG)

Strand — 'The Key (WB) (29).

Rialto — 'Hollywood (MG) (2d wk.).

Roxy—'Now I'll Tell' (Fox) (2d wk.).

Music Hall — 'Little Man, What Now' (U) (31).

Rivoli—'Born to (UA) (30).

Week June 8

Paramount — 'Many Happy Returns' (Par).

Capitol — 'Men White' (MG).

Strand — 'Fog risco' (WB) (6).

Roxy — 'Such Women Are Dangerous' (Fox).

Music Hall—'Sisters Under the Skin' (Col) (7).

Rivoli — 'Are We Civilized?' (indie).

$2 Pictures

'Rothschild (UA) Astor 12th wk.).

MAJOR DISTRIBS WOULD TEST INDIES' RIGHTS

The Blue Eagle is irking major distributors, and they are preparing to test this issue very shortly, on the subject of individual buyers being entitled to the same concession made to wholesale purchasers of film when a grievance board orders a switch in bookings.

In other words, if a board orders a major circuit to relinquish certain of its bookings in favor of an independent, the distribs want something done about the rental status. Distrib spokesmen hold that it is unfair for an indie with one or two small houses to be able to get the same type of deal made with a big wholesaler. Once the board has held that a major in a locality has overbooked the distribs feel they should have the right to redicker, as though a new deal were being made with the indie.

L. A. to N. Y.

Margaret Ettinger.
Ross Shattuck.
Bert Wheeler.
Austin Keogh.
Gene Fowler.
Howard Hawks.
Alice Faye.
Sammy Weisenthal.
Adolph Zukor.
J. M. Ridge.
James Dunn.
Katharine Hepburn.
Mr. and Mrs. Edward G. Robinson.
Harold Lloyd.
Arthur Landau.
Andre Berley.
Richard Wallace.
Al Jolson.
Ruby Keeler.

N. Y. to L. A.

Marian Marsh.
Teet Carle.
Sidney Skolsky.
George Schenck.
Bebe Daniels.
Ben Lyon.
Bill Pine.
Fred Astaire.

BERLEY GOES ABROAD

Hollywood, May 28.

Andre Berley, French actor who was brought here by Fox to appear in the French version of 'Caravan,' leaves for the east today (Monday). He'll sail for France within next two weeks.

JUDGMENTS

(First name is that of the debtor; judgment taker follows.)

George A. Godfrey; Hubert & Hubert; $551.

Shepard Amusement Corp.; Bank of U. S.; $656.

Rayart Picture Corp.; Empire Laboratories, Inc.; $7,316.

Attachment

(First name is that of the debtor; creditor follows.)

Lyon & Healy, Inc.; M. Banner; $10,000.

INCORPORATIONS

NEW YORK

Albany.

Millhyde, Inc.; operate musical works, literary works, dramas, etc.; capital stock, 100 shares, no par value. A. E. Garmaize, 801 West End avenue, New York; S. Abrams, 315 Mt. Eden avenue, Bronx, and A. Brackman, 2401 63d street, Brooklyn.

Winninger, McNamara & Cameron, Inc.; theatrical enterprise; capital stock, $20,000. Charles J. Winninger, Peter J. McNamara and Duncan Cameron, all of 515 Madison avenue, New York.

Wired Vision Utilities, Inc.; television equipment; capital stock, 1,000 shares, no par value. Arthur J. Block, T. McGurn and G. W. Daly, all of 11 Niagara street, Buffalo.

D'Andrea Manufacturing Co., Inc.; musical instruments; capital stock, 100 shares, no par value. Ann Miller, Cecelia B. Simon and Sidney Sigelman, all of 551 Fifth avenue, New York.

Westchester Theatre Festival, Inc.; pictures, plays, etc.; capital stock, 120 shares, no par value. Louis B. Miller, William Heltzler and Juliet W. Levy, all of 1450 Broadway, New York.

American Decca Corp.; making of phonograph records; capital stock, 100 shares, no par value. Nathan Falk, Ralph Copland and Alfred H. Schultz, all of 745 Fifth avenue, New York.

Chick Lewis Theatre Corp.; operate theatres of all kinds; capital stock, 200 shares, no par value. Jeanette Zucker, Blanche Posner and Annette Freeman, all of 1501 Broadway, New York.

Colony Radio & Television Co., Inc.; general radio business; capital stock, 200 shares, no par value. Dorothy Gelfand, 9720 Kings highway; Julius Dell, 170 North Ninth street, and Ethel Teitler, 327 Bedford avenue, all of Brooklyn.

Javee Amusement Corp.; pictures; capital stock, $10,000. Alvin Gelfon, Jackson G. Cook and Charles Rubman, all of 11 West 42d street, New York.

Manter Amusement Corp.; theatrical business of all kinds; capital stock, $2,000. Benj. Weber, 865 West 180th street; Shirley Platz, 67 West 44th street, and Nathan Parnes, 166 Second avenue, all of New York.

Change of Name

From **American Radio Sales Company, Inc.**, to **Hamilton Radio Corp.**; filed by Harold Alpert, 44 Court street, Brooklyn.

issolutions

American Theatre Corp., Schenectady; filed by Howard Hendrickson, 78 State street, Albany.

CALIFORNIA

Sacramento.

Hollywood Enterprises, Inc. Capital stock, $50,000. No stock subscribed. Directors: Tillie Ellman, Murray Ellman, Murray Feil.

United Artists Studio, Inc. Capital stock, 100 shares, no stock subscribed. Directors: Abraham Lehr, J. B. Codd, A. R. Evens, William B. Dover.

Permits to Sell Stock

Santa Barbara Theatres, Inc. Theatre operating. To issue 30 shares of total of 100, par value $100.

Strand Cinema Corporation, theatre operating. To issue three shares of 1,000 total, no par value.

INSURANCE CLAIMS SALVO

Lindsay, Peevish Petrel of NRA On Coast, Quits; Runs for Judge

Los Angeles, May 28.

Judge Ben B. Lindsay, stormy petrel of NRA agencies in Southern California, has resigned as State Labor Compliance Director, effective Friday (25).

Lindsay at the same time announced his candidacy as Superior Court judge in L. A. county.

Resignation was prompted chiefly by Judge Lindsay's official activities in connection with film code violation complaints by extras had been balked by order of Divisional Administrator Sol A. Rosenblatt, after Lindsay had started hearings on the squawks.

His Swan Song

Emulating Clarence Darrow of the Review Board, Judge Lindsay had forwarded through George Creel, State NRA Director, to Washington his swan song in the form of a 42-page plaint, charging a thwarting attitude by major studios, and the Studio Labor Committee and Standing Committee on Extras toward NRA principles and procedures. His resignation preceded the arrival of this document at Washington.

Lindsay's battle for jurisdictional precedence in connection with the code squawks of extra players began practically from the day of his appointment through Creel some four months ago. He undertook hearings of several score cases, but was called off after a week's taking of testimony. Backed by Dr. Charles H. Cunningham of the local NRA bureau and by his immediate superior, Creel, Lindsay refused to comply with Rosenblatt's order to turn over the extra cases to Mrs. Mabel Kinney's standing committee.

Constant protests against his frustrated efforts to function in the motion picture code compliance field, although that was but part of his prescribed activities, kept Judge Lindsay's name public. He figures that the publicity will prove helpful in his candidacy for superior judgeship.

He may remain as advisor in the resigned spot until a successor, if any, be appointed.

Hearing June 12 on Pic Code Amendment Defining 'Employee'

Washington, May 28.

Film code will be reopened for amendment covering definition of employees on June 12, NRA announced Friday (25), but general discussion of pact will not be permitted.

Following new policy of reopening codes only for certain specified changes, NRA will not throw entire picture pact into the pot and will refuse to take testimony on assorted subjects or accept suggested changes in any other provisions.

Amendment, proposed by Code Authority, redefines term 'employee' with intention of making it more inclusive and eliminating possibility of evasion. Says:

'The term employee as used herein shall be deemed to refer to and include every person employed by any producer, distributor or exhibitor as hereinabove defined and shall also be deemed to include any and all persons however or by whomsoever compensated, regularly performing their services in motion picture theatres, which services are of a kind usually and customarily performed by theatre employees directly compensated by exhibitors.'

OMAHA INDIES REBEL

Omaha, May 28.

Strong majority of the 300 indie exhibs in the Omaha territory have filed notice with Code Authority that they will withdraw from enforcing NRA code provisions.

Exhibs, however, are in accord with labor provisions of code and will continue to comply 100% with this section of the regulations.

OFF-KEYERS $15

Fox Singers Not Worth $25 Daily, Code Authority Rules

Hollywood, May 28.

Reversing an award of the Executive Board of the Standing Committee for Extras against Fox Film in the matter of payment for 25 extras, Picture Code Authority has ruled that the bit players should be paid at the rate of $15 per day, compared with the $25 per day award made by the local body.

Case covered extras engaged to portray the role of intoxicated cab drivers who were required to sing in unison, but off-key, in a revelry sequence. C. A. ruled the players came under the group singers classification in reversing the local decision.

'DUTY DEFENSE' BY ROBINSON

Washington, May 28.

A lukewarm friend of film industry raised his head during Congressional shooting at NRA and Review Board last week, but industry so far remains without a really enthusiastic defender outside the Blue Eagle camp.

Registering a perfunctory defense of the recovery machine rather than any personal convictions, Senate Democratic Leader Robinson, who is President Roosevelt's official Congressional spokesman, put in a few good words for the picture pact and a tepid defense of Rosenblatt in responding to call of duty to answer Senator Nye.

With admission that he never expected NRA to prove a remarkable success, Robinson asserted that thousands of exhibs have praised the picture pact.

'There is not one single complaint of an independent or small picture exhibitor closed on account of the code, while thousands telegraph and write to NRA that it has saved them,' Robinson replied to Nye and Darrow.

'The code set up grievance boards with very broad powers,' Robinson stated. 'The evils of block booking are not due to the code. They are due to the copyright laws. The National Recovery Administration, however, obtained 25% relief of the rigors of block-booking contracts.'

'The National Recovery Administration has been blamed for the results of patent laws and copyright laws. It has been appealed to to take away from the patentee or the holder of a copyright his benefits under authority of national statutes. Quite manifestly that was an impossibility and it is unjust to criticize the National Recovery Administration in that way.'

Exploding shot in the direction of Allied camp, Robinson read to the Senate portions of bulletin put out by H. A. Cole, Texas Allied leader, praising work of Dallas grievance board in a dispute between one of his members and a circuit. Quoted Cole's statement that 'Here is the first piece of really good news that the independent has heard in many years. . . . Do you know what this means to you? If that principle is accepted in this business, it means that you can go home and sleep at night without the nightmare that a chain can come into your town and take it away from you. . . . This is the first ray of sunshine in the years of the battles of independents.'

SPOT JOE VALENTINE

Hollywood, May 28.

Joe Valentine goes to Metro today (Monday) as top camera on 'Student Tour.'

Valentine's last camera work was photographing 'Call It Luck,' at Fox.

PUBLIC LIABILITY DEMANDS SPREAD

Theatres Alarmed by Increase of Insurance Claims for Injuries—Plenty of Fake and Racketeering Insurance Demands

WOMEN PREDOMINATE

Chicago, May 28.

Alarming jump in the number of insurance claims for alleged injuries in the theatres has the industry staying up nights trying to figure a solution. Various conferences have been held among theatre managers and insurance company to seek an answer. B.&K. last week held a general managerial get-together with Harry Anderson, N. Y. insurance expert. This was only one of the many sessions being held throughout the country to acquaint managers with the growing problem and in an attempt to keep the claims from increasing.

In many cities the theatres are certain that a good many of the public liability claims by patrons are more or less in the nature of a racket. Evidence has been presented that in many towns there are regular organized insurance racketeering groups sniping for insurance claims from theatres.

But other than the strictly racket side of the picture, there is the general economic depression for the basic cause of the jump in claims. Lack of ready money has led ordinarily okay people to hop at any reason or excuse to pry some coin out of the theatres. People who formerly forgot about a stubbed toe now run with loud wailings to the nearest police court to ask for everything but the manager's toupee.

The Big Three

Theatre business now belongs with street car transportation and department stores as the ace insurance claim industries.

Orders have gone to all circuit managers throughout to go over their houses with a fine comb to make certain that all possible hazards are reduced to a minimum. Which means repairing all carpets which might catch ladies' heels, lighting all dark corners, making certain that all aisle lights have bright globes, that stairways have handrails. In many cases the extra lighting in theatres has brought kickback squawks from the patrons that the bright lights are annoying and distract attention away from the stage and screen.

But managers are willing to put up with this angle in order to make certain that the darkness isn't such that it becomes dangerous. Especially to people on their entrance, when they might stumble before becoming accustomed to the dimness of the theatre.

Most insurance claims are by women. And most of their claims have to do with slipping, tripping and falling, which is due mostly to their high heels. Most falls occur going downstairs. Women also have complaints about ripped stockings. But the managers are not worried about stocking claims. That's a 79c item for replacement.

F.D.R.'S NRA DICTUM IN NO WISE EFFECTS PIX

NRA aides and film spokesmen Monday (28) were unanimous in opinions that President Roosevelt's latest dictum effects the film code in no way.

The motion picture industry has an industrial code and it is in a classification which necessitates all signers to observe prescribed fair trade practices, as well as minimum wages, minimum hours and collective bargaining.

See a General Code Field Day Next Fall to Clarify Some Trade Angles; Pix Ignoring Attackers

NYE ROASTS ROSY

Calls im Plenty Conceited, Inefficient, Evasive

Washington, May 28.

Charges of misrepresentation and evasion were fired at Sol A. Rosenblatt last week by Senator Nye of North Dakota in one of series of speeches upholding Darrow board and assailing NRA. Solon ripped into trade practice clause defense by Rosy and was particularly incensed at Divisional Administrator's 20-page answer to Darrow suggestion that a new Blue Eagle exec be put in charge of film pact.

Remarking that Rosy's personal defense comprises one-third of his entire response, Darrow champion told colleagues 'Undoubtedly, as far as the deputy himself is concerned, the meat of his whole answer is in the last title inasmuch as it contains his extravagant rationalization in defense of his retainer. It devotes page after page of a government report to pure self-adulation and defense of an injured vanity which could far better have been exponded by the very simple statement 'I love me'.'

Characterizing Rosy report as filled with 'rantings and ravings' and 'frantic defenses based on unfair statements,' North Dakotan endorsed Reviewers' recommended code revisions in toto.

OVERBUY BEEF WINS 46 PIX FOR EXHIB

Chicago, May 28.

In the first decision by the grievance board in the matter of overbuying complaints the board voted in favor of the plaintiff and ordered the defendant to release pictures to the rival theatre immediately. This was the case of the Anette theatre in Cicero against the Schoenstadt circuit's Palace.

Board ordered the Palace to release 46 pictures starting with the releases of June 10 and divided as follows; 11 from Fox, 13 from Paramount, 15 Radio and 7 from Universal. There's further clarification necessary on this decision following the entrance of another theatre into the picture on subsequent runs.

One more over-buying case is on the docket for grievance board decision this week. That's the complaint of the Lake theatre, Michigan City, against the Tivoli in the same town.

Sinclair on Air

John F. Sinclair, who got considerable publicity as a member of the Darrow NRA Review Board when he filed a minority report disagreeing with the majority findings, is going on the air. He will do a nightly series for WMCA, New York.

Will talk on financial matters.

Mulls Studio Labor

Hollywood, May 28.

W. Jefferson Davis, local attorney, has been appointed by the Code Authority, to the code studio labor committee, as the impartial third member, to serve without pay.

This is the committee which has as its other two members, Pat Casey, representing the producers, and E. L. Smith, formerly of the musicians' union, representing the employees.

While independent leaders the code with keeping hundreds of smaller exhi business today, both they and major spokesmen are in agreement for the first time that regardless of Government action the formula must undergo a final field day. At least three clauses so far have proved stumbling blocks for official interpretation. These, and whatever other haziness develops during the summer, must be aired in an open Washington session for clarification. The date will probably be in September.

The reopening of the code, however, will be entirely voluntary on the part of the industry, leaders maintain. Simultaneously they predict that minor insurgent groups which cooperate with outside bombardments, like that of the Darrow committee and various civic associations' attacks on industry practices, will quite likely before the end of the summer find themselves in the discard, rather than the business.

In substantiation of this new philosophy of ignoring and letting die by their own hand such organizations which would blight the industry, wise men of the business point to the fight which was started in such associations as the Independent Theatre Owners of America in New York last week.

A booking combine reported to have been fostered by Harry Brandt within his own group—an insurgent offshoot of the Theatre Owners' Chamber of Commerce, started the flare-up, according to one version. Allied Exhibitors' reported effort to float funds for that national outfit's lifelong ambition to produce its own pictures only served to aggravate the situation, it leaked out of the meeting.

More Definition

On the imminent issue of code clarification leaders see where there must be sharper definitions for such clauses as those relating to non-theatrical field and prior advertising. Although the NRA in Washington over the weekend rendered an interpretation for lotteries and premiums there are some codists who believe this matter will also

(Continued on page 50)

Ticket, Coupon, Music Printing Code Approved

Washington, May 28.

Code authorities for ticket and coupon manufacturers and music printing industries were approved last week by NRA. Both lines come under graphic arts code covering all forms of printing.

Ticket and coupon code will be bossed by C. A. Lick, Jr., Fort Smith, Ark.; J. F. Hancock, San Francisco; J. A. Keller, New York; Charles Manshel, Newark; H. A. Kelly, Indianapolis; W. K. Treschel, Birmingham; E. H. Farr, Cincinnati; P. C. Snow, Philadelphia; P. P. Beyer, Chicago; H. M. Loth, Chicago; J. S. Arcus, Chicago; Clifford Elliott, New York, and H. F. Rawll, New York.

Music printing agency includes George Bornstein, New York; Gilbert J. Clappin, New York; L. Del Guercio, New York; Michal Mahony, New York; H. G. Mady, Chicago; Morgan O'Brien, New York; Joseph G. Ranc, New York; William T. Small, Boston; Herman J. Strohb, New York; Rudolph Tauhert, New York; William R. Teller, Jr., New York; William E. Zabel, Philadelphia, and Arthur Zimmerman, Cincinnati.

L. A. Pretty Poor; Scant Interest In 'Hitler's Reign,' 1 Wk. and Out; 'Little Miss Marker,' $11,500, N.S.G.

Los Angeles, May 28.

Top trade by the downtown first run contingent goes to holdover 'Viva Villa', which got off on the first day of the second stanza to better than a $2,000 take. Paramount was not so forte with 'Little Miss Marker' on screen and Helen Morgan and the Jay C. Flippen unit on its stage, getting off to rather poor start with little more than $1,400, which suggests a rather slim and unprofitable week for the house. 'Hitler's Reign of Terror', at the 514-seater Olympic, was just a busteroo. Opened to a $300 average for first three days and not attracting any attention with result it blows at the end of the first stanza.

Warner Downtown had no chance at all with 'Harold Teen', which went off the screen after three days (Saturday) playing to around $2,000. House on Sunday went back to policy of playing simultaneously with the Warner Hollywood bringing in 'Merry Wives of Reno' for the four-day stretch. Hollywood with 'Merry Wives' got off to best start.

'Twentieth Century' at RKO got off to better than average start for house and looks as though it will pile up nice take.

'House of Rothschild', in eighth stanza, holding okay with house continuing to advertise 'last two weeks'. 'Murder at the Vanities' for second and final week, departs Decoration Day from the house with just fair take and the theatre goes dark until new product is lined up.

Estimates for This Week

Chinese (Grauman) (2,028; 55-$1.65)—'The House of Rothschild' (20th Century) and stage show (8th week). Announcing early closing of run, trade holding fairly consistent with take around $11,500. Last week very satisfactory at just short of $14,000.

Downtown (WB) (1,800; 25-35-40-55)—'Harold Teen' (WB). This one just could not get over the hurdle so blew at end of three days to tune of $2,000. For final four days of week 'Merry Wives of Reno' (WB) will wind up with around only $2,000. Last week 'Upperworld' (WB) no trade at all, coming in with $3,300, which is red.

Hollywood (WB) (2,756; 25-35-40-55)—'Merry Wives of Reno' (WB). Just short of $4,000 opening day and looks as though take will hit around $5,000. Last week 'Registered Nurse' (FN) after little week-end flurry dropped like a thud and wound up with $4,300.

Olympic (Bdwy) (514; 25)—'Hitler's Reign of Terror' (Cummins). Nobody got excited about this one, and for its seven-day session will be lucky to hit $2,300, which is no profit for an opus that was heavily advertised and exploited, with take about even with advance expense.

Orpheum (Bdwy) (2,270; 15-25-35-40)—'Orders is Orders' (Gaumont) and 'As the Earth Turns' (WB) split, and in vaudeville. Getting pretty tough to make them go through ordeal of two pics and lots of vaude with result take not so hot around $3,500.

Pantages (Pan) (2,700; 25-40)—'Now I'll Tell' (Fox) and 'Take the Stand' (Liberty) split. Having preview spotted in Friday helped a bit as the cash register will sound off on week to tune of $2,700. Last week 'Laughing Boy' (MG) and 'Affairs of a Gentleman' (U) just shot over the $2,100 mark, which does not spell an even break.

Paramount (Partmar) (3,595; 30-40-55)—'Little Miss Marker' (Par) and stage show. Started off surprisingly poor, but with Decoration Day take may hit around $11,500, which is nothing to brag about. House issued 2,700 tax free passes on week. Last week 'Private Scandal' (Par) and Kate Smith on stage house was lucky it had Miss Smith to draw them in as final take ran short of $14,500. Miss Smith credited with more than 50% of the draw.

RKO (2,950; 25-35-40)—'Twentieth Century' (Col). Started off at fairly good pace and built daily. Due to come in with around $9,000. Last week 'Wild Cargo' (Radio) for final five days without Frank Buck tuned in with the expected $3,600.

State (Loew-Fox) (2,024; 30-40-55)—'Viva Villa' (MG) (2nd week). They want this one as second stanza started off very big and income for the week will run around $13,500, which is best holdover week house has had on a picture since going straight sound. Last week got a terrific play that wound up with $23,-900.

United Artists (Grauman) (2,100; 25-35-40)—'Murder at the Vanities' (Par) (2nd week). Doing just so-so on holdover, which will amount to around $5,800. Last week, first stanza slowed down after week-end and wound up with take of around $9,400.

'McKEE' STRONGEST IN OMAHA, $7,500

Omaha, May 28.

Total biz for this week will slightly better that of last week, mainly becausc of the holiday ending the week. Attractions mediocre with sole exception of 'Sadie McKee' at the Par, which bids fair to top $7,000, commendable.

State, fourth Blank Tri-State house downtown sector which has been showing double feature second runs on a split week, goes first run with 'Narcotic,' and top raised to 35c.

Last week heat and dust again took toll, and biz in all spots disappointing. Heaviest drop taken by Brandeis. The Dix-Dunne pic with 'Crime Doctor' yanked after six days; originally set for eight.

Ralph D. Goldberg's Town theatre upped its biz last week with a re-play of 'All Quiet on the Western Front.' House shuttles between first run indies, westerns, and second runs, ordinarily on split weeks, sometimes as many as three bills per week, but took 'All Quiet' in for a week and glad of it as income more than average.

Estimates for This Week

Paramount (Blank) (2,765; 25-40)—'Sadie McKee' (MG). Crawford a natural (fans look for her only in this house) and should lead the town this week; around $7,200, okay. Last week 'Villa' (MG) under expectations but above average, $7,000, satisfactory. Heat probably most reason.

Orpheum (Blank) (2,976; 25-40)—'30 Day Princess' (Par) and 'Glamour' (U) dual. Good enough fare, but only that; stands to do average biz, though not even with last week, $6,500, ordinary. Last week 'Manhattan Melodrama' (MG) and 'Uncertain Lady' (U) led to a cheering $7,200.

World (Blank) (2,100; 25-35)—'Merry Wives Reno' (WB) and an original matrimonial contest on the stage hallyhood is second attraction. In effect house is taken off its double feature policy one of the few times since it began nearly three years ago. Extra plugging may realize as much as $4,200, good. Last week slack at $3,800 with 'I'll Tell the World' (U) and 'All Men Enemies' (Fox) as twin features.

Brandeis (Singer) (1,200; 20-25-35)—'Party's Over' (Col) and 'Whirlpool' (Col), double features. Only six days to give way to a Decoration Day opening next week; looks $3,000, poor. Last week 'Stingaree' (Radio) and 'Crime Doctor' (Radio) pulled after six days of scheduled eight day run. Heat with no cooling plant here main reason; $4,000, saddening.

LINCOLN'S PRICE WAR

Not Quality But Quantity of B. O. Admish Seems to Count.

Lincoln, May 28.

Price war still on and gate tariffs sink lower and lower. Cal Bard shook his end of the street about five months ago when he began spilling four indie features a week at the Rialto before showgoers at a dime top. Other houses in that area, first class B-runners and repeaters, maintained a 15c nite gate and grumbled. Their ads in the papers drew the people into the area and the Rialto got 'em with the price sign.

J. H. Cooper was in town last week and whittled the Liberty's top to a dime which was immediately followed by Bob Livingston at the Capitol. Now the three houses use 12 features a week and grind for a dime all day. The Stuart, deluxer, with a 40c top, is showing the effects of cheaper admis. It gets the big chance this week to slip into some money for the first time in a month with 'Viva Villa'. In spite of everything, the neighbors are proving it's the gate and not the quality they're interested in here.

Estimates for This Week

Capitol (Livingston) (875; 10)—'Hold That Girl' (Fox) with 'White Zombie' (U), dual. About $600, okay for one half. Last week 'Morning After' (Maj) and 'Affairs of Gentleman' (U), and 'After Tonight' (Radio) with 'Girl Without Room' (Fox) last half, take neared $1,100, all right.

Colonial (LTC) (750; 10-15)—'Double Door' (Par). Should take the house up to $850. Last week 'Bring 'Em in Dead' (Indie) and 'Hell Bent' (Col) with 'Chance at Heaven' (Fox) split took $900.

Lincoln (LTC) (1,600; 10-15-25)—'Stand Up Cheer' (Fox). Doesn't look too good, $2,000 will make 'em happy. Last week 'Men White' (MG) neat taker topping the town with $2,700.

Orpheum (LTC) (1,200; 10-15-25)—'Sorrell and Son' (UA) and 'You're Telling Me' (Par) split. First straight pic week, $1,400 plenty good. Last week 'Sinners Meet' (Radio) and 'Springtime for Henry' (Par) with vaude got $1,800, about average.

Stuart (LTC) (1,900; 10-25-40)—'Villa' (MG). Should garner $3,500, very nice. Last week 'Change of Heart' (Fox), a steady dwindler to $2,300.

DUALS, SCALE, BLAMED FOR SF'S OFF BIZ

San Francisco, May 28.

Frisco business Plenty houses planning closure but all grimly hanging on meanwhile.

What worries them most of all is the tremendous business done by other attractions. The six-day bike race just closed, for instance, with a reported $46,000 take. The Barnes Circus got an all time high of some $40,000 on its four days. And yet the picture houses, with rare exceptions, can't hit a profitable gross, as witness the Orpheum with Ben Bernie last week.

Many blame double bills. Ticket buyers, they fear, are seeing so much show at one sitting that they aren't in a theatre mood for another two weeks or more. The customers are punch-drunk from bargain shows and don't go unless they can get a dollar's worth of entertainment for two bits.

A cheery note is the holdover of 'Villa' at the St. Francis, giving it three weeks at that house, and the fourth on Market street.

After stumbling along with high-priced shows and low grosses, the Orph is trying another angle, price cutting. With Olsen and Johnson on stage, house has slashed to two bits anywhere in the house up until 6 p. m., figuring to build up matinee play that way.

Topping the town is 'Manhattan Melodrama,' with Gable and Loy repeating their money draw of 'Men in White,' aided by William Powell. Film doing well and stage show a helper, too.

This is curtains for United Artists which closes Wednesday night (30) after five days of 'Modern Hero.' House shutters until mid-August because of lack of product. Strand has gone back to dual subsequents after a futile six-day try at 'Hitler's Reign of Terror,' which went toom.

Elimination of stage shows hasn't meant much difference to the Fox one way or another, except possibly in profit. Take on last week without the vaude was virtually the same as before, and at a lower cost, and current stanza is looking up with a pair of Columbia pix including 'Sisters Under Skin,' which was originally booked for the Golden Gate. 'Money Means Nothing' the other.

Between Sidney and Grant in '30 Day Princess' and William Rogers in 'Upperworld' Paramount is catch-

(Continued on page 10)

'Murder,' Dave Apollon, Nice $24,000; RKO Boston Without Vaudeville Sets New Low; 'Beyond Bengal' $4,000

Boston, May 2

Biz is lively for the spots with good shows, and outlook is that others with poor to middlin' product will take it on the schnoz. What help the holiday may be is in the dice; good weather for the outdoorists will be bad for the theatre, or t'other way around. But chief trouble is with low average on show appeal. Town had a splurge earlier, everybody sh ring.

Estimates for This Week

Keith's (RKO) (4,000; 25-35-40)—'Black Cat' (U) and 'Strictly Dynamite' (Radio). Like most of rest in town, much depending on Memorial Day weather, but $8,500 would be fair. Last week, off, with 'Stingaree' (Radio), at $7,000.

Boston (RKO) (4,000; 25-30-40)—'I' Tell World' (U) and 'Crosby Case' (U). N.s.g. on quality and may hit $9,500. Last week, 'Party's Over' (Col) and 'Line Up' (Col) down to $7,500. New low record and less than half the lowest it ever did when it had stage shows.

Orpheum (Loew) (3,000; 30-40-50)—'Manhattan Melodrama' (MG) and vaude. Film active on the draw, and spot looks set to nail very fine $15,500. Last week, 'Viva Villa!' and vaude crashed the purses for $16,000, extraordinary.

State (Loew) (3,000; 30-40-50)—'House of Rothchild' (UA) held over because of smash biz first week at glorious $14,500. Likely to garner $12,000 on second semester, which should be hoorayish, too.

Met (M&P) (4,330; 30-50-65)—'Murder at the Vanities' (Par) and Dave Apollon. Generally fine stage show. Show surely ought to harvest $24,000, very sweet. Last week, 'Change of Heart' (Fox) and stage show headed by Nick Parkyakakas began well, but slanted, totaling $20,500, just fair.

Paramount (M&P) (1,800; 35-45-55)—'Witching Hour' (Par) and 'Very Honorable Guy' (FN). May get $7,000, fair. Last week, 'Such Women Are Dangerous' (Fox) and 'Private Scandal' (Par), so-so at $6,500.

Majestic (Shuberts) (1,600; 25-35-55) — 'Beyond Bengal' (Harry Schenck). Finely ballyhooed, grand premiering, film interesting and exciting. Probably around $4,000. Schenck's in town in-personing, for schools, clubs, etc., and making good impression, which may send 'em to his show.

LOMBARDO ORCH. UPS 'TROUBLE' TO 21G, PITT

Pittsburgh, May 28.

Summer's here in fancy if not in fact. rosses already hitting mid-July levels and a couple of sites already talking of folding for the warm months, which is still an additional tip-off.

Current week's topper is Stanley, where Guy Lombardo in person is magnet. 'Looking for Trouble' on screen, but it's the band that's pulling 'em and should give spot a little bit of manna at $21,000, which is balm here after b.o. wounds of last few weeks. Only other site in the money is the Warner, where twin bill policy seems to be catching on, although not entirely without materially affecting other WB sites, particularly the Stanley, where, without a stage attraction last week, gross was below that of Warner. Current week with 'Merry Wives of Reno' and 'Wharf Angel' should bring in $5,750, all right.

Penn should manage an even break with 'Manhattan Melodrama' at $10,000, while Fulton dips discontentedly into the red with 'Murder at Trinidad' at $3,700.

Estimates for This Week

Fulton (Shea-Hyde) (1,750; 15-25-40)—'Trinidad' (Fox). Succession of weak pictures sending house into red, but should pick up with a stronger line-up in prospect. Nothing cheerful about $3,700 in prospect currently. Last week, 'Show Off' (MG) not much better at $3,900.

Penn (Loew's-UA) (3,300; 25-35-50)—'Manhattan Melodrama' (MG). Incessant Hearst plugging should further help natural impetus Gable got in recent 'Men in White.' An even break at $10,000. Last week, 'Viva Villa' (MG), sturdy at $13,000.

Pitt (Shafer) (1,600; 15-25-40)—'Twin Husbands' (Indie) and 'Harlem Is Nice' on stage. House feeling the warm-weather pinch and it probably won't be long now. Looks like $4,600, brutal, this week. Last week, 'Social Register' and 'Midway Nights' on stage, around $5,000.

Regent (WB) (900; 25-35)—'Crime Doctor' (Radio) and 'He Couldn't Take It' (Indie). Small-seater managing to hold its own and turn a scant profit each week. Matter of product, however, may become serious in time with major distributors increasingly against letting site have first-run product. At $1,750, no kicks coming. Last week, 'Where Sinners Meet' (Radio) and 'One Is Guilty' (Col), about $1,800.

Stanley (WB) (3,600; 25-40-60)—'Looking for Trouble' (UA) and Guy Lombardo's band. First time for orchestra leader on a local stage and radio rep giving him a draft which should account for excellent $21,000. Last week, 'Melody in Spring' (Par), plenty headachy at $5,000.

Warner (WB) (2,000; 25-40) — 'Merry Wives of Reno' (WB) and 'Wharf Angel' (Par). Bargain dual should do all right, $5,750. Last week, first of new policy, 'Black Cat' (U) and 'Man Is Mine' (Radio), all right at $5,500.

His Majesty's, Mont'l, Goes Pix with 'All Q't' Revival, Nice $3,500

Montreal, May 28.

With His Majesty's coming into pix this week and average shows at other main stems outlook is not over sweet currently, although Palace and Capitol both opened to good biz. Temperatures still wintry but weather fine and long week-end with Monday holiday will cramp grosses.

His Majesty's opens today (Monday) with 'All Quiet' at 50c top and may gross $3,500. Palace has '20 Million Sweethearts' and 'Registered Nurse' which started well and will likely top town at $9,000. Capitol also made good start with 'Change of Heart' and 'Believe in You', which should run to $8,000. Loew's has gone British showing 'Jack Ahoy' and 'Lost Chord'; may gross $7,000 and around the same figure for Princess on '20th Century' and 'One Is Guilty'. Cinema de Paris repeats 'Liberte Cherie' for $1,250.

Nabes beginning fine weather.

Estimates for This Week

His Majesty's (CT) (1,600; 25-50)—'All Quiet' (U). Starting Monday, not much over $3,500. Last week French operetta $3,000.

Palace (FP) (2,700; 50)—'20 Million Sweethearts' (WB) and 'Registered Nurse' (WB). Looks for $9,000, okay. Last week 'Earth Turns' (WB) and 'Honorable Guy' (WB) $6,500.

Capitol (FP) (2,700; 50)—'Change of Heart' (Fox) and 'Believe in You' (Fox). Should gross $8,000, nice. Last week 'Tarzan' (MG) and 'Private Scandal' (Par) $7,500.

Loew's (PP) (3,200; 50)—'Jack Ahoy' (British) and 'Lost Chord' (British). Experimental, maybe $7,000. Last week 'Glamor' (U) and 'Tell the World' (U), $6,000.

Princess (CT) (1,900; 50)—'20th Century' (Col) and 'One Is Guilty' (Col). Should garner $7,500. Last week 'Palooka' (UA) and 'Social Register' (Col) $5,500.

Cinema de Paris (France-Film) (600; 50)—'Liberte Cherie'. Second week $1,250, after $1,500 last week.

Portland's Unique Plaint—It's Hot!

West Is Unusual—Kate Smith Unit Takes Smacko $7,000

Portland, Ore., May 28.

Heat is the alibi this week and taking its toll at the b.o. Cooling plants in all theatres are working overtime.

Attractions at all houses about par with the exception of 'Viva Villa' (MGM), which is getting its second week of unusually large biz.

Kate Smith and company at the Music Box attracting a few more dimes for Hamrick. Pic doesn't mean anything.

Al G. Barnes' circus got a big play for two days last week, and the boys were glad to bid them a fond farewell.

'Murder at the Vanities' (Par) got rave notices and may do better biz than usual at the Paramount.

Estimates for This Week

Broadway (Parker) (2,000; 25-40)—'I'll Tell the World' (U) and 'Lazy River' (MGM) won't end any record, but getting a consistent play. Probably $4,500. Last week 'Twenty Million Sweethearts' (WB) got more than its share. Critics raved and $6,000 came in.

Paramount (FWC) (3,000; 25-40)—'Murder at the Vanities' (Par) and 'The Party's Over' (Col). Vanities given lotsa attention by the press and should register a big $3,800. Last week 'Change of Heart' (Fox) and 'Witching Hour' (Par) held an even gait and romped home with $4,800.

Music Box (Hamrick) (1,400; 25-35)—'This Man Is Mine' (Radio) and Kate Smith and company. Looks like another banner week for this Hamrick house, but the pic is a weak sister. Maybe $7,000. Last week 'Finishing School' (WB) and 'Heat Lightning' (FN) first dual this house has shown, and got $2,300.

Oriental (Hamrick) (2,500; 25-35)—'Sing and Like It' (Radio) and 'Modern Hero' (WB) combo, which might reach $2,500. Last week 'Merry Wives of Reno' (WB) and Ted Lewis. Most this house has seen for several years, $7,000.

Loop Repeating 1933 Fair Get-away Dip; 'Murder' Will Do $24,000, Chi; 'McKee' at $18,000, Palace Up at 19G

Chicago, May 28.

the opening doldrums of last year, the loop is feeling the competition of the Fair. Local mobs are already headed for the expo and the loop will go into a three or four week slump until all Chicagoans get the Fair out of their system and the visitors hit the burg from the other parts of the country.

Business off throughout the town. Pictures are not holding up and even those with acknowledged punch are doing only so-so trade. This happened last year, but the summer ended with huge profits all along the line.

Chicago has been forced into a Wednesday opening these last two weeks, and against its will. Yanked '30 Day Princess' (Par) after five days last week and replaced with 'Murder at the Vanities' (Par) hoping for a nine-day run for the Earl Carroll flick to bring it up to a Friday opening again. But Vanities' will have difficulty in doing $24,000 and that's not a nine-day score. So goes out on Wednesday (30), with 'Thin Man' (MG) coming in for that nine-day hope.

Even 'Sadie McKee' (MG) is not up to expectations at the United Artists. Had hopes for truly big grosses but won't top $20,000 on its opening session. At that, pace will be lucky to go more than a fortnight.

Real trade of the town, in comparison, is being turned in by the Palace which this week starts its series of 'World's Fair' shows. Has brought in Ken Murray for a stock m. c. and also a regular produced and a line of girls. Business opened excellently on Friday and indications are for the best take for this box-office in more than three months.

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75)—'Murder in Vanities' (Par) and stage show. Opened on Wednesday (23) after '30 Day Princess' (Par) sank to all-time low of $12,000 for its five-day stay before being yanked. But 'Murder' is not much better at the box office and will scram this Wed. (30) with a likely $24,000, sad. Replacing will be 'Thin Man' (MG). This low ebb of grosses is a repetition of last summer's trend and as the trend repeats 1933 identically house will wait until late in June before the real pick-up gets started.

McVicker's (B&K) (2,284; 25-35-65)—'Viva Villa' (MG). Had a good run after a slow start. Lams on Wed. (30) to give way to 'Change of Heart' (Fox), the Gaynor-Farrell pic. 'Villa' tops $9,000 for final seven days after hitting fine $16,100 for previous seven.

Oriental (B&K) (3,200; 25-35-40)—'Trumpet Blows' (Par) and vaude. No change in pace at the register, remaining within the $11,000-$12,000 brackets which mean no profit anywhere. Last week was slightly under $11,000 with 'Once to Every Woman' (Col).

Palace (RKO) (2,500; 35-55-83)—'Upperworld' (WB) and Ken Murray headlining vaude show. One of the few Warner pictures to play this house. Theatre is on the spot regarding product. Business perking like a freshly watered flower and things look better than they have in some time. Every indication for the right side of the ledger this week, and may run over $19,000 currently. Last week fair for 'Stingaree' (RKO) at $16,200.

Roosevelt (B&K) (1,500; 25-35-45)—'Manhattan Melodrama' (MG). Holding for third week in loop, doing fine $9,900 last session on hold-over and continuing over $6,000 pace currently.

State-Lake (Jones) (2,700; 20-25-35)—'Poor Rich' (U) and vaude. House holding its patronage steadily and touching $11,000 this week for profits. Last week, 'Hips, Hips, Hooray' (RKO) okay at $11,400.

United Artists (B&K-UA) (1,700; 35-45-65)—'Sadie McKee' (MG). Being slowed down by the general lassitude of the burg. Maybe $18,000 on the first session, fair enough. 'Rothschild' (UA) finished a sensational four-week run at $12,600.

WB Sales Powwows to Settle 15c and % Terms

Whether Warners will maintain its sales policies of 1933-'34, including the 15c admission minimum and straight percentage, will be threshed out at a series of four regional conventions.

First opened yesterday (Monday) in Montreal, second will be in Atlantic City June 4-5. Third at Chicago June 11-12 and the fourth in San Francisco June 18-19.

N. O. NSG

'Vanities,' $9,000, Sole Bright Spot—Others Plenty Off

New Orleans, May 28.

People every place but in the theatre this week and the cinema tempis are overflowing with red ink. Without official designation, its a new low week. One ray of light is 'Murder At the Vanities,' which will bring $9,000 into the Saenger.

Loew's State and the Orpheum have Durante and Velez playing against themselves so to speak in 'Strictly Dynamite' and 'Hollywood Party.'

Estimates For This Week

Saenger (3,568; 40)—'Murder At Vanities' (Par). Nicely spotted here and, with clear field, will ensnare nice $9,000. Last week 'Change of Heart' (Fox) ditto.

Loew's State (2,218; 40)—'Hollywood Party' (MG). Weak sister will drop house to $6,000. Last week 'Sadie McKee' (MG) to wopping $12,000.

Orpheum (2,400; 35)—'Strictly Dynamite' (Radio), Starving to death and will not get more than $4,000. Last week dual, 'Whirlpool' (Col) and 'Sisters Under Skin' (Col), to $5,000.

Tudor (700; 30) — 'Registered Nurse' (FN), rawing the nurses and some others to the extent of $2,000. Last week 'Women Are Dangerous' (Fox), same.

St. Charles (2,200; 25)—'Son of Sailor' (WB). Not so hot at $1,700. Last week 'I'll Tell the World' (U), $1,600.

'Change of Heart' and Raft in Person Tops Buffalo with $17,500

Buffalo, May 28.

Continued cool spell keeping business at a lively pace at local box offices. Takings holding their own currently after excellent returns last week.

George Raft in person is helping out at the Buffalo and the gross should equal or exceed last week's good business which was substantially over anticipations.

'House of Rothschild' took a sudden spurt during its second week on the strength of the comment by fans with the second period going almost to the same figure as the first week.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-50)—'Change of Heart' (Fox) and George Raft in person. Strong and well balanced program opened nicely and may go $17,500. Last week 'Sadie McKee' (MG) and Habenera Revue. Good show kept takings up with the Crawford-Tone local angle stressed for much interest. Bettered expected figures at $17,000.

Hipp (Shea) (2,400; 25-40)—'Murder at the Vanities' (Par). Business back at normal figures for this one, the opening days pays' indicating about $8,000. Last week 'House of Rothschild' (UA) in second week, real surprise near $13,500, only $500 under the first week's figure, and making over $27,000 for the two weeks.

Century (Shea) (3,400; 25)—'Now I'll Tell' (Fox) and 'Heat Lightning' (WB). Moderate gross indicated for this period which will probably run a little above average, at $6,500. Last week 'Come on Marines' (Par) and 'Sing and Like It' (Radio), around $6,000.

Lafayette (Ind.) (3,400; 25)—'20th Century' (Col) and 'One Is Guilty' (Col). Takings holding up in fine style. Barrymore feature warmly received and seems to be drawing extra clientele for the theatre. Running neck and neck with last week. May go $8,500. Last week 'Gambling Lady' (WB) and 'Manhattan Love Song' (Mono), obtained $8,600 for the best week since mid-winter.

'Smarty' $6,200; 'McKee,' $5,800; In Indianapolis

Indianapolis, May 28.

'Sadie McKee' is the only thing like a big noise in a quiet week among the downtown houses. The Crawford following will hold the Loew's Palace gross up to the $5,800 mark for the week, which is a respectable figure, if nothing more. The usual influx of 500-mile race fans didn't start as soon as usual this year, and the early birds passed up the theatres in favor of the niteries. The night before Decoration Day, however, is expected to be a large evening for the show houses, as a result of the race visitors.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 20-25-40) — 'Change of Heart' (Fox). Gaynor and Farrell aren't so strong as they were formerly, but the house held them over for a second week in memory of better days. Holdover will only hit $3,000, fair. Last week same film did no better than moderately well with a total of $6,000 for nine days (having opened two days early).

Circle (Katz-Feld) (2,600; 25-40) —'Murder at Vanities' (Par). Not anywhere near hopes and is running just fairly well at $3,700. Was given extra big newspaper ad space, but no avail. Last week, 'Thirty Day Princess' (Par) was weak at $3,000.

Indiana (Katz-Feld) (3,100; 20-25-40)—'Little Miss Marker' (Par) and 'Whirlpool' (Col). Mailed in weak $2,400, which is sad, and the house closes its doors for an indefinite period. Last week, 'Sisters Under the Skin' (Col) and 'Finishing School' (Radio) on twin bill only garnered a measly $2,000, pitiful.

Lyric (Olson) (2,000; 20-25-40)—'Smarty' (WB) and vaude. Stage show attracting enough out-of-town business from race crowds to lift the gross a shade to $6,200; not bad. Last week, 'Black Cat' (U) and vaude was only average at $5,900.

Palace (Loew's) (2,800; 25-40) — 'Sadie McKee' (MG). Crawford name and good campaign in newspapers helped to attract $5,800, all right. Last week, 'Manhattan Melodrama' (MG) not so hot at $4,200.

25c Top the Kansas City Rule

'Hollywood Party' Light at $9,500 in Loew's Midland

Kansas City, May 28.

With the Mainstreet changing its policy this week to two features for twenty-five cents, any seat any time, the two-bit price becomes unanimous for all the downtown first runs.

Newman is also shooting two features for one admission. Midland only one sticking to single features. Running races in the afternoon and night baseball is cutting into the grosses of all the houses.

Estimates For This Week

Mainstreet (RKO) (3,200; 25)—'Finishing School' (Radio) and 'Crime Doctor' (Radio). First time the house has given two features for a quarter and the result is being watched with interest by the opposition and the RKO home office. Opened fair and should draw close to $3,500. Last week 'Registered Nurse' (FN) and the George Olsen band $9,500, not as good as was expected.

Midland (Loew) (4,000; 25)—'Hollywood Party' (MG). A lot of familiar and well like names in this. But light biz at $9,500. Last week 'Sadie McKee' (MG) lived up to its advance estimates and holdouts were frequent, $13,000.

Newman (Par) (1,800; 25)—'Murder in the Vanities' (Par) and 'All Men Are Enemies' (Fox). The Carroll picture was the teaser for the customers and they bought it heavily the first three days which indicates close to $9,000, big. Last week '30 Day Princess' (Par) and 'Uncertain Lady' (U). Never got a real start but was helped some by the convention visitors as the house is the nearest to the leading hotels, for $4,000.

Tower (Rewot) (2,400; 25)—'Easy to Love' (WB), and stage show. Saturday and Sunday business good which helps a lot towards the week's gross. Maybe $5,500. Last week 'Countess of Monte Cristo' (U) and colored stage show, got $5,000.

Uptown (Fox) (2,040; 25-40)—'Change of Heart' (Fox). This is the second week for the Gaynor-Farrell picture and it is holding up well. Probably $3,000 after $3,500 for the first seven days.

'Tell' Pushing for $30,000, Roxy And 'Party's' $20,000 Spells H.O.; 'Marker's' 2 Wks $67,000 for Par

'MISS MARKER' $9,000

New Haven Enthuses Over Shirley Temple

New Haven, May 28.

Paramount looks to lead the town for first time in months, with word-of-mouth on Shirley Temple a big factor.

Subsequent run booking of 'Tarzan' across the street at Bijou won't help 'Wild Cargo' any at Palace. Campaign on 'Cargo' stuck to news space, with house passing up exploitation stunt of Leroy Phelps, local cameraman, with Buck.

Whally (nabe) running weekly parents-children nights, with programs sponsored by local Better Films Council.

Estimates for This Week

Paramount (Publix) (2,348; 35-50)—'Little Miss Marker' (Par) and 'Uncertain Lady' (U). Jamming 'em in for heavy sugar, $9,000 in sight. Last week 'Thirty-Day Princess' (Par) and 'In Love With Life' (Ches). Very okay at $6,500.

Palace (Loew) (3,040; 35-50)—'Wild Cargo' (Radio) and 'Sisters Under Skin' (Col). Kids going for animal film, but femmes steering clear. Co-feature will help to a moderate $7,700. Last week 'Sadie McKee' (MG) and 'Crime of Helen Stanley' (Col). Showed nice profit at $9,400.

Roger Sherman (WB) (2,200; 35-50)—'Strictly Dynamite' (Radio) and 'Fog Over Frisco' (WB). Having a tough battle to reach light $3,800. Last week 'Uppper World' (WB) and 'Very Honorable Guy' (WB). Touched bottom at $3,500.

College (Loew) (1,565; 25-40)—'Bottoms Up' (Fox) and 'Whirlpool' Col.) Good response on this bill should bring nice $4,800. Last week 'Black Cat' (U) and 'Half a Sinner' (U). Over the top with satisfactory $4,400.

Georgie Price, 'Murder' $18,500 in Washington; 'Finishing School' 8G's

Washington, May 28.

Season of deliver the goods or take it on the chin has arrived. Three spots with topnotch pics are standing up all right, but everybody else is fighting the ghost.

Rialto, which always folds over summer, had hoped to stick out few weeks longer, but gives up this week. House is off mainsteam, and is first to suffer in general slump.

Closing of Wee & Leventhal stock at Belasco is helping somewhat as legit price scale was in direct competition with flickers.

Estimates for This Week

Fox (Loew) (3,434; 25-35-60)—'Stand Up and Cheer' (Fox) and vaude. Rave notices on Shirley Temple and generally nice reviews of films plus Herm Williams on stage is netting nice $22,000. Last week 'Now I'll Tell' (Fox) can thank Lupe Velez on stage for nice $21,000.

Earle (WB) (2,424; 25-35-40-60)—'Murder at the Vanities' (Par) and vaude. Earl Carroll's rep for leg stuff plus Georgie Price on stage, who gets nice radio fan crowd shooting at nice $18,500. Last week 'Smarty' (WB) drew fair $14,500.

Keith's (RKO) (1,830; 25-35-60)—'Finishing School' (Radio). Heading for sickly $4,500. Last week 'Stingaree' (Radio) took oke $8,000, but missed anticipated holdover.

Palace (Loew) (2,363; 25-35-60)—'Manhattan Melodrama' (MG). Not clicking like Gable and Loy did in 'Men in White,' but looks like good $17,000. Last week 'We're Not Dressing' (Par) took oke $15,500.

Met (WB) (1,583; 25-40)—'Sing and Like It' (Radio). Zazu Pitts has her own fan tribe, but they're not enough to buck weather and opposition. Slipping to light $3,000. Last week 'Forgotten Men' (FN) took meager $2,200.

Rialto (U) (1,853; 25-35-50)—'Affairs of a Gentleman' (U). Last week of season ought to get fair $3,700. Last week 'Half a Sinner' (U) made satisfactory $4,000.

Columbia (Loew) (1,232; 25-40)—'House of Rothschild' (UA). Going strong after two big weeks up street at Palace. Maybe big $6,500. Last week 'Hold That Girl' (Fox) down in the cellar with $2,500.

MARIAN SHILLING SUBS

Universal City, May 28.

Illness forced Janet Chandler out of 'The Red Rider,' Universal's serial, and she has been replaced by Marian Shilling.

Company has been filming a week.

Weather that beckons to the countryside is a Broadway bugaboo, but on the whole the interference isn't so serious. The fleet comes in Thursday (31), dumping close to 50,000 sailors on the town and this should help.

Paramount this week is staging something of a rarity on its hold-over of 'Little Miss Marker,' which may even get a third week. With much talk about the picture second week started better than the first. Decoration day holiday tomorrow (Wednesday) at Saturday-Sunday scales also a factor here and for the Street in general.

Par got $33,500 the first week and ought to hit around the same on the holdover or better. Having a racetrack background 'Marker' has been helped somewhat by the sports pages. The house has been going to that department for attention.

Capitol is also currently on a holdover, but it isn't doing as well. 'Sadie McKee' probably won't better $30,000 on holdover after initial seven days near $41,000.

Of the new pictures 'Where Sinners Meet,' at the Music Hall, and 'Hollywood Party,' at the Rialto, and 'Now I'll Tell,' at Roxy, setting the pace.

Hall, with the holiday finishing the present week there, looks like $75,000. While the Rialto is pushing its way to a fancy $20,000 and intends to hold 'Party' over, Metro gave Arthur Mayer the picture in preference to trying it at the Cap. Roxy may hit big $30,000 on 'Tell.'

While it isn't proving costly to the house, 'Murder at Vanities' is a disappointment and takes air tonight (Tuesday) after only 11 days at the Rivoli. Management is somewhat nonplussed. A check on 'Vanities' elsewhere around the country shows it is doing well. Riv gets 'Born to Be Bad' tomorrow morning (Wednesray). Strand has 'Upper World' and likely to be short of $13,000.

Estimates for This Week

Astor (1,012; $1.10-$1.65-$2)—'Rothschild' (UA) (11th week). Last week countup showed $16,800, picture standing up well. First five days of this week (11th), including Sunday night (27), $12,300.

Capitol (5,400; 35-75-85-$1.10)—'Sadie McKee' (MG) and Fred Waring band. Weaker than anticipated on first week, $41,000, and must struggle for $30,000 on holdover with Decoration Day.

Mayfair (2,120; 35-55-65)—'Unknown Soldier Speaks' (Lincoln). Assemblage of war material not around long, picture going out Sunday night after three days at $1,100. 'Sorrell and Son' (UA) took possession Monday morning.

Palace (1,700; 35-50-66-75)—'Stingaree' (Radio) and vaude. Wasn't so good at the Music Hall and unlikely to surprise here. Maybe $11,000 getting house out. Last week 'Change of Heart' (Fox), under $10,000.

Paramount (3,664; 35-55-75-99)—'Little Miss Marker' (Par) (2nd week) and stage show. Starting its holdover stronger than first week, current pace suggests another $33,500 or better. First seven days $33,500. Third week possible.

Radio City Music Hall (6,945; 40-60-85-99-$1.65)—'Where Sinners Meet' (Radio) and stage show. Did not open as briskly as expected but began building Friday night (25) and on week may do $75,000. Last week 'Stingaree' (Radio) lost opening momentum, ending around $65,000.

Rialto (2,000; 40-55-75-85)—'Hollywood Party' (M-G). Ad campaign helping to big $20,000 and a holdover. 'Crime Doctor' (Radio), eight days on holdover, $8,000.

Rivoli (2,200; 40-55-75-85)—'Murder of Vanities' (Par). Disappointing despite good notices, but at $29,000 on 11 days profitable for house. 'Born to Be Bad' (UA) opens tomorrow morning (Wednesday).

RKO Center (3,525; 25-40)—'Change of Heart' (Fox), four days, and 'I'll Tell the World' (U), three days. Off slowly and house doesn't look for more than $5,000 on week. Last week, 'Twentieth Century' (Col) started so well house kept it seven days, $11,000.

Roxy (6,200; 25-35-55-65)—'Now I'll Tell' (Fox) and stage show. Arousing considerable talk and may raise itself to a big $30,000 and may hold over. Last week, 'Black Cat' (U), $22,000.

Strand (2,900; 35-55-75-85)—'Upper World' (WB). Unlikely to hit $13,000. Last week, 'He Was Her Man' (WB) fell down to $9,200.

State (2,300; 35-55-75)—'Twenty Million Sweethearts' (WB) and vaude. Howard Thurston, magician, on stage aiding a good grosser toward $20,000 or above, fine. Last week, 'Manhattan Melodrama' (MG) and Cab Calloway just under $18,000.

Weather Saves Providence

Too Many Musicals, 'Sweethearts' Tepid at $5,000—'Sadie McKee' Best, $16,000

rovidence, May 28.

Continued cool weather only thing that is keeping theatres from complete flops. Grosses have been very bad of late, and judging from present outlook the new stanza will be no exception. Only one or two stands in town have been getting anything that looks like fair money. In one or two cases grosses have been worst experienced in a year.

Legit opposish for the week will be Katharine Cornell in three-day engagement at Carlton last half of the week and stock show, 'Smilin' Thru' at the Modern for entire week.

Estimates for This Week

Fay's (2,000; 15-25-40)—'Now I'll Tell' (Fox) and vaudeville with Roscoe Ails. No doubt that the main reason for the peppy state of affairs at this house is largely due to the stage show. Fans seem to like Tracy in pix, but it's stage entertainment that will be responsible for a nice $7,200 for the week. Last week 'A Modern Hero' (WB) with the aid of all-colored revue managed to ease through a fair $6,700.

Loew's State (3,200; 15-25-40)—'Sadie McKee' (MG) and vaude. Joan Crawford big drawing power in this city; opening very brisk, and regardless of what may turn up there's no doubt that house will be able to garner at least $16,000 in the till. Last week 'House of Rothschild' (UA) was another bullseye for this favorite stand, gross touching $16,200 for a nifty week.

Majestic (Fay) (2,200; 15-25-40)—'20 Million Sweethearts' (WB). This one may be a great musical film, but it's the third one in a row to show at this stand, and that's too many. Start tepid, and nothing to indicate that gross is going to go over $5,0000 mark, if that. Last week 'Stand Up and Cheer' (Fox) didn't prove very hot fodder, touching a poor $4,800.

Paramount (Indie) (2,200; 15-25-40)—'Thirty-Day Princess' (Par) and 'In Love With Life' (Mono). Bill so-so, and opening just about. Shoved in quite cold last Wednesday, no more than $3,500 indicated. Last week 'Witching Hour' (Par), 'Manhattan Love Song' (Mono) was yanked after six-day run, at $2,400 worst house has had in a year.

RKO Albee (2,000; 15-25-40)—'Strictly Dynamite' (Radio) and 'Affairs of a Gentleman' (U). All the ballyhoo house is concentrating on can't possibly bring them in with the mediocre films being screened. Just now it appears house will be very fortunate if it touches $4,000. Last week 'Stingaree' (Radio) and 'The Party's Over' (Col) was in the doldrums, in spite of campaigns and tieups, at $4,200.

RKO Victory (1,600; 10-15-25)—'One Is Guilty' (Col) and 'Secret Sinners' (Mayfair); this spot is doing better than the other more classy stands; gross looks like a nice $1,400 for split week. Last week 'Wild Cargo' (Radio) and 'Glamour' (U), both second run, were so-so at $1,100 on split week, too.

SAN FRANCISCO

(Continued from page 8)

ing and pleasing its share of customers.

Estimates for This Week

Fox (Leo) (5,000; 25-35)—'Sisters Under Skin' (Col), and 'Money Means Nothing' (Col), split. House pulling around $8,000, better than many previous shows with vaude. Last week, first minus flesh, saw $6,800 on 'When Strangers Meet' (Col), and 'Twin Husbands' (1st Div), split.

Golden Gate (RKO) (2,844; 25-35-40)—'Finishing School' (Radio) and vaude. Doing surprisingly well and may hit big $14,000. Last week it was $13,500 on 'Singaree' (Radio), best Richard Dix gross in some time, with Irene Dunne, Tom Brown and Mitzi Green in person to start it off.

Orpheum (F&M) (2,400; 25-35-55)—'Embarrassing Moments' (U) and tab version of 'Take a Chance' with Olsen and Johnson. New low prices bringing more people in. O. and J. did a week at $2.75 at the Columbia fortnight ago, and n.g. Running big $11,000 here. Ben Bernie got started slowly last week with 'Uncertain Lady' (U) the film, the heat holding him down over the week-end. But after his Tuesday night broadcast he blossomed out, and the maestro came in with a shade over $13,500—to give him the second highest gross of the F&M policy, next to Lombardo.

Paramount (FWC) (2,400; 25-35-40)&—'30 Day Princess' (Par) and 'Upperworld' (WB), split. Combined cast draw of both a help and looks best on double features in six weeks, $12,500. Last week, 'Tarzan' (MG), $11,000.

St. Francis (FWC) (1,500; 25-35-40)—'Villa' (MG) (3d week). Still going strong and $4,b00 is okay, after $5,500 week previous and $7,000 week before. Did a record week at the Warfield before that too.

United Artists (1,200; 25-35-40)—'Modern Hero' (WB). Likely $4,000 on the five days before the house closes for the summer. Last week, 'No Greater Glory' (Col), very bad at less than $4,000 for the week.

Warfield (FWC) (2,700; 35-45-65)—'Manhattan Melodrama' (MG) and stage show. Gable, Loy and Powell money pullers and $20,000 neat piece of change. 'Stand Up, Cheer' (Fox) last week didn't stand up to its predecessors of the past two months and got but $17,500, which still is good.

Labor Strife Hurts Cincy; 'Cat' $1,800

Cincinnati, May 28.

Downtown exhibs keeping smelling salts handy while tabbing b.o. Several large factories idle pending wage disputes and operators of other plants taking it slow and easy pending outcome. A difficult pull for general trade during past fortnight. Last week the Hagenbeck-Wallace circus did heavy biz on 3-day stand, strawing 'em the last two nights; take exceeded that by show here last year. Saturday (26) marked opening of 37-day racing meeting at Latonia, Ky., opposite Cincy, and season start for Coney Island, which spent lotsa dough in improving rides and fun houses and has Benny Meroff's band for the terps spot, and the Zoo, featuring new barless enclosures for bears and big cats.

Current screen coin topper is 'Murder at the Vanities,' heaving $12,500, more than double any other single gross. 'Change of Heart' transferred from Palace to Capitol for extended first run and getting $5,000, a grand less than 'Such Women Are Dangerous.'

The Grand, only RKO house locally with flesh, is to go shut for summer so soon as weather compels. Theatre is unchilled and added pop vode to pix a couple of months ago. Strand, indie pop vaudfilm, continues to brave the tide.

Estimates for This Week

Albee (RKO) (3,300; 35-44) 'Murder at the Vanities' (Par). Press puffs for Earl Carroll's expert craftsmanship in overcoming lack of originality in part of his first flicker. Combo of murder mystery, msical revue and looker gals a general trade puller for $12,500, a lovely figure. Last week 'Thirty-Day Princess' (Par), $7,000, all right.

Palace (RKO) (2,600; 35-44)—'Such Women Are Dangerous' (Fox), Warner Baxter bigged. Cricks no like story. A slow $6,000 in sight. Last week 'Change of Heart' (Fox), $10,000, good.

Capitol (RKO) (2,000; 35-44)—'Change of Heart' (Fox) switched from Palace for continued first run, $5,000, okay. Last week 'Sadie McKee' (MG), in second week, $5,000, nice, following heavy $12,000 on first 7 days.

Lyric (RKO) (1,394; 35-44)—'Half a Sinner' (U), $4,000, fair. Last week 'You're Telling Me' (Par), strengthened in last half for $4,500, nice.

Keith's (Libson) (1,500; 30-40)—'A Very Honorable Guy' (FN). Lauded by press boys for clean comedy. Damon Runyon material plus Joe Brown, with a bit of aid from Alice White, spelling $4,200, comfy. Last week '20 Million Sweethearts' (WB) finished 16-day run with a neat $4,000, totaling $14,000 for the engagement.

Grand (RKO) (1,025; 25-35)—'Man of Two Worlds' (Radio) and Boice and Marge the vode topper, $3,500, so-so. Last week 'Eight Girls in a Boat' (Par) and Gaudsmith Bros. headlining, $3,400.

Family (RKO) (1,000; 15-25)—'Black Cat' (U) and 'Behind Jury Doors' (Indie), split. First pix a better than average draw, helping for $1,800, fine. Last week 'Hell Bent for Love' (Col) and 'Honor of the Range' (U), divided, $1,500.

Strand (Ind) (1,200; 15-20-25-30)—'In Love With Life' (Indie) and Keaton and Paige acting the 5-act bill, $1,800, tough sledding. Last week 'Sin of Nora Moran' and Capps Four fronting vaude, $1,700.

Acad Tech. Problems

Hollywood, May 28.

Following the recent resumption of activities of the Academy of Motion Picture Arts and Sciences Research council, the technicians' branch is beginning a new series of semi-monthly meetings for discussion of studio technical problems.

Committee, comprising S. J. Twining, L. E. Clark, Martin Cohn, Harris Ensign, George Folsey, J. C. Okey, William F. Rudolph and Gordon Mitchell, meets today (Tuesday) to lay out a program for the coming year.

Dust 'Lancer' Again

Hollywood, May 28.

Although abandoned as a probable picture after $600,000 had been expended on it, 'Lives of a Bengal Lancer' is again off the shelf at Paramount.

Yarn, for which Ernest B. Schoedsack went to India to photograph background stuff, is expected to go into production in July. Intention is to put Gary Cooper in the top spot after he returns from doing one for Sam Goldwyn on a previous commitment.

Concoct Laurel-Hardy

Hollywood, May 28.

After absence from the lot of four months, Laurel and Hardy back. Hal Roach preparing fourth of their series of six two-reelers for the current season's program.

Comics are working with Charles Rogers and Frank Terry, writers, in concocting a yarn.

Bad Weather Helps Baltimore

Abe Lyman Credited for $20,000—'Strictly 'Dynamite' $13,000

Baltimore, May 28.

Sudden and inordinate chill, accompanied by murky skies, that saddled town over week-end kept the pleasure seekers inside city limits, stymied the beaches and boosted the box-offices.

Fairly strong layout currently, with the Century going into its eighth consecutive session as town topper. '30-Day Princess' on the screen is playing second fiddle to Abe Lyman band on rostrum, first time in moons the flesh fare has been the prime biz provoker at the Loew standard-bearer.

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-66) '30-Day Princess' (Par) and Abe Lyman Revue on stage. Nifty $20,000 in sight credited to stage draw. Last week 'Sadie McKee' (MG), and five strong acts, smash $22,000.

Hippodrome (Rappaport) (2,500; 25-35-40-55-66) 'Strictly Dynamite' (Radio) and Isham Jones ork heading acts. Maybe $13,000, fair. Last week 'Stingaree' (Radio) and King's Scandals' unit, indifferent $11,000.

Keith's (Schanberger) (2,500; 25-30-35-40-55) 'Murder at Vanities' (Par). Earl Carroll name has a marquee meaning hereabouts, and though critics shrugged it, hefty exploitation and title values means $6,000. Last week 'Come on Marines' (Par) didn't, ending out in the alley at $3,000.

New (Mechanic) (1,800; 25-30-35-40-50) 'Change of Heart' (Fox) (2d week). Still plenty perky after shining $6,000 on the first stanza. Appears cantering in for a good $3,800 on second and last lap. The Gaynor-Farrell reunion is doing it.

Stanley (WB) (3,450; 15-25-40) 'Witching Hour' (Par). Mild mystery meller started sluggishly and looks to end at same snail's pace. No more than $7,500, dire. Last week 'Upper World' (WB), with Ben Hecht's monicker as author, billed over all else, off, $8,000.

Valencia (Loew-UA) (1,000; 25-35) 'Show-Off' (MG). The show is old spuds to this town and if mob didn't already know about it crix tipped the mitt soon enough. Tracy's name means a fraction on the marquee, but not enough to budge mild $3,500. Last week 'Sadie McKee' (MG), 2-a-day, pop-prices, sank deep into mire, $2,000.

Comparative Grosses for May

Total grosses during May for towns and houses listed as previ reported weekly. Dates given are the closing days of the week.

NEW YORK

	May 3	May 10	May 17	May 24
CAPITOL (5,400; 35-75-85-1.10) High..$110,400 Low.. 16,000	Tarzan $48,000 (Stage Show)	Tarzan $21,000 (2d week)	Manhattan Melodrama $50,500	Melodrama $30,000 (2d week)
PARAMOUNT (3,664; 35-55-75-99) High. $95,000 Low.. 14,000	Wharf Angel $25,000 (Stage Show) (Gloria Swanson on stage)	Witching Hour $20,000 (Jessel-Merman on stage)	Double Door $14,200	Day Princess $29,000
MUSIC HALL (6,945; 40-60-85-99-1.65) High..$113,000 Low.. 44,000	Stand Up, Cheer $85,000 (Stage Show)	Cheer $60,000 (2d week)	20th Century $75,000	Change of Heart $69,800 (Opera)
ROXY (6,200; 25-35-55-65) High..$173,600 Low.. 5,200	Tell the World $23,000 (Stage Show)	Journal of Crime $21,000	Greater Glory $18,500	Glamour $17,000
RIALTO (2,000; 40-55-75-85) High. $72,000 Low.. 5,200	Lost Patrol $7,000 (4th week, 6 days)	Made Her Bed $8,000	Success, Any Price $7,700	Crime Doctor $14,000
STRAND (2,000; 35-55-75-85) High. $81,200 Low.. 6,500	Modern Hero $14,200	Million Sweethearts $26,200	Sweethearts $17,000 (2d week)	Sweethearts $11,700 (3d week)

CHICAGO

	May 3	May 10	May 17	May 24
CHICAGO (3,940; 35-55-75) High. $75,000 Low.. 18,500	Not Dressing $38,100 (Stage Show)	Bottoms Up $32,900	Million Sweethearts $25,800	Manhattan Melodrama $37,100
PALACE (2,583; 35-55-83) High. $34,700 Low.. 7,000	Glamour $14,200 (Vaude)	Sisters Under Skin $17,300	20th Century $7,000 (New Low)	Finishing School $14,100
UNITED ARTISTS (1,700; 35-45-55) High. $43,500 Low.. 3,300	Looking for Trouble $7,900	Rothschild $25,800	Rothschild $16,100 (2d week)	Rothschild $13,800 (3d week)

LOS ANGELES

	May 3	May 10	May 17	May 24
DOWNTOWN (1,800; 25-35-40-55) High. $38,500 Low.. 4,000	Earth Turns $4,000 (New Low)	Gambling Lady $5,000	Million Sweethearts $9,700	Honorable Guy $4,200
HOLLYWOOD (2,756; 25-35-40-55) High. $37,800 Low.. 3,100	Earth Turns $4,400	Gambling Lady $5,200	Million Sweethearts $11,300	Sweethearts $7,200 (2d week)
PARAMOUNT (3,595; 30-40-55) High. $57,800 Low.. 5,600	Witching Hour $12,300 (Stage Show) ('Century Progress' on stage)	Made Her Bed $17,900 (Olsen & Johnson on stage)	Double Door $14,600	Day Princess $12,000
STATE (2,024; 30-40-55) High. $48,000 Low.. 4,900	Tarzan $11,200	Men Are Enemies $2,150 (5 days)	Stand Up, Cheer $11,000	Men in White $17,900

ST. LOUIS

	May 3	May 10	May 17	May 24
AMBASSADOR (3,000; 25-35-55) High. $48,800 Low.. 10,000	Death Takes $12,000 (Stage Show)	Not Dressing $15,000	Glamour $12,000	Catherine and House of Mystery $10,000 (New Low)
FOX (6,000; 25-35-55)	Bottoms Up and 3 on Honeymoon $10,000	Wild Cargo and One Is Guilty $12,000	Stand Up, Cheer and Murder in Trinidad $12,000	Sinners Meet and Now I'll Tell $10,000
STATE (3,000; 25-35-55) High. $31,500 Low.. 8,000	Tarzan $15,000	Rothschild $22,000	Rothschild $14,000 (2d week)	Villa $18,000
MISSOURI (3,500; 25-40) High. $29,500 Low.. 6,000	Showoff and Monte Cristo $7,000	Telling Me and Cross Streets $7,000	Tell the World and Witching Hour $6,000	Manhattan Love Song and Uncertai Lady $7,000
ST. LOUIS (4,000; 25-35-55)	Pals and Finishing School $3,000	Waltz Time and Sisters Under Skin $4,000	All Quiet and Night and Day $4,000	

BROOKLYN

	May 3	May 10	May 17	May 24
FOX (4,000; 25-35-50) High. $48,600 Low.. 8,900	Sing, Like It $13,000 (Stage Show)	Tell the World $14,500	3 On Honeymoon $10,500	Whirlpool $10,500
ALBEE (3,500; 25-35-50) High. $45,000 Low.. 9,000	Man Is Mine $15,000 (Vaude)	Earth Turns $14,000	Stand Up, Cheer $17,000	20th Century $15,000
STRAND (2,000; 25-35-50) High. $28,500 Low.. 4,000	Gambling Lady $7,000	Modern Hero $5,500	Million Sweethearts $8,000	Sweethearts $7,000 (2d week)
PARAMOUNT (4,000; 25-35-50-65) High. $57,800 Low.. 5,600	Wharf Angel $19,000 (Stage Show) (Daniels and Lyon on stage)	Witching Hour $15,000	Double Door $8,600	DARK
METROPOLITAN (2,400; 25-35-50) High. $39,000 Low.. 13,000	Tarzan $14,000 (Vaude)	Looking for Trouble $14,000	Manhattan Melodrama $18,000	Laughing Boy $13,000 (New Low)

(Continued on page 19)

'Change of Heart' $21,000 in Philly; Calloway, 'Whirlpool' Get $20,000

Philadelphia, May 28.

Present array of films in the local downtown sector do not promise any great rotation of the turnstiles or activity in the box offices, but at least two houses should do better than average business. Very bad weather and, of course, the presence in town of the circus may have caused the slow start.

Cab Calloway has a following here and his name on the Earle's stage bill promises some biz, but it will hardly reach the level this house was hitting a few weeks ago when $24,000 or $25,000 was being turned in regularly. Picture this week is 'Whirlpool,' not particularly strong.

Estimates for This Week

Aldine (1,300; 40-55-65)—'House of Rothschild' (UA) (5th week). Will make it the expected sixth without undue trouble. This week's gross should be near $7,000. Last week's was $8,500.

Arcadia (600; 25-40-50)—'Trumpet Blows' (Par). May gain through George Raft's personal appearance here last week. $2,100 estimated for this second run. Last week, 'Wharf Angel' (Par). Very sad, $1,400 for five days.

Boyd (2,400; 40-55-65)—'30 Day Princess' (Par). Picture didn't start fast and $11,000 a generous allowance. Last week, 'Sadie McKee' (MG) $9,000 for five-day holdover. Okay.

Earle (2,000; 40-55-65)—'Whirlpool' (Col) and vaude. Cab Calloway and his Cotton Club Orchestra should prove magnet. $20,000 figured. Last week, 'This Man Is Mine' (Radio) and vaude. George Raft's personal appearance helped gross up to $18,000.

Fox (3,000; 30-40-60)—'Change of Heart' (Fox) and stage show. Touted as sure two-weeker and will undoubtedly be held although opening pace disappointed. $21,000 figured anyway. Last week, 'Stand Up and Cheer' (Fox) and stage show, $13,000 in second week was up to expectations and okay.

Karlton (1,000; 30-40-50)—'Sisters Under the Skin' (Col). Lucky to hit $2,700. Last week, 'Glamour' (U) $2,900. House is definitely under former pace with new policy of first-runs.

Stanley (3,700; 40-55-65)—'Murder at the Vanities' (Par). Opened Saturday with many brass against it. Hard to figure but ought to hit $15,000 or $16,000. Last week, 'Manhattan Melodrama' (MG) $14,000 for seven days. Disappointing.

Stanton (1,700; 30-40-55)—'For Love of Frisco' (FN). Opened with midnight show last night. Average biz expected. Last week, 'The Witching Hour' (Par). Flopp o with $4,000.

'All Men Are Enemies' Yanked at Par, Denver; 'Harold Teen' $3,000

Denver, May 28.

Fishing season and both Lakeside and Elitch Amusement parks open together, with hot weather providing theatres stiff competition. But still all first-runs seem average or above. 'All Men are Enemies' put in Paramount following 'Viva Villa' lasted one day, yanked to allow 'All Quiet Western Front.' Others showing better boxoffices than in last two or three weeks; Denham having evening standouts. Last week of stageshow at Orpheum, but word being withheld from theatregoing public. Orpheum best gross since Mills Bros., in person, headed for ten thousand.

Estimates for Thi Week

Aladdin (Huffman) (1,500; 25-35-50)—'Harold Teen' (WB). Will grab $3,000, nice. Last week, 'As the Earth Turns' (WB) did below average, finishing with $2,500. Picture started week after films were subject of Catholic sermon and pledges signed by thousands to attend only best of films. Huffman ran ad challenging them to support this film, and recommended it as one they must see if they really wanted to support good films. But no go. They wouldn't go.

Denham (Cooper) (1,500; 25-40)—'Murder at the Vanities' (Par). Sporty $7,500 sight.d. That's gratifying. Last week, '30-Day Princess' (Par), let the house down with $3,500, a grand and a half below average. Matinees were way down, with evenings good. Evidently, afternoon crowds thought it too much of a Cinderella touch to the title. Of course, the weather here has been perfect for golf and other outdoor activities.

Denver (Huffman) (2,500; 25-35-50)—'Manhattan Melodrama' (MG). Maybe $6,000. Last week, 'Change of Heart' (Fox), $5,500 for the week. Picture well liked by those who saw it but weather proved too much competition.

Orpheum (Huffman) (2,600; 25-40-65) — 'Twenty Million Sweethearts' (FN), and Fanchon & Marco stage show. Nice takings at $10,000. Last week, 'Merry Wives of Reno' (WB) coupled with a smooth-running and entertaining stage show, failed to attract crowds in usual numbers and the box office suffered, garnering only $7,500 for the week.

Paramount (Huffman) (2,000; 25-40)—'Viva Villa' (MG). Three days, after four on last week and a week at the Denver, saying fine business; and 'All Quiet on the Western Front' (U), four days. Figure $2,500, divided between three films, 'All Men are Enemies' (Fox) having been yanked after one day. Last week, 'Crosby Case' (U) and 'Love Birds' (U), first double bill for this first-run house, two days after a fair four days on last week, and 'Viva Villa' (MG), five days, after a good week at the Denver, split week, turned in a better than average box-office of $3,000. 'Viva Villa' was one of the pictures condemned at local Catholic sermon on films, but in spite of that picture still did fine business.

'Murder at Vanities' Oke $17,000 in St. Louis; 'McKee' Tabs $16,000

St. Louis, May .

Much improved is the outlook this week. With the holiday thrown in at the tag end, it looks like business will be better than for some time. Two houses appear to be in for nice profits, and the others have little cause for complaint.

Loew's and Ambassador are the pair of leaders, the former with Joan Crawford's latest and the latter with the film version of the 'Vanities.' Although no records will be broken, both will have some black figures in the books.

Estimates for This Week

Ambassador (Skouras) 3,000; 25-35-55)—'Murder at Vanities' (Par). Good $17,000. Last week 'Thirty Day Princess' (Par) around $12,000.

Fox (F&M) (5,000; 25-35-55)—'Change of Heart' (Fox) and 'Springtime for Henry' (Fox), held over until Tuesday (29), and then 'Stingaree' (Radio), 'Such Women Are Dangerous' (Fox). Figure $11,000.

State (Loew's) (3,000; 25-35-55)—'Sadie McKee (MG). Hefty $16,000. Last week 'Manhattan Melodrama' (MG) got $14,000.

Missouri (Skouras) (2,500; 25-40)—'Private Scandal (Par) and 'Twin Husbands.' Fair $7,000. Last week 'Double Door' (Par) and 'Half a Sinner' (Radio) got $6,000.

Shubert (Warners) (2,000; 25-40) 'Upper World' (WB) and 'Merry Wives of Reno' (WB). Around $8,000. Last week 'As the Earth Turns' (WB) and 'Very Honorable Guy' (FN) estimated about the same.

ELLINGTON HYPOS TACOMA

Music Box Grosses Smacko $6,000 With Stage Help

Tacoma, May 28.

Stage fare at the Music Box was the town's sock first half of this week. Duke Ellington band spotted there. This band costs the Hamrick house some dough and so admish upped. Originally planned to use the name-unit shows a week in the town, but second thought places engagement at half week. Hamrick house also steps on the gas for the week end with Al Pearce and his gang, from radio in person, on the stage, the last half of the week. The two stage shows account for biz upping nicely.

Estimates for This Week

Music Box (Hamrick) (1,400; 25-35-50)—'You're Telling Me' (Par), with Duke Ellington band in person first half of week, three days; 'Fashions of 1934' (FN) with Al Pearce and his radio gang, last four days. Should gather a swell $6,000 on week. Last week, 'Wild Cargo' (RKO) good $3,600.

Rex (J-vH) (1,700; 15-25)—'Bottoms Up' (Fox) and 'Ninth Guest' (Col), dual, first half, then 'As Husbands Go' (Fox) and 'Social Register' (Col), dual, last half. Anticipated $3,000 is good. Last week, 'This Side of Heaven' (MGM), and 'Cross Country Cruise' (U), dual, first half; 'Three on Honeymoon' (Fox) and 'Beloved' (U), dual, last half, for $2,800, good.

Blue Mouse (Hamrick) (650; 15-25)—'Come On, Marines' (Par), and 'Journal of a Crime' (FN), dual, first half, then 'Modern Hero' (FN), and 'Private Scandal' dual, last half. May get $1,200, slow. Last week, 'She Made Her Bed' (Par), and 'Upper World' (WB), dual spit, with 'Registered Nurse' (FN), and 'Four Frightened People' (Par), dual, at usual $1,600. Fair.

FIGHT OVER DICKENS

Darmour and U Both Want to Make His Stories

Hollywood, May 28.

Boom in popularity of Dickens for film material has put Larry Darmour and Universal at odds. Darmour announced last February he would make 'Great Expectations,' but only a few weeks ago Stanley Bergerman of U announced the same thing.

Darmour has sent a protesting letter to U, which is now thinking up a reply. Dickens' stories are in public domain, and so both producers can make the picture if they choose.

'NOT DRESSING' $14,000 IN NEWARK

Newark, May 28.

Rai cold Friday and Saturday brought in business everywhere and even with a fair Sunday the weekend exodus was stopped. But the weather Decoration Day will tell the story as a rainy day with holiday prices jumps the grosses by thousands.

Counting the usual clear Memorial Day the booking of good pictures will bring in nice money with Loew's leading with $15,000 for 'Sadie McKee' and the Paramount-Newark with 'We're Not Dressing' and Proctor's with 'Change of Heart' around $14,000.

Ringling-Barnum and Bailey Circus in for two days and will probably take plenty. Shubert reopens for 'Caviar' and has Katharine Cornell coming in 'The Barretts.'

Estimates for This Week

Branford (WB) (2,966; 15-65)—'The Black Cat' (U) and 'Merry Wives of Reno' (WB). 'Wives' got a great review in the News which will help. Shared in the weekend pull and should better $9,000, okay. Last week 'Journal of a Crime' (FN) and 'Very Honorable Guy' (FN) mild at $7,800.

Capitol (WB) (1,200; 15-25-35-50)—'Tarzan and His Mate' (MG) and 'In Love with Life' (Chesterfield). They used to like this kind of bill and maybe they do now. At any rate good at over $4,500. Last week 'Trumpet Blows' (Par) and 'Catherine the Great' (UA), $3,500.

Little (Franklin) (299; 35-50)—'Prince of Wales' (BG) and 'Waltz Time in Vienna' (BG). Heavy publicity and high hopes mark the inauguration of English programs. Anyhow unless this is a complete flop Germans are done. Maybe $1,200. Last week $450 for 'Heidesschulmeister Uwe Karsten' (Ufa) and 'Der Korvettenkaiptan' (Tobis).

Loew's State (2,780; 15-75)—'Sadie McKee' (MG) and vode. Joan Crawford opening to her usual jams and anyhow ought to reach a fine $15,000. Last week, despite the well-spoken of 'Spices of 1934' on the stage, 'Laughing Boy' (MG) was miserable at $3,500.

Paramount-Newark (Adams-Par) (2,248; 15-99)—'We're Not Dressing' (Par) and vode. Going great and at its worst should reach a fine $14,000. Rumored this is the last week of vode here. This will make things interesting for competitors when a lower scale goes in, but it is said they are afraid to play pictures alone although invited to join in the move. Last week '30 Day Princess' (Par) did not hold up and on eight days poor at $7,800.

Proctor's (RKO) (2,300; 25-35-40-55-60-75-85)—'Change of Heart' (Fox) and 'King's Scandals.' Strong opening and can hardly miss $14,000. Last week 'Now I'll Tell' (Fox), $10,600.

Terminal (Skouras) (1,900; 15-25-40)—'Woman Unafraid' (Hollywood) and 'Party's Over' (Col) with 'Crime Doctor' (Radio) and 'Hell Bent for Love' (Col) split. Ought to be okay at $4,500. Last week 'Such Women Are Dangerous' (Fox) and 'Wild Cargo' (Radio) with 'This Man Is Mine' (Radio) and 'Stand Up and Cheer' (Fox) first half hurt by hot weather, but came up okay to $4,000.

Lupe Velez in Person, $19,000, Met, Brooklyn; 'Cat,' Pennington, 14G's

rooklyn, May 28.

Better week in the downtown sector. Loew's Metropolitan appears to be doing the best business hereabouts with 'Hollywood Party' (MG) on screen and Lupe Velez copping stage honors. Business will probably amount to $19,000, okay.

Paramount's closing, judging by this week's attendance, at the remaining four de luxers is helping a little. Strand, by the way, goes back to two for one effective this Friday.

Estimates for This Week

Albee (RKO) (3,500; 25-35-50)—'Stingaree' (Radio) and vaude headed by Jeanie Lang of radio. Looks like $18,000, satisfactory. Last week 'Change of Heart' (Fox), $15,000, off.

Fox (Conco) (4,000; 25-35-60)—'Black Cat' (U) and stage show featuring Ann Pennington. Good $14,000 in tow. Last week 'Success at Any Price' (Radio), $12,000, okay.

Metropolitan (Loew) (3,000; 25-35-50)—'Hollywood Party' (MG) and vaude topped by Lupe Velez. About $19,000, nice. Last week 'Sadie McKee' (MG) $20,000, good.

Strand (WB) (2,000; 25-35-50)—'He Was Her Man' (FN) weak $7,500. Last week 'Journal of Crime' (FN) and 'An Honorable Guy' (FN) did $6,000, not so good.

DE MILLE'S 'BUCCANEER'

Maxwell Anderson-Laurence Stallings' 'Buccaneer' has been taken by Paramount as a spectacle for Cecil B. DeMille.

Sally Rand, Minneapolis, $12,000; 'Villa' $9,000, 'Modern Hero' $2,500

Minneapolis, May 28.

Drouth continues unabated, but the turbulent teamsters' strike which has been causing riots, tying u transportation and hurting business generally ended Saturday. This latter is a break for the showhouses and should mean as much as $4,000 additional on the week for the Orpheum, where Sally Rand and her stage show unit hold forth. It also should add at least $2,000 on to the takings of 'Viva Villa,' another strong attraction, at the Minnesota.

In short, grosses that have been sinking to nearly the zero point seem in a fair way to take on a new lease of life.

Estimates for This Week

Innesota (Publix) (4,200; 25-35-40)—'Viva Villa' (MG). Plenty of raves over this picture, and it should build from a good opening. Fine advertising campaign, with newspaper display columns liberally used. May hit $9,000. Good. Last week 'Stand Up and Cheer' (Fox), $5,500. Okeh under all circumstances.

Orpheum (Singer) (2,890; 25-35-55)—'Journal of a Crime' (FN) and Sally Rand and her stage unit. Miss Rand the big draw, of course. Lots of publicity helping to bring in the customers. Opening only fair, but with truck drivers strike over business should build considerably. Looks like around $12,000 at this writing, but may climb to $14,000. Very good. Last week, 'Stingaree' (Radio) $2,500. Poor.

Century (Publix) (1,600; 25-35-40)—'House of Rothschild' (UA). Third week still at a profitable gait and will remain a fourth. About $6,000. Okeh. Second week, $8,000. Good.

State (Publix) (2,200; 25-35-40)—'Bottoms Up' (Fox). Still another musical, but a good one and should do some biz, even though local public seems fed up on 'em. On way to about $4,000. Fair. Last week, '30-Day Princess' (Par), $3,500.

World (Steffes) (350; 25-35-50-75)—'Catherine the Great' (UA). A swell attraction for this house and should stay at least a month. Off to fast start, despite tough opposition. May reach $3,000. Big. Last week, 'I Was a Spy' (Gau), $800. Light.

Uptown (Publix) (2,200; 25-35)—'Wonder Bar' (WB). Around $2,500 indicated. Pretty good. Last week 'Death Takes a Holiday' (Par), $2,200. Fair.

Lyric (Publix) (1,300; 20-25)—'A Modern Hero' (WB). Picture not highly regarded and $2,500 indicated. So-so. Last week 'Trumpet Blows' (Par), $2,000. Bad.

Grand (Publix) (1,100; 15-25)—'Riptide' (MG). Second loop run. Set to touch $2,000. Good. Last week 'Three on a Honeymoon' (Fox), first run, and 'As Earth Turns' (WB), second run, $1,200. Light.

Aster (Publix) (900; 15-25)—'Palooka' (MG) and 'Four Frightened People' (Par), second loop runs, and 'Heat Lightning' (WB), first run, split, should garner $1,000. Okeh. Last week 'Moulin Rouge' (UA), 'Hi Nellie' (WB) and 'She Done Him Wrong' (Par), subsequent runs, split, $1,500. Good.

Longshoremen and Weather Both Hot

Seattle Off, but Ted Lewis Band, 'Merry Wives' Headed for $11,500

Seattle, May 28.

Four name stage units in a row booked for Music Hall, with announcement that general evening fare will be cut from 55 cents to 50 cents, including the tax, is the main show dope of the week in this town.

Duke Ellington band got big Saturday and Sunday biz at 55 cents, then slumped a little, apparently the price shying them away. So Music Hall cuts fare for Ted Lewis, opening this week, to four bits, and ran in five shows Saturday and Sunday to offset the nickle price drop by making a bid to handle more people.

Warm weather cut in the past week, while the longshoremen strike has put 2,000 dock workers and several thousand flour mills and other workers out of employment for the time being. This, naturally, affects all business.

Estimates for This Week

Blue Mouse (Hamrick) (1,000; 25)—'A Very Honorable Guy' (FN) and 'Success at Any Price' (Radio), dual. Expected to cop about $2,500, not speedy. Last week, 'As Earth Turns' (WB) and 'Uncertain Lady' (U) dual, $2,600.

Coliseum (Evergreen) (1,300; 15-25)—'David Harum' (Fox) and 'Jimmy, the Gent' (UA) dual. Should do $3,500, fair. Last week, 'Mystery of Mr. X' (MG) and 'Devil Tiger' (Fox), dual split with 'Moulin Rouge' (UA) and 'Three on a Honeymoon' (Fox), slow $2,700, first half flopping, last half fair.

Fifth Avenue (Evergreen) (2,400; 25-40)—'Viva Villa' (MG). Held over five days, as considered pix with real punch; five days may gather $4,800. Last week, same film, started like a house afire, then tapered, but good at $12,000.

Liberty (J-vH) (1,900; 10-25). — 'Love Birds' (U) and 'Public Stenographer' (Mono) dual. Big campaign, especially playing up Summerville and Pitts in 'Birds' indicated $4,500, good. Last week, 'I'll Tell the World' (U) and 'My Pal, the King' (U) dual, big, $4,600.

Music Box (Hamrick) (950; 25-35) — 'Rothschild' (UA). Second week here, fourth week in town, anticipated to get about $2,500. Last week, same film, good, $4,100.

Music Hall (Hamrick) (2,300; 25-35-50)—'Merry Wives of Reno' (WB) with Ted Lewis band on stage. Latter responsible for expected $11,500, if holiday helps as figured. Last week, 'Wild Cargo' (Radio), with Duke Ellington on stage, got $11,000.

Paramount (Evergreen) (3,106; 25-35)—'30 Day Princess' (Par) and stage. Fair $5,500 sighted. Last week, 'The Witching Hour' (Par) and stage, slow at $4,100.

'ROTHSCHILD,' $7,800, TOPS BIRMINGHAM

Birmingham, May 28.

Little chance of anyone beating 'House of Rothschild' this week or any other week soon. It's the cakes. However, 'Palooka' at the Ritz should be oke.

Estimates for This Week

Alabama (2,800; 30-35-40) 'House of Rothschild' (UA). Rollin K. Stonebrook, the manager, away on a vacation confident of one of the best weeks in a long time, $7,800. Last week 'We're Not Dressing' (Par), $6,900.

Ritz (Wilby) (1,600; 25) 'Palooka' (UA), Runner up for top grosses more than likely, $3,000. Last week 'Moulin Rouge' (UA), $2,500.

Empire (BTAC) (1,100; 25) 'Journal of a Crime' (FN). Not so good for this usually well attended house, $2,500. Last week 'Whirlpool' (Col), about same.

Strand (Wilby) (800; 25) 'This Side of Heaven' (MG) and 'Murder in Trinidad' (Fox). Lionel Barrymore will bring in a few more than usual, $1,200. Last week 'Wharf Angel' (Par), weak $900.

Metro Cashier Killed

Hollywood, May 28.

G. S. McMillan, 43, cashier at Metro studios in Culver City was killed when he either fell or jumped from a six-story hotel window in San Diego, Sunday (27).

He is survived by sister Worcester, Mass.

UPPER WORLD

Warner Bros. production and release. Ginger Rogers, Warren William, Mary Astor featured. Directed by Roy Del Ruth. Adapted by Ben Markson from Ben Hecht story. Tony Gaudio, photog. At Strand, New York, starting May 23. Running time, 70 minutes.

Alexander Stream	Warren William
Mrs. Stream	Mary Astor
Lilly	Ginger Rogers
Chauffeur	Andy Devine
Tommy	Dickie Moore
Banker	Henry Kolker
Lon	J. Carroll Naish
Moran	Sidney Toler
Rocklen	Theodore Newton
Clark	Robert Barrat
Marcus	Ferdinand Gottschalk
Caldwell	Robert Grieg

Nicely done feature in playing, irection and script. It is entertaining and with general appeal.

Ben Hecht, who wrote the story, and Ben Markson, who adapted it, had an oldie on their hands with which to start. A woman who neglects her loving and faithful husband for social activities; a husband who, thus neglected, turns to solace from an outside love affair, and a girl who attracts lonesome husband, the three principal characters. All pretty familiar in themselves as well as together, which left everything up to the development. The author, and perhaps the adapter as well, exerted considerable imaginative powers over the musty plot, and the result is a compelling screen story.

Shortly after the triangle is formed the theme changes from a domestic problem drama to melodrama. The husband, who is wealthy and noted for his business prowess, sets the girl up in an apartment, and that leads to a double killing, of which the rich man is accused. But he's acquitted and the ending is a satisfactory one.

Between the dialog and the performances of the principals, the plot is clearly and concisely presented. Roy Del Ruth's direction had not a little to do with the net result. For Warren William, as the husband, Mary Astor, as the wife, and Ginger Rogers, as the girl, the assignments were naturals. Andy Devine handles all the comedy, and too bad the lighter phase of the story had to be so awkwardly injected. Devine does all right under the circumstances, Sidney Toler gives a gem of a performance as a traffic cop who is 'broken' by the wealthy husband for giving him a ticket, and later gets his revenge by solving the murder mystery. There are no casting flaws, from the bit players up. *Bige.*

All Men Are Enemies

(WITH SONGS)

Rocket production and Fox release, featuring Hugh Williams, Helen Twelvetrees, Mona Barrie. Directed by George Fitzmaurice. From novel by Rich. Aldington; Samuel Hoffenstein, Lenore Coffee, screen play and dialog. John Seitz, camera; Louis De Francesco, music. At Loew's 86th St., N. Y., May 28-28,. Running time, 78 mins.

Tony	Hugh Williams
Kathi	Helen Twelvetrees
Margaret	Mona Barrie
Noggins	Herbert Mundin
Scrope	Henry Stephenson
Walter Ripton	Walter Byron
Annie	Una O'Connor
Allerton	Matt Moore
Clarendon	Halliwell Hobbes
Filomena	Rafaela Ottiano
Mamma	Mathilde Comont

Before release this story, pictured from Aldington's war yarn, was confidently announced as the picture which would create a new star in the person of Hugh Williams, new to pictures, but not the stage. The picture does more for Mona Barrie than for Williams, but more through the pallidness of Helen Twelvetrees' assignment than by virtue of her own strength. Still, if any star material comes from the film it will be Miss Barrie. It was an error to force Williams to the front. Picture is not strong in its own right and cannot carry the players along, No b. o. strength.

That's too bad, for it's a nice production, in which several able players do their best to support the directorial efforts of George Fitzmaurice. The outdoor sets were mostly done around Carmel, and pictorially are very beautiful, with one excellent structural set for the inn at Capri. The continuity is abrupt, which may in part be due to cutting, which has quickened the action, but blocked the movement.

For example, Miss Barrie finds that Williams has returned home, but apparently is hiding from her. She takes the betraying tray of food from the servant and announces she is herself will carry it up. Next instant she is marching out of the church with her victim on her arm. A moment later she has forced him back into business and already has driven him to creative work. Seldom that more than two or three scenes hang together, and this is a sub-irritant.

Dialog job is poor, with too high a note of romanticism in the early love scenes and a loss of illusion. Now and then a bit comes through nicely, as in the one scene Miss Twelvetrees has with her rival. It's her one chance to rise above the mawkish sweetness with which her character is imbued.

Story is the rather trite theme of sweethearts parted by the war, but reunited at last. In this instance not until Miss Barrie has been permitted to bag her game and discard him. Most men, and possibly some of the women, will feel that Miss Barrie should have been permitted to hold him, since she is the more virile of the twain. On the other hand, women will probably pronounce Miss Twelvetrees 'just too sweet.' That may help some in spots where the feminine trade is dominant, but not much.

Williams is clean-cut and good-looking without suggesting a collar ad. He seems ill at ease before the camera at times, but in general carries himself well. But his accent, or brogue, is too thick for American ears. It's not so much the accent as the pitch and placement of inflection which makes him rather unintelligible at times. On the other hand, Henry Stephenson speaks delightful English—smooth and intelligible.

Halliwell Hobbes is another who finds his accent no handicap. Herbert Mundin is in for a couple of bits, supposed to be comedy. One of the lines handed him reads, 'Very well, then, I'll call you Mrs. Tidbits for short—but not for long.' Some of it isn't as bad as that. Some is worse.

Suspense is seldom present, there is no intense desire created to see the sweethearts united, and while the story does not drag, it suffers from a jumpiness that is about as bad. *Chic.*

HOLLYWOOD PARTY

(MUSICAL)

Metro production and release. No director or associate producer credited (although Harry Rapf worked on it). Screen play, Howard Dietz and Arthur Kober. Songs, Richard Rodgers and Lorenz Hart. Walter Donaldson and Gus Kahn, Nacio Herb Brown and Arthur Freed; Howard Dietz with Donaldson. Dance numbers by Seymour Felix, George Hale, Dave Gould; camera, James Wong Howe. Mickey Mouse sequence by Walt Disney. At Rialto, N. Y., week May 24. Running time, 68 mins.

Cast includes James Durante, Laurel and Hardy, Charles Butterworth, Polly Moran, Lupe Velez, Frances Williams, Jack Pearl, Eddie Quillan, June Clyde, George Givot, Richard Carle, Ben Bard, Tom Kennedy, Mickey Mouse, Harry Barris, Shirley Ross Quartet, Ted Healy and Stooges.

'Hollywood Party' is a big short. It's a succession of bits and numbers which are none too adroitly dovetailed but which will not bore. Averagely passable screen divertissement.

Plot is no problem play. It's a hodge-podge, seemingly studio-inspired, to introduce some of its lesser comedy contract list, plus such spot specialists as were added from the varieties and radio.

The real authors of 'Hollywood Party' are the several teams of songwriters, plus Messrs. Felix, Hale and Gould, who produced the dance sequences.

The slightest of story threads makes it all hang together. This revolves about competitive animal picture producers. Durante is 'Schnarzan the Ape Man' and George Givot is the opposition Liondora. Both are after the ferocious animals which Baron Munchausen (Jack Pearl) has just brought back from the African wilds. Durante turns this 'Hollywood Party' as a setting to influence Munchausen to sell him his menagerie, but Givot muscles in, disguised as a Greek ambassador (thus bringing in the dialectic stuff).

After that it's a series of scenes and numbers, sustained principally through yeoman comedy efforts of Jimmy Durante, Polly Moran, Charles Butterworth and Lupe Velez. The others, Laurel and Hardy, Givot, a Technicolor scene with Mickey Mouse, etc., supplements 'em.

Considering the general looseness of the basic structure, the unreelage isn't altogether messy. The numbers with a couple of exceptions are not permited to run overboard or bore; there is a judicious mixing up of the several styles of comedy and there is enough lavishness, spec and girly stuff to impress optically.

Durante and Polly Moran are particular outstanders. Schnoz's reincarnation scene and his general clowning, bolstering the footage throughout, are highlights, particularly opposite Polly in 'I've Had My Moments.' That and 'Hot Chocolate Soldiers' (Mickey Mouse sequence) are the song outstanders and already have been around. Donaldson-Kahn authored the first and Brown-Freed the latter. Moran-Durante in the travesty on 'Moments' milk it. It's first planted by Eddie Quillan and June Clyde as the romantic interest. Their portion of it is one of the two instances where song footage gets overboard. Incidentally, Polly looks kinda handsome with her new schnoz 'n' everything.

Outside of wearing the most extreme decollete yet, Lupe Velez doesn't materialize particularly. Butterworth's droll comedy style is likewise uninspired. Pearl is merely a stooge with his Munchausen, this picture having been made a supplementary chore to his major 'Meet The Baron' film for Metro. Givot's likewise is just another bit, excepting that he screens rather nicely and might throw away the Greek comedy and get somewheres straight. Frances Williams merely leads the title song, doing better on her own style than the song material handed her. Laurel and Hardy have a walk-through, crashing the party and ending on a chase, which gives an idea.

Film was designed as the 1934 sequel to the memorable 1929 Metro 'Hollywood Revue.' With the current filmusical cycle having gone through a more sophisticated and highly specialized phase, where lavishness of novelty and numbers, combined with book values, figured more than they did in '29, this effort must rely on its multi-cast names to pull 'em in. It'll satisfy mildly for they'll probably come in if only because of the marquee draft.

Abel.

NOW I'LL TELL

Fox production and release. Starring Spencer Tracy, Helen Twelvetrees, Alice Faye featured. Directed by Edwin Burke. Story by Mrs. Arnold Rothstein, adapted and dialoged by Burke. Ernest Palmer, photog. At Roxy, New York, week May 25. Running time, 75 mins.

Murray Golden	Spencer Tracy
Virginia	Helen Twelvetrees
Peggy	Alice Faye
Mositer	Robert Gleckler
Doran	Henry O'Neil
Freddie	Robert Cavanaugh
Hart	G. F. Huntley, Jr.
Mary	Shirley Temple

A little more care in story development would have made this a contender for real money. As is it should give satisfactory results as an entertainment and probably also as a grosser, thanks to a sparkling performance by Spencer Tracy and a cutey that has power despite not having reached full potentialities.

From the title and the name of the author immediately following it in the billing, it is to be presumed that this is the lowdown on the still unsolved Arnold Rothstein case. Theories as to how the gambler met his violent conclusion have made picture scenarios before, a few of them very good. This time the 'solution' is not only plausibly presented and worked out, but it has an air of authenticity—the value of which can't be discounted.

If Mrs. Rothstein wrote what she believes to be the real story — and there is no attempt by the producers to class it as fiction—she wrote herself in for an extensive share of the story. It is her romantic twist that has the gambler-hero deliberately walk into a death trap in order that his wife may collect his life insurance.

Gambler in this case, called Murray Golden, resembles the noted Broadway gambling man in his moods and methods, many of which will be recognized by those who knew or studied him. As presented, he'll gamble on anything, but at the same time is not opposed to advance fixing in order to lessen the element of chance. But he's a good guy all the way, and on the level in his fashion. And he also loves his wife above all, despite being mixed up for many years with a blonde singer of songs. This story kills her off in an auto accident before the finish.

Oddly enough, Edwin Burke, who directed the picture and adapted the story, was an author before becoming a director, yet his direction seems superior to his writing, in this instance. He was handicapped by a story that covered 20 years of a man's highly eventful life, and the customary lapses in continuity were the result. There are too many half-finished passages, too many abrupt endings to engrossing situations. The picture's flaws are mainly in this respect.

Tracy's performance should enhance his standing everywhere, and now that he's a star in billing he can use it. He has the knack of making a difficult assignment look simple, so simple that he appears to be walking through it rather than strenuously acting it out; and that's trouping. Helen Twelvetrees is miscast as the wife, but Alice Faye, looking rather buxom, shines as the other woman. Robert Gleckler is properly menacing as the rival gambler who kills Golden at the end, and Hobart Cavanaugh good in a sentimental stooge role. Little Shirley Temple, an unknown when this was made, has a small and hardly noticeable bit.

They might have forgotten the Rothstein case or lost interest in it by now, which had better be kept in mind in selling this one. The stronger the reminder the better they'll recall it. The right kind of exploiting should cinch this one. *Bige.*

Miniature Reviews

'Upper World' (WB). Nice twist on an old plot, resulting in satisfactory entertainment. Cast largely responsible for results.

'All Men Are Enemies' (Fox). Nice production, but no box office strength on names, and not strong enough go out and sell itself.

'Hollywood Party' (M-). Mild revusical, which should get b.o. attention via its cast names, including Durante, Moran, Butterworth, Velez, Pearl, Givot, Laurel and Hardy, Mickey Mouse, et al.

'Now I'll Tell' (Fox). Supposedly the Rothstein inside, written by Mrs. Arnold Rothstein. Satisfactory entertainment, chiefly due to Spencer Tracy's performance.

'Where Sinners Meet' (Radio). Artificial farce that obtains laughs, but at the expense of credibility. Despite fine performances and good production, very dubious.

'The Unknown Soldier Speaks' (Lincoln). War prints given an unusual continuity and suspense due to narrative slant.

'The Line-Up' (Col). Under fair as screen entertainment. Racketeer story. No names.

'Man Trailer' (Col). Buck Jones western that's slightly above its class. Should please where they like horse stuff.

'Love Birds' (U). Fair comedy which drags in the first half and puts on speed for the close in a redeeming effort.

'urder in Trinidad' (Fox). Mystery with Nigel Bruce as an unostentatious detective something like Sherlock Holmes. Mildly entertaining.

'Twin Husbands' (Invincible). Hardly first class, but fairly interesting. Dialog bears the brunt of the denouement.

'War's End' (Smythe). War pictures without horror angle Too late to be of much appeal. Runs 30 minutes.

'One Is Guilty' (Col). Simple detective mystery. One of the Inspector Trent series, with Ralph Bellamy. Neatly donc, but hardly able to stand up without support.

'Badge of Honor' (Mayfair). Buster Crabbe in a cuff story designed for that actionalful second half of the dual era.

Unknown Soldier Speaks

Assembled by Lincoln Productions, Inc. Narrated by Alan Bunce from writing of Robert Thomsen. At Mayfair, N. Y., week of May 24. Running time 70 mins.

A brilliant idea holds another batch of old war clips together in a way that is novel, and tensely emotional. It's big enough to make a time-worn subject palatable even to those who may have seen every war archive edition. Only drawback is the print itself. But those long rainy streaks will tire the strongest pair of eyes in any house.

Offering opens at the tomb of the Unknown Soldier. Then a voice represented as the spirit begins reciting as cynical a narrative as has been heard against the war subject on any screen.

But the voice and the story make the audience forget they are looking at old stuff. Disjointed action and scene jumping from Mussolini to Hitler, as well as checking over the World War from inception to finis.

Lincoln Productions is partial to the Negro's part in the conflict. But that isn't prejudicial to the picture's success. Instead, it is to its advantage because it gives regular customers a generous slice of war life which most of this offering's predecessors have minimized. Picture is intended for a cleanup in colored towns and neighborhoods.

Waly.

Where Sinners Meet

Radio production and release. Starring Diana Wynyard and Clive Brook. Directed by J. Walter Ruben. Adapted from play 'The Dover Road,' by A. A. Milne. Scenario, H. W. Hanemann; camera, Nick Musuraca. Film editor, George Hively. At Music Hall week May 24. Running time, 68 mins.

Anne	Diana Wynyard
Mr. Latimer	Clive Brook
Eustasia	Billie Burke
Leonard	Reginald Owen
Nicholas	Alan Mowbray
Dominic	Gilbert Emery
Maid	Phyllis Barry
Footman	Walter Armitage
Maid	Katherine Williams
Footman	Robert Adair
Saunders	Vernon Steele

Not a good picture. Seems likely to annoy and irritate many because of the silly ass English hokum and to confuse and mystify others with the A. A. Milne brand of whimsical lunacy.

Story is incredible to start with. A millionaire eccentric Shanghais eloping couples and keeps them at his estate a week to determine if they are making a mistake. After that, if they still want to, they may proceed to elope. Of course, the elopers have left hubbies or wives at home.

This is the sort of picture that creates laughs but no satisfaction. Illusion is never achieved. Clever tricks in direction and performance make individual moments and incidents amusing. There is even a fair amount of brisk tempo. Yet the picture fails to deliver.

Six performances, all about equal in merit, are handed in by Diana Wynyard, Clive Brook, Reginald Owen, Billie Burke, Alan Mowbray and Gilbert Emery. Miss Wynyard plays straight, but the others are farceurs from the first foot to the last.

For one reason or another numerous lines of dialog were practically inaudible at the Music Hall. Cast is over-casual in its readings.

Land.

S. A.-MANN BRAND

(GERMAN-MADE)

Bayerische-Bavaria Pictures release of film made by Emelka. Directed by Franz Seitz. Cast including Otto Wernicke, Elsie Aulinger, Heinz Klinghcrg, Fritz Greiner, Josef Stockel and Max Weydner. Script by J. Dalman and J. Stockel. Franz Koch, photography. At Yorkville, New York, week May 20. Running time, 85 minutes.

'S. A.-Mann Brand,' subtitled 'A Romance of Our Day,' is the first 100% Nazi propaganda film to get a public showing in the United States. Picture found its logical berth in the Yorkville sure-seater located in New York's German neighborhood. Even to get into this house it took a year. It's been showing around Germany for 14 months. 'S. A.-Mann' part of the title stands for 'Sturm-Abteilung' ('Storm Trooper').

Being unalloyed propaganda, film's story and characters ar framed along extreme lines. The Nazis are shown to be lofty-minded, ideal-driven Sir Galahads, whose every act is a sacrifice for the good of the Fatherland, while those who oppose them are the scum of the earth and the enemies of Deutschland uber Alles. Singled out for the narrative's whipping are the Communists, with every one of them characterized as vicious gutter drivel swept on by the conniving of a Soviet-paid agent. Latter character is pictured as living in utmost luxury, surrounded by nude paintings and his houris.

The Soviets, who themselves are no inept hands at the art of propaganda, have a punch or two to gain from this Nazi affair when it comes to working up the emotions. Perhaps an object lesson for them along these lines would be the kid shooting episode in the Nazi production. A band of Hitler's followers are holding a street parade when a sniper fires in the crowd. Picked out by 'Brand's' story writers to receive the bullet is a 14-year-old boy attired in a brown shirt and the rest of the Hitlerite trimmings. The incident is given the expected finish, the lad dying in the arms of his mother, a widow, after he has given lipservice to a patriotic oration.

Indicating the scissors of the censor on this side are the absence of the Hitler person and voice in the film. Only flash of Hitler is that contained in a small framed photograph which the protagonist, Brand, gives the widow's youngsters for a birthday present.

Eliminated from the American version of 'Brand' are the mob scenes in which the Nazi shibboleth, 'Juda verrecke!' ('Perish Jewry') constituted part of the uproar. In the original there was a distorted caricature of a Jewish industrialist who in the foreparts of the picture fires the protagonist because of his activity as a Nazi and who, with the triumph of Hitler, is forced to re-employ Brand and make his escape to Switzerland. For American palates all this has been toned down. The industrial who does the firing is pictured in somewhat of a ridiculous light but there is no aftermath other than his being warned not to repeat the Nazi firing tactics.

Several scenes are devoted to the maneuvers of the Nazi cohorts after Hitler comes into power, but all these are kept on a high plane. There isn't even a suggestion of violence, nor is there the slightest reference to the Jews. Nazi payoff period is recorded as an extremely courteous event, with even the Communists picked up on a raid shown as being daintily assisted by the elbow into the paddy wagon.

Technically, 'Brand' is a smooth piece of work. The photography and recording are good, the acting tiptop and the direction a credit to Franz Seitz. *Odec.*

ONE IS GUILTY

Columbia production and release. Featuring Ralph Bellamy, Shirley Grey, Warren Hymer. Directed by Lambert Hillyer. Story and screen play, Harold Shumate. Photographer, John Stumar. At Loew's New York on double bill. Running time, 58 minutes.

Inspector Trent	Ralph Bellamy
Sally	Shirley Grey
Walters	Warren Hymer.
Lola Deveroux	Rita La Roy
Jack Allen	Carroll Naish
Toledo Eddie	Wheeler Oakman
Miss Kane	Ruth Abbott
Wells Deveroux	Wil rd Robertson

Unpretentious detective mystery. None of the cast commanding extraordinary b. o. interest, but as a whole a neatly told story even if somewhat obvious in plot.

Here is Inspector Trent, once again, in the familiar writers' routine he catches his man, but not until a second murder has been committed. Logically that's inadroit detecting, but for those who don't expect too much from fictitious police genii, will do.

The romance angle is weak also, and that's another obstacle. The love 'tack hangs on Shirley Grey, who has little to say and even less to do. She winds up with the handsome inspector in a curtain clutch. The unseen triangle romance between the millionaire's wife and a double crossing pugilistic champ is only dialoged.

The millionaire sure enough is the murderer and the pug is the victim, as also the pug's manager. Photography okay and settings plain. *Shan.*

THE LINEUP

Columbia production and release. Features William Gargan, Marian Nixon, John Millan, Noel Francis. Directed by Howard Higgin. Story and adaptation by George Waggner. Film editor, Jack Rawlins. Photography, Benjamin Kline. At Loew's, New York, May 23-24, on double bill. Running time, 64 mins.

Bob ..... William Gargan
Peggy ..... Marian Nixon
Doyle ..... Paul Hurst
Fields ..... John Millan
Mile-a-way ..... Harold Huber
Mrs. Peterson ..... Greta Meyer
McGrath ..... Joseph Crehan
Mable ..... Noel Francis
Trigger ..... Francis McDonald
Chuck ..... Charlie Browne

This one just misses being fair as entertainment. 'The Lineup' lays its foundation in the activities of racketeers, their successful efforts in framing an innocent girl, and in detectives who uncover the truth. In one respect, it offers something different, a police lineup at which cops and others try to identify a string of persons, subjecting one in particular, the heroine, to humiliation and an unpleasant grilling.

From all appearances the producers attempted to make the lineup look official, with markers to indicate exact heighth of those on display and cops forcing those under suspicion to turn around, take off hats, coats, etc.

Aside from this sequence, which is not too long, the story follows a familiar pattern. The racketeering is in the form of stolen furs, which are turned over to a fence and altered or otherwise prepared for illicit marketing.

Marian Nixon plays the checkroom girl who gets innocently involved and probably would not have avoided conviction on the evidence had not one of the detectives on the case, smitten by her, gone to work to clear her. The usual fade results, duck getting the girl, as well as a choice of higher rank.

For mild comedy, a brother detective on the case gums things up at every turn. He's Paul Hurst, and as good a type for the assignment of a dumb Sherlock as a picture of this kind could wish for.

William Gargan isn't the classified Hollywood type as a detective, but it doesn't matter much. He's okay, otherwise, opposite the meek Miss Nixon who always looks agreeably sweet and feminine. Greta Meyer tries to play a Swede landlady.

Usual effective menace offered by [illegible] Millan and lessers, including [illegible] Huber, fine gangster type; [illegible]apris McDonald and Charlie Browne. *Char.*

WARN LONDON

(BRITISH-MADE)

London, May 16.

British Lion Films production, released through British Lion. Directed by T. Hayes Hunter. Cast: Edmund Gwenn, John Loder, Leonora Corbett, D. A. Clarke-Smith. Previewed Phoenix theatre, London. Running time, 74 mins.

Very creditable suspensive police-crook melodrama—creditable for a British production. Should prove particularly acceptable over here and playable in the States under limitations.

A German criminologist, connected with the Paris police, is ruined by a gigantic swindle and his life savings wiped away. A burglar breaks into his home, they have a chat, and he tells the thief he is just as broke. Intruder replies he can never get rich being on the level.

Criminologist thinks this over and decides to plan one grand coup. A London police inspector is put upon the case. He is a double for the burglar. The criminologist realizes the resemblance. After much suspensive and cleverly concocted situations, the international gang is rounded up.

Edmund Gwenn gives a splendid characterization as the criminologist and John Loder is effective in the dual roles of burglar and inspector. Clarke-Smith, as the leader of the gang, also stands out. Leonora Corbett, the only woman in the cast, has a minor role, and does it effectively but doesn't photograph so well.

Entire production well directed, but photography a bit faulty at times. *Jolo.*

THESE 30 YEARS

(INDUSTRIAL)

Caravel Films, Inc. release, produced for Ford Motor Co. Cast includes Robert Strange, Elma Lowe and Dona MacDonald. Directed by David Plotnick. Story by James Creelman; dialog, Phil Stong. At Globe, N. Y., week May 21. Running time, 62 mins.

Ford Motor has been exhibiting this saga of the horseless wagon around the country under local dealer auspices for almost a year. It remains its Broadway debut as part of a double feature setup, minus rental consideration. In some spots it is reported the company has paid theatres to play it, but there is no verification of this rumor.

Had Ford and the ad agency concerned, McCann-Erickson, kept the narrative down to two reels they might have evolved a compact, interest-fetching footage on industrial history. Stretched out to feature length, 'These 30 Years' presents a meandering series of sequences, frequent and long patches of dullness, padded and stilted dialog and patience-cloying demonstrations of the Ford car's virtues. It's a the type of selling that rams it down the throat.

In front of the Globe the film is ballyhooed as the dramatic story of the 'rise of the auto industry.' No reference is made of the actual sponsor. What the picture actually resolves itself into is a saga of a small-town Ford dealer who had faith in the development of the auto as a common public conveyance and in the Ford product.

Yarn begins interestingly enough. A farmer dies because the doctor had to depend on a horse and buggy vehicle to get there. The farmer's son is impressed by this inadequacy of speed and when a sample of the first of the Ford line stops near the old homstead for water the youth determines to dedicate his life to the distribution of the gas buggy. With his end in money received from the sale of the farm he launches a Ford agency.

Next two reels concern themselves with his propaganda efforts in behalf of the auto, the following two to an awkwardly sketched chronicle of Ford history as paralelled by the output of one Ford model after another, and the last reel to the romantic difficulties of the Ford dealer's son. Through a weak character role Henry Ford is able to ring in one of his pet hates, stock market gambling. Also the moral is that determination and hard work are the only paths to success and happiness.

Interpolated as aids to the cavalcade idea are newsclips, stills and newspaper headlines. *Odeo.*

MAN TRAILER

Columbia production and release, starring Buck Jones. Directed by Lambert Hillyer, who also wrote story and screen play. Wilbur McGaugh, Ben Kline, camera. Cast: Cecilia Parker, Arthur Vinton, Clarence Geldert, Stephen Clark, Chas. West. At Criterion, N. Y., on grind, starting May 21. Running time, 58 mins.

Well-made western, apparently given extra attention in the hope of reaching beyond the strictly western spots. Familiar theme of the outlaw who becomes town marshal, but, of course, an innocent man. Nicely photographed, well directed, and excellent sound. Good enough to justify the hope of a little extra booking.

Love interest better played up than in the average stable scenario, with Cecilia Parker holding up well, but the story is mostly he-man stuff with Jones easily holding his own against Arthur Vinton and Clarence Geldert, who gives capital support. Plenty of hard riding, most of it lacking the blurred effect resulting from poor photography, one fist fight and two good gun battles.

Story is convincingly told and gets interest in other than the swashbuckling. *Chic.*

LOVE BIRDS

Universal production and release, starring Slim Summerville and ZaSu Pitts. Directed by William Seiter. Screen play by Doris Anderson from story by Clarence Marks and Dale Van Every. At Stanley, N. Y., April 28-24. Running time, 60 mins.

Henry Whipple ..... Slim Summerville
Araminta Tootle ..... ZaSu Pitts
Gladwyn Tootle ..... Mickey Rooney
Barbwire ..... Frederick Burton
Forbes ..... Emmet Vogan
Kelly ..... Dorothy Vaughan
Madam Bertha ..... Maude Eburne
Bus Driver ..... Hugh Enfield
Janitor ..... Arthur Stone
Teacher ..... Ethel Mandell
Burlesque Girl ..... Gertrude Short
Blewitt ..... Clarence H. Wilson
Dentist ..... John T. Murray

Slow in action and with little or no suspense until the middle, 'Love Birds' then perks up to the point where it can rate fairly.

The first half is held together by the thinnest story thread. Slim Summerville in a chicken store is allowed to bump into ZaSu Pitts as a school teacher and Mickey Rooney as the classroom pet. Then they part, and little Rooney is given overtime to prove his precocity.

With such a barren story area director had to rely upon a couple of laughs and forget continuity. He permitted the youngster to overpan. Dialog during the early sequences for Rooney is also exaggerated to the point where customers could become easily wearied.

Production does not settle down to serious comedy until the teacher and the chicken man are sold the same abandoned rancho by sharps and take possession. Even during the first few hundred feet, when this situation is reached, there is an impression registered with the audience that action and some of the gags are forced.

When Summerville loses a gold filling and a crazy prospector reports a strike, the picture is suddenly jerked into high speed. Hordes pour out to the rancho, bars are set up and fights start. One of the most amusing sequences is that involving the leads with a trio of prosties who call themselves 'show girls.'

Another old but nevertheless funny situation is a public tooth abstraction, with a Negro beating a drum to drown Slim's yells.

There is a rapid-fire close, with the fraud discovered after the realtors have bought back their property at twice the money they collected. *Waly.*

MURDER IN TRINIDAD

Fox production and release. Features Nigel Bruce, Heather Angel, Victor Jory. Directed by Louis King. Based on novel by John W. Vandercook. Adaptation, Seton I. Miller. Photography, Barney McGill. At Mayfair, N. Y. Running time, 74 mins.

Bertram Lynch ..... Nigel Bruce
Joan Cassell ..... eather Angel
Howard Slade ..... Victor Jory
Major Bruce Cassell ..... Murray Kinnell
Gregory Bronson ..... Douglas Walton
Duval ..... J. Carrol Naish
Sir Ellery Henson ..... Crauford Kent
Inspector Henley ..... Pat Somerset
Davenant ..... Francis Ford

Unpretentious murder mystery constructed around a detective who works quietly and modestly, much in the manner of a Sherlock Holmes. Amusing, but not particularly intriguing material comes from the 'Murder in Trinidad' novel. In pattern it takes few departures from form, but in casting picture is a pleasant relief.

Nigel Bruce's performance as Lynch, the super-detective, is not only refreshing but so played as to overshadow everyone else, including Heather Angel and Victor Jory, who are featured with him. Not so much attention has been given Miss Angel and there is only mild love interest centering around her and the young man who volunteers to court danger by assisting in the detection campaign.

Bsuce, who has a soft English accent, moves slowly through the picture in keeping with the character he plays, never getting excited, never voicing the many opinions average detective roles are cluttered up with. That helps.

Story isn't much, and in its screen dressing the same old tricks of the trade prevail, including the guilty looks and actions of virtually every one in the cast but Sherlock himself. Action is in the tropics, with a bad swamp adding to the menace.

It is so full of quicksand that only those who know where to step can cross its fortresses and reach the hideout of the diamond smugglers, who play villains in this instance. The swamp is also filled with crocodiles, but the reptiles and the quicksand do not seem half so dangerous as the picture attempts to make them.

Three murders figure, each with a knife.

Running time is a little long, causing some dragginess and leaving room for details that aren't essential. *Char.*

IN LOVE WITH LIFE

Maury Cohen-Invincible production, released by Chesterfield-First Division. Directed by Frank Strayer. Story and dialog by Robert Ellis. Camera, M. A. Anderson. At Casino, N. Y. Running time, 68 mins.

Sharon ..... Lila Lee
Boy ..... Dickie Moore
Professor ..... Arthur Stevens
Morley ..... Claude Gillingwater
Brouquet ..... Rosita Marstini

'In Love With Life' is a likeable minor film that rehashes with a fair degree of skill and sincerity some sure-fire sentimentalities. In this instance a grouchy old grandfather (Claude Gillingwater) has disowned his daughter (Lila Lee) but adopted his grandson (Dickie Moore) whom he adores. Eventually, and after the stock market crash has wiped grandpa's fortune away, the family is restored to harmony and unity.

There isn't a lot of action. There isn't a lot of laughs. Story is dilatory and never works up to anything memorable. Yet Frank Strayer has succeeded in making it human and the narrative not too incredible. It seems reasonable to guess that in regions where sophistication is not rampant and where the heart-tug is missed the peasants will okay this effort.

Gillingwater's peevish old duffer is a fine characterization. While the story speaks about but does not show the antecedents of his animus against his daughter, Gillingwater's trouping covers up and keeps the stern prejudices of the gent plausible.

Onslow Stevens, wearing silver-rimmed spectacles and greying at the temples, weaves a quiet spell. He is a leading man without the rowdy or flashy sex appeal in vogue of late, but rather suggestive of the Thomas Meighan sort of appeal that once was potent. It is his task to impersonate an academic day-dreaming fellow. For a hokum touch along the absent-minded professor line he sticks his paw in the icing in a cake in the last two minutes of the feature.

Lila Lee's prettiness has now passed from the girlish to the womanish. She looks very well and gives a nice performance. She is the chief name of the cast. Dickie Moore was good casting in the vital kid role. *Land.*

WILD BOY

(BRITISH MADE)

London, May 10.

Gainsborough Picture released through Gaumont-British. Directed by Albert Ve Courville. In cast: Gwyneth Lloyd, Leonora Corbett, Sonnie Hale, Lyn Harding, Ronald Squire, Flanagan and Allen. Running time 75 mins. Previewed Prince Edward theatre, London.

Budgeted to cost $200,000 and to take 12 weeks, picture was actually completed in 20 weeks at a cost of about $300,000.

Picture has several good things to commend it, and should prove good box-office here. It can even rate as a fair second feature for America, where first class Greyhound racing is still a novelty.

Story is old fashioned with very little originality. Concerns the offspring of 'Wild Man of Borneo,' a famous dog and winner of the Waterloo Cup, a coveted prize in the coursing field.

'Wild Boy,' the dog who is part of a litter by 'Borneo,' to be sold by auction as the owner, General Warren, died a poor man, is bought by an admirer of the General's daughter and presented to her. Also in the sale is 'Black Prince,' another prospective champion, bought by Frank Redford, a famous greyhound owner, who is determined to win the dog Derby with him. From then on, there develop a string of incidents and a matching of wits between the owners of these two dogs; each owner determined to beat the other.

Love element is maintained through Billy Grosvenor who bought the dog for Marjorie, daughter of the late General Warren, falling heavily for the gal. Further interest is maintained by Gladys Scrivener, secretary of Redfern, who is also sold on Grosvenor.

Plenty of action; several attempts to steal 'Wild Boy,' who is the only likely to stop 'Black Prince' from winning the Derby. Couple of fights and hold-ups across beautiful stretches of the English countryside. Finally 'Wild Boy' wins, the villain is ruined and the hero and heroine marry and live happily ever after.

Some very good shots of dog trailing grounds and usual filming of a Dog Derby, taken at White City.

Best and most natural actor is Mick the Miller as 'Wild Boy,' a dual winner of the Greyhound Derby. Among the women, Leonora Corbett as the secretary, is outstanding. Flanagan and Allen, local favorites, supply the comedy as two bookmakers, which is pretty thin. Most disappointing is Gwyneth Lloyd, a Gaumont-British discovery, as the heroine. Girl lacks poise and realism and at times seems amateurish.

Talking Shorts

'FLYING HUNTERS'
Pete Smith Oddity
6 Mins.
Capitol, N. Y.
Metro

'Flying Hunters' is an anomaly in title and truly an oddity, showing a little known cross-section of Montana sheep-herding and some of the problems the ranchers have to contend with.

A seemingly daredevil but obviously very expert aviator pilots a plane which flies very low in chasing the Montana coyotes, which, it is explained, are the menace of the sheep ranchers. The coyotes' natural prey are the sheep, and to preserve their flocks, this plane, with an expert marksman in the cockpit, pursues the coyotes over the landscape and mows 'em down on sight. The state not only pays a bounty for every coyote carcass, but a fertile source of income are the coyotes' skins, which the 'flying hunters' are privileged to keep and sell.

Lauren A. Draper produced and cameraed this novelty short, which Pete Smith dialoged. It's a pip for any program. *Abel.*

LILIAN ROTH
'Story Conference'
Musical Novelty
19 Mins.
Strand, N. Y.
Vitaphone Nos. 1665-5

This impresses as though Warners wanted to get Miss Roth immediately to work, and, not knowing what to do about it, just decided to declare field day for director and cameraman.

Travesty on a Hollywood story conference, of which the average audience is supremely ignorant, is used in an effort to unite several unrelated specialty numbers.

Cornfield and laundry are settings before hodge podge connects with a jewelry store. Latter is spectacular, providing illusion of girls as jewels in settings.

Miss Roth isn't shown to advantage in such a messerup as this. Her solo on divorce manages, however, to sound through all of the other firecrackers and jackanabobs that are dumped into this short. *Waly.*

'TRICK GOLF'
Pete Smith Oddi
10 Mins.
Capitol, N. Y.
Metro

Tom Hudgins is the casually mentioned star of this Pete Smith oddity. Hudgins' claim to fame seemingly are his trick shots done back-hand, with elongated golf clubs, out of men's whiskers and the like.

Pete Smith effectively gags the proceedings, making them a very acceptable 10 minutes; while the intricate drives and mashie shots—with suitable femme company to dress the picture—visibly captures the interest of the onlooker. *Abel.*

'JAILBIRDS OF PARADISE'
Musical (in color)
18 mins.
State, N. Y.
Metro

Another grind at the luxurious jail idea, this one written by Al Boasberg. Usual stuff of the club-like prison with girl attendants and plenty of dancing tossed in. Winds up with a cabaret with the prisoners all enjoying themselves with machine guns and blackjacks.

Not well knit and too few jokes for the length. Nicely done in color, with the production numbers chiefly profiting. Bit number is staged in the old 'Big House' cell block set, but too widely spread to be effective.

Just filler. *Chic.*

SEEING THE U.S.A.
Georgia; travelogue
15 Mins.
Embassy, N. Y.
Amity

Chambers of Commerce, cooperating in the production of this series, are availing themselves of opportunities to present their states in Sunday garments.

Fifteen minutes, however, is too long. Such subjects would be better if the running time were halved because the average audience wearies of so many stately buildings and laudatory comment.

This series would be better in full length for geography students in grammar schools. *Waly.*

'GOING SPANISH'
With Bob Hope, Leah Ray
Comedy, Singing
19 Mins.
Mayfair, N. Y.
Educational

Potpourl of nothing much, which permits Bob Hope to attempt comedy and Leah Ray to project the intriguing personality and voice which she possesses. Though the material does not do her justice, Miss Ray emerges an interesting element in an otherwise dull short.

Hope is also at the mercy of poor material. Efforts to inject some laughs via a comic opera type of Spanish president or something fall pretty flat. Some soldiers are fed jumping beans and hop around a lot. That's an idea. *Char.*

VINCENT LOPEZ and ORCHESTRA
9 Mins.
Strand, N. Y.
Vitaphone No. 1555

The much photographed Lopez and orchestra are a little belated in feature offering and atmosphere. They play 'Stormy Weather' in a speakeasy. To positively identify the pre-repeal vintage of this subject the director had the place raided. Exhibitors that won't shy from this falling can book this current Lopez offering unhesitatingly. *Waly.*

MAN OF ARAN

(BRITISH MADE)

London, May 8.

Gainsborough production, released through Gaumont-British. Directed by Robert Flaherty. Cast composed entirely of natives. Running time 80 mins. Previewed, Tivoli theatre, London.

Robert J. Flaherty, directory of 'Nanook,' here presents another unique travel film.

The Aran Islands (there are three of them) are located north of Ireland. They are bare rock, with no trees and no soil. Some of the cliffs are 500 feet high. Director has utilized the natives for a film depiction their existence, which is comprised mostly of fishing. There is excellent sound synchronization of the scenes, which includes shark spearing.

While entertaining, there is too much repetition. Summed up, it would make an exceptionally interesting educational two-reeler. *Jolo.*

TWIN HUSBANDS

Invincible production. Presented by Maury M. Cohen. Directed by Frank Strayer. Story, continuity and dialog by Anthony Coldewey and Robert Ellis. Photographer, M. A. Anderson. At Ideal, N. Y., on double bill May 23. Running time, 60 minutes.

Jerry Van Trevor ..... John Miljan
Chloe Werrenden ..... Shirley Grey
Colon Drain ..... Monroe Owsley
Gordon Lewis ..... Hale Hamilton
Sergeant Kerrigan ..... Robert Elliott
Butler ..... Wilson Benge
Chuck ..... William Franklin
Red ..... aurice Black

Misleading title. No dual role in this film, as the title might imply. Otherwise a fairly interesting plot about a gentleman crook who is kidnapped by a woman and a man in order to get him to impersonate the woman's missing husband whom the crook resembles. The idea being that via such an impersonation the woman can come into possession of certain bonds.

Action is limited and the dialog simple and shoulders too much of the denouement, so that altogether

(Continued on page 23)

MUSIC HALL, N. Y.

Those who criticize what they term the 'newsless newsreels' have a swell case for the prosecution in the assortment of clips chosen for this week at the Music Hall. Nothing about the Darrow report, the big controversy, nothing about the Minneapolis riots, nothing about Clyde Barrow's ambushing. Instead such hot fillers as clearing the snow to Pike's Peak, polar bears taking a plunge, the English gentry dancing in the streets of Helmsford, a factory test for the cloth to be used in a balloon, a horse race (they all look the same), Dern pinning a medal on somebody, motorcycles trying a steep hill (done before many times).

Only thing topical was some views of the smouldering ruins of the Chicago stockyards fire. But otherwise nobody could tell from the newsreel that the country was mangy with drama and incidents ranging from violent strikes to NRA storms.

Final clip of the newsreel seems unadulterated propaganda in favor of the steel companies and shipyards that make battleships. By now there certainly can be no doubt that there are two bodies of opinion on the subject of how much tax money shall be poured into armaments. And regardless of how anybody feels on the subject the fact that there is a division of opinion ought to be sufficient to keep editorializing off the screen of any theatre. Comment during the navy footage was special pleading of pronounced bias and quite inexcusable in thrusting one side of a controversial subject upon a defenseless audience. It seemed like poor showmanship on the part of the theatre to be a partner to such obvious propaganda.

As to the rest of the show the Music Hall runs true to form. Leon Leonidoff is away for a month unkinking his nervous system and Russell Markert is putting the shows together. Natural enough that with Markert the girls should dominate and the production elements be played down. Those girls never fail to seem overworked and underpaid. Overworked because speculation on the hours of rehearsals staggers the imagination. Underpaid because by ordinary standards no wage could be adequate for the rigors. There probably no better example of perfect team play and organizational discipline in the country.

Alice Dawn sings with considerable sock. George Meyer assists, Arend and Martinez handle a ballroom routine spiffily, notably a couple of difficult lifts, and The Three Waltons stagger in mock-inebriation before the drapes and to the amusement of the payees. That's about the story, apart from the Rockettes and their fanciful footwork.

Jacques Gasselin, concertmaster, steps upon the stage to solo with the orchestra and shows himself a grade A musician. And the usual Dick Leibert organlude. Attendance okay opening night. On the screen is Radio's 'Where Sinners Meet.'

Land.

PARAMOUNT, N. Y.

With a rave picture on its screen for a holdover week, the Paramount's booking office probably figured the draw established and, therefore, a strong stage show unnecessary. Whether right or wrong on this premise only the b.o. at the end of the week will tell, but it must be said in advance that the change in the flesh portion of the entertainment here was not Par's fault. Dave Apollon, in with 'Little Miss Marker' (Par) last week, could not duck out of a booking at the Metropolitan, Boston, currently, and Par had to change the stage end.

Layout in now is strong in individual talent, but most of it is dancing. Nothing in the way of a big name in the show, with Hal Sherman the headliner. Others are The Kitchen Pirates, Rome and Grant, Pete, Peaches and Duke, and Babs Lavelle, making three dancing acts out of the five in the show.

As usual, The Kitchen Pirates slammed their way over here with their tt.illing tossing routine. The three boys and girls have been together so long in this adagio turn that every one of their breath-taking throws and catches are timed nearly perfect. They're on after the male vocal team, Rome and Grant, who spend entirely too much time singing 'Fit as a Fiddle' as various better known personalities would deliver it. Early portion of their stint, however, is the most incongruous. Dressed in the height of Atlantic City boardwalk fashion, they shove across Old Man River.

Opening is an excellent hot-cha routine by the 16 Danny Dare girls. This is extremely well lighted and the maneuvers of the girls are along Albertina Rasch lines. Towards the close, though, it gets a bit dirty, being altogether too reminsdful of one of the paintings on the walls of the Frenchy outdoor garden of Leon & Eddie's.

Immediately following the femme line come Peter, Peaches and Duke, one of the smoother colored hoofing combos. Their tapology, despite the fact that it came so soon after the girls' strong number, went over very well.

Then, to continue the cycle of continuous dancing, Babs LaVelle wowed with an unusually effective eccentric acrobatic dance. She got laughs, frequently strong ones, which is something quite away from the ordinary for an entertainer of her type.

Hal Sherman, working with a snappy looking blonde, was not very effective until he went into his dancing. Reason is the usual ineffectiveness of patter in a theatre as large as the Paramount. When in his routines, Sherman got the well-filled house so well in hand he could have danced on forever. His clever interpretation of a fan dancer is his topper for everything, and it leaves the audience laughing.

Aside from two more unimportant routines by the line of girls, that's there is to the presentation, which runs an unusually brief 46 minutes.

PALACE, N. Y.

A fairly agreeable show occupies the hard oak here this week. Headlined by Buster West and braced on all sides pretty well by the acts of Arren and Broderick, Owen McGivney, Eddie South Orchestra and Don Ruiz and Bonita.

If nothing else, the show is conspicuously different because it has a great deal of variety. Something else runs in its favor is compactness and speed, the only padding of routine coming at the last in the South band act, which in view of its virtual straight orchestra numbers shouldn't be doing as much as 19 minutes.

South, who heads a colored eight-piece orchestra, playing the violin himself as leader, has the outfit do five numbers in addition to the choral work on a pop. Less would suffice, at the same time tightening up a closing turn that has everything else in its favor and, happily, lacks the blatancy and brass of most Harlemish combinations.

West has mowed down 13 minutes, making all of 'em count. His wind-up routine is one of the swellest of its kind the stage offers, and it did the trick Friday night, nearly buckling the show. West carries a mixed team with him, the girl mostly to do a song and dance number while clowning is going on. Her song isn't hot, but her acrobatic specialty rates.

Comedy honors are shared with Arren and Broderick, a mixed team that's pretty well established by now. They drew No. 2 and made it talk, nearly having to do an encore after a long hand.

Opener is the weakest act on the show, Don Ruiz and Bonita, but by comparison with the lightest on most five-act shows, is okay. Flashed up a little with stage nicely set and three women carried, the team's efforts, though not of the highest culture, at least benefit by background. Finish is fast as the team spins around in the best ballroom manner for that final applause takeoff. Sis team poor in the first number, much better in the second. Third girl pianos.

In the middle Owen McGivney, veteran quick change artists, strikes a note of novelty in enacting numerous assignments in a murder-mystery plot that is highly melodramatic, theatrical and backwoodish. He's been doing substantially same turn since King Edward's reign. Dialog and action wouldn't interest the Pulitzer prize judges.

This week the Palace plays 'Stingaree' (RKO) on its screen. Business Friday evening off. Dave Mordecai, a veteran pit boss with RKO, is this side of the foots. He plays a pop overture this week in addition to handling the music on the show in a capable manner.

Char.

ORPHEUM, LINCOLN

Lincoln, May 25.

Last week of vaude at the Orph had a very nice bill in spite of the short and skimpy look three acts give. The regulation booking is followed with a novelty, a comedy, and a class dancing act placed in that order. This house is rapidly turning into an oven the biz is beginning to slip in proportion to the temperature.

The Banfields, bouncing ball artists, opens the 32-minute show and keep as many as 10 balls in the air between them. Both people have engaging personalities and get the audience after the first trick.

Gifford and Pearl, with nuttery down to a fine point, do some robust clowning in the deuce. Gifford acts as m.c. for the rest of the bill, too. Turn could stand a little polish, but got enough laughs here.

A pair of youngsters called Petch and Deauville, class dancers, closed the bill with a sock. The girl in this act is clever on both feet and hands, besides being a looker. Lad has some steps, too, but detracts with awkward use of hands and arms.

Pic is 'Springtime for Henry' (Par). Two shorts and (U) news. This is supposed to close the house for flesh, unless Melroy, the magician, comes to town. Negotiations unsuccessful so far.

Barney.

FOX, BROOKLYN

Flo Kelly, who once produced shows over here, is back again in time for the summer cutting to keep costs down. A couple weeks ago Alex and Peggy Gumansky went on after a record stay in this topsy-turvy house of 21 weeks. At the same time the line of 24 girls was cut in half and other knots tied in the purse strings. It's obvious from looking at the stage, particularly this week when a draggy, lightweight show is at attention, but doesn't get a great deal.

Bert Frohman remains as master of ceremonies. He fails to get any laughs currently and is no great shakes on the two song numbers on which he works himself up in a heat in an effort to cover up something lacking otherwise. Maybe he took a cut, too.

The Kelly unit, labeled 'Moderistic Shoes' for some reason or another, runs just under an hour, about twice as long as it should take to display what little talent there really is in the show. Opener is in what looks theatrically like a shoe shop and has Frohman chattering something about brogans as four show girls march out in flashy togs. The line of 12 doesn't presage much in the opener, many of them displaying poor form in a set of routines that have little shape or reason. Catherine McKenna, an acrobatic dancer, tops the introductory line number, and not bad but far from sensational.

About middle there is another production number with the girls as a means of bringing on Ginna and Vinay, dance team which offers nothing exciting either here or in the finale. Number is announced by Frohman with a plug for Miss Kelly, stager, and before the hour is over the m.c. has done a big job of trying to make everything sound big. Much of this currently in view of what he's auctioneering.

Miss Kelly's big production number is called 'Slaves of Love' and has the line girls chained up for a number that is interminably long and repetitious. It isn't particularly original to begin with. Fifteen girls are split into two groups, making them uneven, plus which the two factions are out of step most of the time.

Ann Pennington heads the talent in two dance numbers, received mildly Saturday afternoon. The act that came close to breaking the show was the Maxellos, risley five, which shows how the audiences are over here. Always a lot of kids around and they probably go for acrobatics.

Comedy team of Nash and Fately are up front around the No. 2 position. This is a fairly good little act of a Mutt and Jeff mixed twain and they had the sense Saturday to hold their routine down to its meatiest content.

After the stage show had slouched along for over 45 minutes people began to walk on it Saturday, not caring how the finale number would end. Picture, 'Black Cat' (U), which, in the rain on the Sat mat, wasn't packing the house.

Char.

ROXY, N. Y.

The fleet's due in, so the Roxy sets itself up as a reception committee of one to welcome the boys with a battleship set and all the trimmings. Specialties in this one haven't much to do with the navy, nor has the picture ('Now I'll Tell,' Fox), but the scenery and the Gae Foster girls' costumes make up for it.

In the specialty line-up there are five turns, ranging from very good to not so hot, and in back of them is the customary house support: Wesley Eddy, m.c.; the stage band, and the girls.

Taken as they come, the acts lead off with The Gretonas, high wire family of five in a routine that resembles that of the Wallendas with the big show. The Gretonas can't work as high in a theatre, of course, but they do work about 10 feet directly over the bandstand, and without a net. Four men and a girl, their bicycle and chair balancing tricks which are standard for a turn of this type, but everything in a showmanly fashion.

Pettet and Douglas, one full grown man and one midget, are no strangers to Broadway, nor are their gags, which always play return dates with them. The midget is still cute and talented, however, and that's what counts mostly, anyway.

Don Ford is introduced as the ship's radio operator, having a special set to himself on the pneumatic orchestra pit, which lifts him up to stage level for an entrance. He starts off with the steel guitar and finishes on a banjo. Mild stuff.

Jack Pepper, fortunately, shows up at this juncture to lend the show the wallop it needs pretty badly. This time he's carrying four unbilled boys who are stooges insofar as they dress that way, but who can give and take on the entertainment end as well. They look like a catch-as-catch-can instrumental combination that has seen better days, for they can make listenable music. Pepper has dovetailed their musical abilities very neatly with some plain and fancy stoogery, and the net result is an exceptionally high powered vaudeville act. Pepper does his usual sweet singing in addition to keeping the boys keyed up. It's Pepper's best act to date, which is saying something for a boy who has had plenty of good ones.

Foster girls have their customary three spots, which they fill with the usual routines. A stair dance is a novelty as staged and puts them through some rather difficult formations.

Eddy, in here for a run, m.c.'s, sings and conducts the band through its one specialty, and number is announced as a 'special arrangement' of 'Road to Mandalay,' and so special hardly anybody will recognize it. But that's probably not Eddy's fault. The m.c. appears to be the likeable type, which is the first requirement for m.c.'ing, and then he can sing, too. But he should do more work with his announcements, for they're none too clear; with one exception. The exception, clearly delivered, was worded somewhat as follows:

'They say a sailor has a sweetheart in every port. But that's only a dream. Which reminds me of a very popular song, 'Why Do I Dream Those Dreams?' featuring a dance by Jeanne Devereaux. Well, Miss Devereaux does a toe dance, very nicely, and Eddy sings the accompaniment. The audience didn't seem to mind the double talk.

Business extra good Friday night.

Bige.

HIPP, BALTIMORE

Baltimore, May 25.

This week's entertainment, vaudeville, is an improvement over what the customers have been getting the past fortnight—but then it wouldn't take much scanning of submitted acts to arrange a better show than the pair of units house just finished playing.

Four acts this week, headlined and easily topped by Isham Jones' ork. Hasn't flash or speed, but mob apparently wanted it just as it was, in ether style. Eddie Stone and Joe Mayer chant a refrain apiece and Ina Ray, blonde eyeful, comes on and far-and-away surpasses everything with a torrid s. and d. Girl should be accorded more opportunity. Jones' own song creations figured in a medley that went over about best among the musical bits. Also, Jones is the most modest, unaffected baton-wielder this town has ever glimmed.

Gray Family opens. Four girls and a single boy. Altogether oke dance flash, and the singing is all right, too, especially the femme single. Six costume changes.

Tom, Dick and Harry, knockabout hoofers, deuce. It's not what they show, but number of acts which have shown same stuff so many times previously that largely lessens the effect.

Jolly Bill and Jane follow, a current NBC early morn act. But far from jolly enough for vaude. Open with few mins. of pallid patter, during which they seem to think references to radio and other big-shots is o.k. in lieu of anything approaching entertainment. Then man chases and girl dons cheaters and gives a garrulous imitash of a porch-rocker grandmaw. Man returns in smock and beret with easel and crayons Penner, Wynn, an unnamed yap in a swim suit and finales—while pit ork softly plays 'Maryland, My Maryland'—with a barque sketching of F.D.R. steering the Ship of State.

'Strictly Dynamite' (RKO) the film. Biz n.s.h. second show, opening day.

PARAMOUNT, L. A.

Los Angeles, May 24.

Combination of Helen Morgan and Jay C. Flippen revue on stage and Par's 'Little Miss Marker' on screen didn't mean a dime at the box office at the opening.

Aside from the lack of draw, stage names didn't dish out the brand of entertainment that calculated to bring the word of mouth advertising to bolster biz. Miss Morgan was a distinct disappointment. Restricting her four songs to verse and chorus, the torcher lacked punch and failed to arouse the small crowd to anything that spelled enthusiasm.

Flippen revue has Mahon and Tucker, ballroom dancers and the Burns Twins, pair of nimble hoofers, besides Jack Dalton and a femme partner in a somewhat unique roller skating diversion. Elenore, exotic dancer, who does a fan dance using a couple of feather covered parasols and wearing considerably more clothes than customary; Claire Carter, comedienne foil for the m.c., and a goofy stooge who provides a few guffaws.

Flippen, acting as m.c., gags all the way, does a lot of nonsensical clowning and works hard, but ineffectively for the Par type of family audience. House band is batoned by Max Bradfield, with the combo pianist accompanying Miss Morgan.

Line girls have a couple of effective routines, setting is tasty. Screen shorts included a Hollywood on Parade, Par News and comedy.

Edwa.

PALACE, CHICAGO

Chicago, May 26.

Recalling the sensational business of the summer of 1933 with Milton Berle on the stage as stock m.c., the Palace has decided to repeat that style of show this summer. Has brought in Ken Murray to hold down the pivot gag spot, while Murray has brought in a cane, bass saxophone, a gag man and Helen Charleston.

Also in on the picture are Will J. Harris and Ainsley Lambert, ex-Balaban & Katz stage showmen. Harris will supervise all stage and vaude shows on production, lighting, etc., while Lambert will figure out routines for the line of girls.

Murray is good choice as m.c. He carries the bulk of show, sticking with it during the entire 80 minutes running time. He's in there gagging, clowning, doing blackouts, doing cross-fire with the acts and hobnobbing with the audience. Murray sold himself quickly to the audience on the last show Friday, running up and down the aisles, climbing over the footlights and introducing himself to people generally. He was the genial host and the public went for it. It's that type of audience at present.

Other than Murray, there was the Rimacs act and maybe Helen Charleston. Miss Charleston is with Murray regularly and they've changed her from a misfit stooge to a mimic. She's doing Pitts, West, Gaynor, Jackie Cooper and Jimmy Durante. With Murray's help she's managing to sell them. Murray has ducked his previous male stooge who used to work with Miss Charleston.

Those Rimacs were the outstanding regular act on the show. Taking the next-to-closing spot they furnished a hearty dose of showmanship, flash and color. This type of Cuban music has received a terrific impetus recently due to such clicks as 'Flying Down to Rio' and the songs associated with it. They are in the nature of a natural with any audience these days and the 'Carioca' is fair to become the national anthem. Rimacs exploded the show at this point and it took plenty on the part of Murray to quiet the audience down to continue.

In comparison with the sock act of the Rimacs, there was the inexcusable act being messed around by Cliff Edwards. For a performer who has been around all these years, playing the best in vaude, Cliff Edwards has not a right on earth to come back to vaude with that what-the-hell attitude. He's muffing his gags, adding to the orchestra and the wings and not giving the public their money's worth. Besides some of his material, such as the Polly Moran gag, doesn't belong in a theatre. And it was made particularly bad by Edwards' smart-alecy afterthought that 'I didn't think you'd get that one.' Edwards died brutally.

Art Jarrett and the swimming champ frau, Eleanor Holm, have a spot in the center of the bill for 15 minutes' worth of yodeling by Jarrett and some minor tonsilling by Miss Holm. It's an act that gets by primarily on its sentimental associations. It's two years since Jarrett started in vaude at the ill-fated attempt of the loop-end Rialto to go vaude, and this is his turn as it stands and can't last long. It's a freak turn.

Anyhow, the first week of the World's Fair policy starts out well enough. Now the trick is to follow through. They've lined up some ace names to sock in every week. Coming in succession are the Phil Spitalny band, Boswell Sisters, Ben Bernie band and Lupe Velez. That shapes as box-office potency and the Palace may pay off after all after four months of deep red ink and plenty of headaches.

Business was good at the last show Friday night and the picture was a B. & K. turndown, 'Upperworld' (WB).

Gold.

STATE, N. Y.

(Howard Thurston)

Howard Thurston has been playing picture houses in the middle west for past three years, and a question whether he does not show to better advantage in this curtailed form, in spite of the fact that picture bookings keep out of the program one or two of the bulkier stunts. However, there's room for a majority of the highlights, and to audiences accustomed to the hour shows which constitute vaudeville these days, the shorter length is more acceptable.

He manages to pack plenty into his 55 minutes, including the Kellar Levitation, the Traveling Globe, which presses the Levitation close for mystification and dexterity in handling, and a vanishment which is advertised as his newest idea, though it is not new to the old-timers. Show is enlivened by the appearance of his daughter, Jane, who spells him with a routine of simpler tricks. He carries a visible company of about 20, including six or eight girls, all of whom are lookers, but not so much on shape. Showgirls who work for mystics

(Continued on page 21)

U. S. GOV'T TO THE RESCUE

French Techs Ask 20% Maximum Use Of Foreign Labor

Paris, May 21.

Strict restriction of the employment of foreigners in film making to 20% of the total employees in each technical category, including directors, is recommended in a petition submitted to Minister of Labor Adrien Marquet by the French union of film technicians.

Union of film directors (Syndicat de Chefs Cineastes Francais) has seen the projected decree proposed by the Federation but withholds support until it can be passed on by a membership meeting.

Most drastic provision of the proposed decree is that labor cards issued to foreigners be good for one film only, and not renewable if more than 20% of foreigners are working in film trade in France and colonies at the time.

This will hit American cameramen, soundmen and laboratory men working here for French and foreign companies, but is chiefly directed against German imported labor, which American firms who want to produce here would like to use largely.

Text of proposed decree cites seven categories of workers to whom the 20% restriction would apply: directors, cameramen, set designers, production assistants, sound operators, cutters and musicians.

Minister of Labor would have to ask the Federation to report the number of foreigners working in the country before delivering any labor permits.

FOX TO MAKE SEVEN PICTURES IN BERLIN

Berlin, May 19.

German Fox Film Company is going to produce seven German pictures during next season. It will also release ten American films.

Fox's German picture, 'Ein Walzer fur Dich' (A Waltz for You), with Louis Graveure, has just been concluded. Eberhard Klagemann will produce four films with Jenny Jugo for it.

American films to be released in Germany are: 'Cat's Paw,' with Harold Lloyd; 'Bottoms Up,' 'Three on a Honeymoon,' 'Scandals,' 'Stand Up and Cheer,' '1930,' a Fantasy of Tomorrow,' and 'The World Moves On,' three pictures with Lillian Harvey, '365 Days in Hollywood,' 'Song of Love' and 'The Proud Princess.' Also Erich Pommer's 'Lilliom,' which was made in Paris.

Frank Neill, Antipodes Caster, in New York

Frank Neill, casting director for Fuller theatres, Australia, is due in New York shortly. He's currently on the Coast, and goes to London from New York.

Fullers may do 'O Susanna,' musical, which was produced on the Coast, with Carlotta King and Herman Wells. Wells owns the production rights. His partner, Janet Gilmore, who has played for Fullers before in 'Sunny,' etc., would do the lead. She is wanted for the stage version of 'Wonder Bar,' but prefers the 'Susanna' part, which affords greater opportunities.

Suedfilm Liquidates

Berlin, May 20.

Suedfilm has decided to liquidate. General meeting approved the balance report, which shows a deficit of $123,712 for the 1932-33 season.

Former director of the company has been appointed as liquidator. Reduced claims of the principal creditors will be met, the remaining will receive 7½%.

HEARST WORRIES PARIS

French Don't Like M-G-Hearst Reel Split

Paris, May 21.

Local newsreel circles are hot and bothered over what is going to happen when Hearst comes into the field, on account of the feeling in this country that W. R. is public enemy number one. They're wondering if the Metro reel will actually operate in France, and if so, what reception it will get from the authorities.

Trip of Laudy Lawrence, M-G European chief, to New York, is rumored outside of the Metro office to have something to do with this question. Lawrence decided he had to go home for a conference just a little while before the boat sailed that took him over.

Lawrence sailed Saturday (26) on his return to Paris.

Korda's Ambitious Plans Include Wells Yarn at $750,000 Cost

London, May 20.

Alexander Korda has imported George Teague, back projection specialist, and Lawrence Butler, model building expert, in addition to his present crew, for the H. G. Wells' picture 'The Shape of Things,' which is likely to be known as 'Whither Mankind.' Korda intends to spend around $750,000 on this production, designed to be the biggest ever out of a British studio.

Picture, due to other commitments, has been held up for four months, but is ready for shooting any day now. Several Hollywood directors have been under consideration, but it is now practically settled Lewis Milestone will be chosen. Understood Milestone gets $3,000 per week, clear of income tax, transportation paid both ways, and a percentage of grosses.

Korda is also negotiating with Francis Hackett, brother of Walter Hackett, who wrote the scenario of 'Henry VIII,' to write a sequel, titled 'The Field of the Cloth.' Cast thus far lined up are Charles Laughton in his original role of 'Henry VIII,' Maurice Chevalier as Francis I, Douglas Fairbanks, Jr., as Charles V and Merle Oberon in her original role of Ann Boleyn.

'Scarlet Pimpernel' is another Korda is doing shortly, with Leslie Howard in the title role, which was originally intended for Charles Laughton.

U. S. PIX DROP 20% IN SYDNEY; BRIT. UP

Sydney, May 2.

During 1933, 1,476 films, including 463 features, were imported. Of the latter, 332 came from America, 108 from United Kingdom, and 23 from other countries.

Those passed without eliminations totalled 212; with eliminations, 207; and rejected, 44. Among these last 44, 22 were passed on appeal; 10 were passed after reconstruction; in 3 cases there was no appeal; and 9 were rejected after appeal.

In 1930 America supplied Australia with 86.5% of pictures, and England 8.6%. In 1933, 66.5% came from America, and 25.7% from England.

Anna May Wong's Walk

London, May 20.

Anna May Wong walked out of the studio for several hours one afternoon during the making of 'Chu Chin Chow', returning in the evening when her part in the picture was finished. Salary was withheld and Miss Wong sued, with Gainsborough entering a counter-claim for damages.

Litigation is closed, both parties withdrawing their respective claims, and Miss Wong making an apology to the company and all others engaged in the production.

UNCLE SAM AIDS OWN PRODUCERS

Federal Intervention in French Ban of U. S. Films Indicates General Official Help for Future

ECONOMIC ANGLE

Washington, May 28.

Active Federal support in movement to fight trade restrictions in foreign countries has been enlisted by the motion picture industry, with expectation that when new tariff bargaining policies go into operation Uncle Sam will come openly to the assistance of film exporters.

Change of policy on the part of the State Department was reflected in its handling of suggested French ban on American products. For the first time the government intervened on behalf of Hollywood producers and made representations against the suggested restrictive program.

When the new tariff legislation goes into effect, it is hoped the State Department will make use of economic strength in an attempt to get a better break from Italy, Germany, England and other countries which have put up the bars either in protest against type of pictures cranked out here or as a means of

(Continued on page 27)

ONLY 1 WEEKLY CHANGE HOUSE LEFT IN SYDNEY

Sydney, May 2.

With the Regent going long-run policy, the Capitol is the only weekly-change house operating here. At present there are nine theatres playing long runs. Capitol's gross is now expected to hit a high mark weekly.

Regent is presenting what is considered here the finest program to come into an Australian theatre. Bill includes 'The Masquerader' (UA) 'Perfect Understanding' (UA), 'Three Little Pigs,' newsreel, organist and an orchestra of twenty.

Charles Munro, co-director of General Theatres, booked the show in conjunction with Cecil Marks of United Artists. This bill originally played Par's Capitol, Melbourne, but with arrangements being completed for the ace pictures of U. A. by G. T. the show now goes into their theatres, outside of the recent Melbourne engagement.

Weisenthal Goes Abroad For U's English Prods.

Universal City, May 28.

Sammy Weisenthal is in New York on his way to London for a production job with Universal when it starts a program of English pictures in a month.

Weisenthal left here by plane Thursday (24) and takes an early boat for London.

Stafford Films Back

London, May 21.

John Stafford Film Productions is again in the producing field. This time it is a complete remake in English of an old German picture titled 'Suzie in the Bath.' Gene Gerrard will play the lead, with Wendy Barrie opposite.

Picture is to cost around $175,000, to be made at the British International studios, with BIP to have a half interest and release rights.

Sydney Goes West

Sydney, May 2.

'I'm No Angel' goes into its 8th week at the Prince Edward, Sydney, under Carroll management.

First half of bill has been changed three times to allow the West pic to stay.

Zola Heirs' Suit on 'Nana' Stymied; Battle in Press Continues Unhindered

Paris, May 21.

While the row over 'Nana' goes merrily on in the press, lawsuit of Zola's heirs to get the name changed or the film suppressed came up before referees in the Palais de Justice and was postponed for two weeks because plaintiffs had not properly cited Samuel Goldwyn, the producer. Lord Byron Cinema, the exhib, was properly cited, but that wasn't enough. United Artists seems to be out, from the French legal standpoint.

In the public row the Zolas are not getting all the breaks. Jean-Pierre Llausu in Comedia, trade daily, says that if they signed a contract permitting Goldwyn to change the story, what are they kicking about?

Mme. Denise Le Blond-Zola wrote to the paper to reply to United Artists' statement, in which she cites that the contract permitted changes only on condition that the general plan of the novel remain untouched in the screen version. She charges that the general plan of 'Nana' has been completely thrown overboard in the film.

The Zola family's thesis is the thesis of the French nation, she says, making an affair of patriotism out of the matter.

Henry Kistemaekers, president of the Authors' League, backs her and Dr. Jacques Emile-Zola up in a letter he wrote to them, in which he took plenty out of American film producers, without mentioning them by name. The League, he wrote, 'is every day the scandalized witness of enterprises similar to the one you have called to its attention and which would seem to be concerted against the literary and moral prestige of France, if we did not know that they were above all due to a commercial hard-boiled attitude based on contempt for the public on one hand and absolute contempt for spiritual rights on the other.'

Comedia, pointing out that it is going to stop the discussion now that the affair has come up before the courts, says it cannot understand why the heirs, in return for a fat sum, consented to changes in the story which belongs not only to them but to the entire French nation.

'In doing this, they betrayed Zola before others profited from the contract, which is a contradiction in terms,' paper says, adding:

'Since 'Nana' was in the public domain in America, the producers acted courteously, and if they made a mistake, the real guilty parties are those who, today, are trying to prevent them from cashing in on an agreement which was freely signed.'

Jannings, George Refuse To Follow Laughton Role

Vienna, May 16.

Josephstadt theatre acquired Albert Joseph's 'Henry VIII' with a view to starring Emil Jannings in title part. Jannings turned down the part as he would not appear in this role after the success Charles Laughton made in the talker.

Josefstadt thereupon approached Heinrich George, who decided to turn down offer with the argument that he does not intend to appear in a play by a Jewish author.

Stagma in Cinema Truce, Film Houses To Pay Royalties

Berlin, May 20.

War that has been going on for years because of music royalties between motion picture house owners and the composers' unions has been settled by a contract between the Reichsverband deutscher Elmtheater (Union of Film Theatres) and the Stagma (Staatlich genehmigte Gesellschaft zur Verwertung musikalischer Urheberrechte). This contract is retroactive to April 1, 1934.

By reason of this new contract the cinema owner must pay the Stagma a fee for performances, the amount depending on the size of the cinema. Lowest fee per seat and year is 35c., the highest 51c., which is much lower than the amount asked by the Musikschutzverband (Protective Association for Music).

Lowest fee is applicable to theatres with 200 seats, highest for those with more than 1,000 seats.

CANTY IN WARSAW TO STRAIGHTEN WB JAM

Warsaw, May 28.

George Canty, United States film commissioner, is here to try to untangle Warner Brothers' trouble with the Polish government. WB was banned unconditionally from this country and showings of all its films forbidden because of using names of Polish heroes indiscriminately in casts.

While European governments have frequently threatened expulsion of film companies it is very seldom they carry the threat through. Last time on record was against Metro in Spain on 'Merry Widow'.

Canty came here from Prague where he was working on an American peace settlement with the Czechoslovak government. He expects to go back to his headquarters in Berlin towards the end of the week.

RUMANIA BARS MINORS FROM ALL PIC HOUSES

Belgrade, May 18.

Rumanian Government has issued an order by which it is forbidden for youths under 18 years of age to frequent cinemas. The only exception to this rule is on Sundays, when all the picture houses must release cultural films and newsreels only. Even in this case it is not allowed for minors to go after eight o'clock in the evening.

Besides this order, the government has issued another by which all cinema programs must have at least 600 metres of cultural films. This usually makes one-quarter of the total program.

Cinema owners are rebelling against these orders, saying they will completely ruin the business.

G-T BUYS COLUMBIA PRODUCT FOR SYDNEY

Sydney, May 2.

General Theatres has contracted for the 1934 output of Columbia. This will give the combine sufficient pix to carry on with for some considerable time. Deal went through after okay by Munro (G. T.) and Mason and McCurdy (Columbia).

It was thought at one time that Columbia would go over to the Fullers, but a tie-up with M-G-M prevented this.

Columbia's deal is that it can pick a maximum, of four films out of the season's product for long-run projection on its own pictures otherwise going straight to G-T.

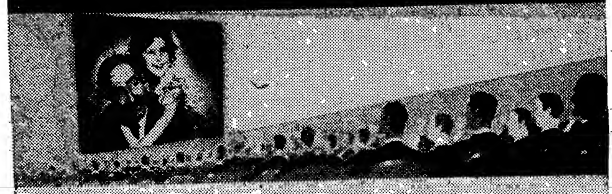
Kelly in Anzacs

Sydney, May 2.

Arthur Kelly has arrived to look over the local situation. United Artist foreign chief was met at the boat by G. T. officials and it looks as though the U. A. pictures will go into all of the G. T. theatres without any further holdup.

With U. A. going over to G. T. the combine will be in a position unequalled by any other concern.

Paramount's 'Little Miss Marker' makes strong men weep



At Damon Runyon's screening of "Little Miss Marker", New York's blase sport-writers laughed through their tears.

"A knockout — I'm always a sucker for a kid trouble. I was laughing with tears in my eyes.
Frank Graham, Evening Sun

"It brought tears - but it also made me laugh. A swell show. —*George Dailey, Herald-Tribune*

"It's a picture almost anyone would want to see twice. —*Al Dayton, Evening Sun*

"My hat's off to Damon. It's better even than his 'Lady For A Day'. —*Hype Igoe, Journal*

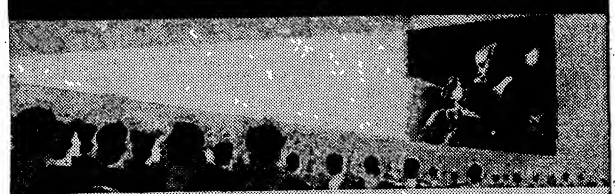
"Clean, simple story, full of humor and pathos. It's a sure-fire bet. —*Murray Lewin, Daily Mirror*

"One of the most enjoyable pictures I ever seen. —*Ed Neale, Associated Press*

"It' a honey that even out-entertains Runyon 'Lady For A Day'. —*Marcus Griffin, Enquirer*

"You're laughing out loud — when you're not crying softly. —*Joe Nichols, N. Y Times*

Paramount's 'Little Miss Marker' steals women's hearts



New York's leading feminine motion picture critics rave about Damon Runyon's new picture, "LITTLE MISS MARKER."

"'Little Miss Marker' is one of the most amusing and touching films of the season. It is my advice that you beg, borrow or lift the price of admission to see it. —*Wanda Hale, N. Y. Daily News*

"'Little Miss Marker' is thoroughly delightful and as funny a picture as you're likely to see for a good many months.
—*Eileen Creelman, N. Y. Sun*

"'Little Miss Marker' a heart-warming yarn that alternates comedy with sobs and emerges as utterly delightful entertainment.
—*Rose Pelswick, N. Y Journal*

"A load of laughter, salted with a tear or two, characterizes the excellent entertainment submitted for nothing less than your enthusiastic approval. This vehicle proves at least as effective a film drama as 'Lady For A Day'."
—*Regi Crewe, N. Y American*

SHIRLEY TEMPLE as "Little Miss Marker"

Adolph Zukor *presents* DAMON RUNYON'S

"LITTLE MISS MARKER"

with ADOLPHE MENJOU, DOROTHY DELL, CHARLES BICKFORD, SHIRLEY TEMPLE

A Paramount Picture • Directed by ALEXANDER HALL • a B. P. SCHULBERG Production

EXPLOITATION

By Epes W. Sargent

'Stingaree' Stunts

The radio press book gives a good stunt in the audition based on the story of the picture, but if this is done, something should be planned to offset the idea that it's a picture about opera. Good idea to capitalize on the audition gag, but put out a mounted man, with an advertising saddle blanket to dash around the streets with a black mask. It should be a good looking horse, and the man should suggest that he is no mollycoddle.

Gag was extensively used for the old Kalem series, and the 'Stingaree' rider was a big asset. Still can be used to good effect. For a little variety announce that on stated hours the bandit will visit named stores, patrol the aisles and present invitations to young women to be his guest at the picture.

Cards should read 'Meet me at the Blank theatre tonight. Present this card at the box office,' and signed Stingaree, with the date stamped in if the gag is worked more than one day. He should have a pack of cards, advertising the picture to present other patrons, and these cards should be picked up by him as he enters the store to avoid cumbering him with the load of advertising matter while he rides.

Cooperating stores should be required to give advertising space in their own announcements and the visits should be timed at two hour intervals between stores. Store managers are generally glad to cooperate to get people into their shops. Only a few passes need be given out.

Miniature Planes

Los Angeles.

Figuring that juve good will is an added asset at the box office, Manager Hi Peskay of the Fox-West Coast Golden Gate (suburban) is working an exploitation stunt in connection with the serial, 'Mystery Squadron,' which he plays shortly, that already has been worked to high pitch.

Peskay has a competitive display of miniature planes and other models of aerial transportation in the forecourt of his house, and is offering 10 admissions for the 10 best exhibits chosen by a jury of newspaper men with himself. Already he has more than 65 planes in the forecourt, with additions being made daily.

Cottoned to 'Spring'

Washington.

Local WB office evolved perfect tie-up between 'Melody in Spring' and local cotton week celebration. Stunt drew in every major department store with window displays and rated eight-page section in Daily News.

Using angle that Lanny Ross is showboat star, exploiteers roped in pics of cotton bales along levees, etc., to connect up with cotton dresses. Title of film was adapted to stuff along lines of 'Melody in Spring Fashions.' In return for bally of the show in 10 downtown stores, Earle theatre gave each shop a model in display which ran entire length of lobby.

Newspaper section was sold by Maurice Sloutin of WB direct following attitude of paper that it couldn't be done. All ads hooked up with show, one using theatre mistress of ceremonies as model for dresses.

Selling Wholesale

Baltimore.

Ben Garrett, p. a. for Carlin's Park, burg's big amusement lot, has interested the local Barbers' Ass'n in holding a once-weekly Barbers' Dance. Costs each hirsute-shearer, of whom there are 1,000, one buck a week, for which he is handed a fist of ducats to the dance. The barbers hand these out to customers to garner good-will.

Garrett has papered the town with announcement show-window cards and has bought a half-hour weekly over WFBR, the nights the dance is in progress and airs the orchestra. The 'cast's attendant chatter equally plugs the Ass'n and the Park.

Now going after the beauty shops and the shoe repairers, both of whom are represented by local organizations.

Fooled the Kids

Here's a stunt for a baseball hook-up that worked plenty in one town. It was started as the usual boy parade to advertise a picture; in this instance Joe Brown's 'Honorable Guy.'

Initial announcement told of the parade for boys with Joe Brown mouths, adding that sister's lipstick could be employed if nature had been stingy. That was all the kids needed to know, and most of them turned up at the rendezvous looking as though they had been gashed from ear to ear. Instructions told them not to make any arrangements for the afternoon so they figured they would be let in to see the picture after the parade.

That was all right by them, but after they had gone through the main streets with their banners, the four-piece fife and drum corps headed for the ball park, where they circled before parking their banners and climbing into the bleachers, each being handed a bag of peanuts.

One of the banners was planted in centerfield with the offer from a local tailor for the player whose batted ball hit the sign. The manager was a heavy holder in the stock of the local team, so he promoted the admissions, and most of the kids taken on came to the theatre and paid cash to see the picture they had been advertising.

Coaxing Them

House with a policy of two acts of local talent on Friday night makes the gag work double. It has a list of about 25 turns, some singles and a few doubles, which have found favor in the past.

Monday morning five names are taken from this list and posted in the lobby as possible selections for the coming Friday, the stateament that the exact selection will be left to the vote of Wednesday's audience.

Wednesday, starting at 6 p. m., each patron is given a voting slip. To save filling in, it is merely required that the vote be dropped into one of the five ballot boxes, each lettered with the name of one of the acts. Two with the highest number of votes get the jobs, and it means that at least five hustlers are out trying to persuade all their friends to go to the Wednesday show so they will get a chance a couple of days later.

Acts getting the choice go to the bottom of the list, not to emerge for eight weeks, so that almost everyone gets a chance. It has been making a difference of around 30% on the Wednesday business, and it helps on Fridays, too.

Dead Mike Auditions

Los Angeles.

Frank Regan, manager of Warners, Huntington Park, put on a three-day radio talent contest on the stage during the running of '20,000 Sweethearts.'

More than 60 locals worked before a dead stage mike during the six evening performances, with the winners drawing a professional audition at KFWB, the Warner station in Hollywood.

Changed for 'Men'

Exhib who had a hunch to stencil an ad for 'Men in White' on street cleaners gave up the idea when so many people asked him why he was running a play about street cleaners. He did not realize how few knew of the play about docs, and thought it was ready-made publicity. Can't figure out how much money the bright idea cost him outside of what he paid for new coats for the workers. Next time he'll figure a little more closely.

Not the first time that a seemingly good idea has brodied. One of the early ones was gagged for 'The Red Lantern' in Salt Lake many moons ago and an exhib figured to save money by borrowing red globe lanterns from the railroad, with the result that people thought it was a railroad play and stayed away. A few Chinese lanterns would have saved the day.

It wasn't so long ago that another bright idea went flooey. Man in a police uniform was perambulated with a handcuff on his wrist. The other cuff was stiffened with wire to stand out, and a back sign told that the pram was taking 'The Invisible Man' to the theatre. Plenty of people got the suggestion that this must be an underworld story and stuck to the radio, several expressing regret later that they had missed the feature.

Hook-ins cannot be too subtle or they are likely to backfire.

Caters to Seadogs

Montreal.

George Rotsky, manager Capitol, has worked out novel method of getting new biz by contacting ships in port. With 5,000 sailors here weekly, large passenger liners carrying three to five hundred of crew, he sent window card for notice on board ship while executive officers of ships are entertained at theatre, stories of which make good space in local press.

Old Stuff, But—

Barcelona.

Warner Bros. and Jantzen organized a tea at Sitges to advertise 'Footlight Parade' and the bathing suits. Just as good in Spain as on your side of the water. Brought out the socialites.

Stills Got a Story

Baltimore.

When Loew's' Century screened 'Sadie McKee' (MG), Herb Morgan, p. a., sat in and noticed as the yarn unspooled that Joan Crawford had let her eyebrows thicken since last glimmed in a flick. Gave him an idea which he scribbled down and in which he interested the beauty ed. of an afternoon sheet. He supplied a pair of stills and the ed. carried an article during the pic's run telling all the femmes that plucked eyebrows were hereafter going the way of knee-length skirts, as witness the change in the 'new' Joan Crawford. The stills, one a full-face, the other a horizontally rectangular close-up of her eyes, adorned the write-up.

Shaving the Lawn

Manager of a New York house in a better class residential suburb has made a hit with his patrons by establishing a lawn club. For a fixed sum the lawns will be seeded, planted and put in shape with one mowing each week and if necessary a half-day sprinkling weekly. Explained that a thorough wetting is better than the nightly sprinkle.

Manager recruited his help through the state relief agency, getting men with practical gardening experience, with an expert gardener in charge of everything. Men get their full wages and the householders are given the assurance that the grass plot will be looked after, even though they may not be in town.

Most of the work has been done in previous years by odd jobs men, to the eventual dismay of the homeowner. They feel a gratitude to the theatre for supplying competent workmen, and the price works out at less than that charged by the inexperienced.

Same manager was one of the first to use the home patrol to remove advertising and other matters from the doorways, which is more or less a proclamation to the light fingered that there's nobody home. He's keeping that up, too, but for this employing his now well-trained staff of neighbor boys.

Manager has built himself such a reputation in the vicinity that he has located boarding schools, private hospitals, dancing teachers and dentists for various inquirers. He finds it all pays.

Getting the Laughs

One of the best form of gags is one in which the product will be sent to Hollywood. Generally done on a congratulatory letter, but given a new blow-up when a house offered tickets for every Burns and Allen gag taken in a campaign to promote 'We're Not Dressing.'

Contest was worked with the local paper and entrants were required to contribute a dialog bit between the pair, using not less than four nor more than 10 lines of dialog, with the promise that tickets would be given for all bits good enough to be sent the team for possible use on the air.

Only single tickets offered, but it brought out hundreds of replies and cost but 28 tickets. Many people came to see the show to find out how Burns and Allen talked. Same gag can be used for any comedy feature, and can be applied to business as well as dialog, though it's not probable that many good gag situations will be developed.

If the stuff really is sent to Hollywood, it would be a good plan to require the contestants to execute a release, to prevent possible suits. Possesses a stronger appeal than costumes or hat designs, for each entrant will think that perhaps the studio will send a contract.

BEHIND *the* KEYS

White River Junction, Vt.

Motion picture theatre owners of Vermont and New Hampshire met here and formed two Allied organizations, Walter Littlefield of Boston presided at the meeting. Vermont Allied elected E. R. Hutchinson, president; C. S. Cray, v.-p.; Andrew Togu, sec, and A. M. Graves treas.

Charlotte, N. C.

Mrs. Pauline Griffith, secretary grievance and zoning boards for motion picture code authority in this territory, also secretary of the Theatre Owners' Association of the Carolinas, has been recognized for services in resolutions of praise adopted by board of directors of owners' organization.

Old Ritz theatre, High Point, completely renovated and renamed Delano (for the President), with Fred S. Bugg, manager-operator.

Canton, O.

Harry E. Clifton, owner of the Cliftona theatre, Circleville, O., has leased the Hippodrome theatre in Circleville and will rename it the Liberty. Erway Briner will manage.

A. Alex, manager of the American, East Liverpool. George S. Ellis continues as city manager.

Dream theatre, Mason, O., reopened.

Rex, formerly Ideal, at Alliance, reopened under W. J. Cuthbert.

Memorial, Mt. Vernon, O., dark for some time, reopened.

Strand, Middletown; Lyric, Mt. Vernon, closed.

Milwaukee.

With the posting of two weeks' notice at the Alhambra, report here that Wisconsin Amus. Enterprises, the salvage of the defunct Fox-Midwesco chain, would take the Universal exploitation house over. For past seven years the Alhambra has been leased to Carl Laemmle and until a year ago operated by Universal. Then Fred S. Meyer, currently ill in Los Angeles, took the house over on a sub-lease from U. and has run it until the present, his son, Stanley, being house manager.

St. Paul.

Cliff Rust, mgr., and Art Steagall, asst., at RKO Orpheum, are out and Lou Golden and Harvey Henreddy are in.

Ed Furni, for several decades a theatre manager, now on the state payroll as inspector of malt beverages.

Charlotte, N. C.

N. C. State Council Motion Picture operators and stage employees, with representatives from nine cities, met at Salisbury to discuss wage scales and working agreements. Definite stand taken for restoration of at least part of the 15% salary cut of year ago.

S. S. Toler and Sons, Rocky Mount, N. C., awarded contract to repair negro theatre at that place.

F. W. Johnson, owner Rex theatre, Bessemer City, N. C., indicted alleged violation copyright law. Gene Buck, plaintiff, seeks restraining order covering future actions.

Seattle.

Joseph Rosenfield here from Omaha to be manager of Music Hall (Hamrick), with Don Redden assistant, the new Hamrick ace house being handled out of the main offices under supervision of H. E. Daigler. Rosenfield former city manager for A. H. Blank in Omaha.

Bronx, N. Y.

Bob Ungerfeld manager of the RKO Franklin, replacing Joe Golden. Ungerfeld comes from the RKO Regent in Harlem.

Greenwich, Conn.

Pickwick here may be again operated by RKO. Circuit gave up the spot about a year after handling the theatre for a couple of years.

Ottawa.

Joe Franklin (Franklin-Herschorn circuit) announces erection of a 1,000-seater in St. John, N. B.; third new house in two years.

Albany.

Alcide O. LaFlamme, manager of Warners Madison theatre, nabe films, is chuckling over the poor luck of a thief who broke into the office. Door was forced open and a steel cabinet broken to get 60 cents.

Pine Hills theatre, nabe films, forced out of business by the opening of Warners Madison nearby and closed for a number of years, has been leased to be occupied as a food market.

Chris Buckley has given the new Variety Club rooms in Harmanus Bleecker hall with rent free.

Charlie Smakwitz, div. mgr., directed a 'Managers' Testimonial Week' at the Warner theatres in Albany, Troy and Utica.

Atlanta.

Erlanger opens as a pop price double feature house with Harry Hall as manager.

Omaha.

United Artists closes May 30 until mid-August. Foldup is an annual thing because product isn't available. Herman Cohen is part owner of the house with UA.

Advertising-publicity department of the A. H. Blank Tri-States Theatres Co. for Omaha theatres has been moved into the third floor office space on the Harney street side of the Orpheum building. Move was made to provide convenience for managers of company's other city houses and to give department more room.

Marriage Contest

Omaha.

As the climax of a series of new and clever exploitation stunts the World theatre trumped the game with a new development of the marriage and stage wedding stunt. Gag was titled a 'Marriage Contest' and was actually just that with girl applicants vying for the chance at a groom selected by the theatre.

Manager A. E. Abelson of the World has had the idea of a marriage contest for some time, but has held it up awaiting a desirable groom. Abelson set the contest currently when the long awaited groom in the person of John L. Sourbier, farmer near Watertown, South Dakota, played right into his hand.

Sourbier wrote the office of Mayor Towl asking assistance in finding a life mate, and mayor's office at Abelson's request turned matter over to him. Abelson then wrote Sourbier promising to find him the desired spouse if the bride-seeker would agree to appear on the stage of the theatre a full week and abide by the vote of the audiences in selecting his mate.

Theatre then asked willing gals to make application requiring that each applicant appear on the stage daily, explain to the patrons why she should be chosen, and abide by the vote of the audience. At end of the week gal getting most votes gets the groom, and all expenses for wedding paid. Before opening Abelson had ten applicants.

Sourbier owns a well stocked farm, has something in the bank and has a mug and a build good enough to help sell in the dailies, on throw aways and on the theatre front.

Contest climax came with the stage wedding eighth day after contest opened. Abelson has applied for copyright on the idea of selecting a wife from the stage by vote, the method not the idea.

Picture in conjunction, 'Merry Wives of Reno,' fit right in.

Keeping Busy

Taking advantage of a booking gap, Columbia shoved a western into the Criterion, which had been vacated by 'The Last Roundup,' also a western.

'Roundup' utilized in large part the Metro front left from 'Viva Villa,' and Columbia had small trouble in slightly changing to get another western front.

Backed this with a man and girl in western rigs to stand in the entrance and grin, with another girl on horseback to perambulate the vicinity of Times Square. Simple, but effective and not costly.

Story Hour

Repeating a stunt from last year, neighborhood house is planning to resume its story telling hour during the school vacation period. Gag was suggested when several mothers confided to the manager that they hated having the children in the hot sun all day, and yet averse to keeping them in the house.

Manager had a cooled theatre and worked out the idea of a story telling hour except Saturday, his regular club morning, and of course Sunday. Contacted a kindergarten teacher who for $5 a week gave an hour each morning to telling the kids a story, selecting standard classics for short versions.

House does not open until one, and the period runs from 11 to 12, which provides for an occasional prolongation. Two or three mothers attend each meeting, dividing the chore, to ride herd on the children and to see that they are gotten out quickly in case of a panic. Manager opens the show with a little talk about the current film, and heralds are passed out on each change. Admission is by ticket, but these may be had free on application to the box office in off hours.

Care must be taken that the narrator does not talk down to the children or assume the 'now little children' style, which they are prone to resent. Local library station works in by offering book suggestions to the older children.

Not only keeps the youngsters quiet for an hour, but sends them home to lunch in a proper mental and physical condition and they enjoy the hard play of the afternoon all the more.

Trailing a Herring

With so much loose talk about poor pictures, a shrewd exhibitor has made the gesture of drawing a herring across the trail by starting a contest on '10 Best Pictures and Why I Liked Them.' Choice is limited to pictures shown in his theatre since Sept. 1, with a list given to aid the writers, and a flock of tickets for prizes.

Exhib argues that writing about

(Continued on page 19)

WORLD PREMIERE
RKO MUSIC HALL
N. Y. MAY. 31

Carl Laemmle has the honor to present—

LITTLE MAN WHAT NOW

starring Margaret Sullavan

with

DOUGLASS MONTGOMERY

Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, De Witt Jennings, Hedda Hopper, Catherine Doucet, Bodil Rosing. From the novel by Hans Fallada. Screenplay by William Anthony McGuire. Directed by Frank Borzage.

•

The Most Important

FRANK BORZAGE

Production Since The Immortal "Seventh Heaven"

Comparative Grosses for May

(Continued from page 10)

PHILADELPHIA

	May 3	May 10	May 17	May 24
EARLE (2,000; 40-50-65) High. $33,000 Low.. 10,500	Wharf Angel $21,500 (Vaude) (Ozzie Nelson on stage)	Success Any Price $17,000 (Georgie Price on stage)	Upper World $13,500	Telling Me $20,000. (George Jessel on stage)
FOX (3,000; 30-40-60) High. $41,000 Low.. 10,500	Men Are Enemies $13,500 (Stage Show)	Women Are Dangerous $15,000	Now I'll Tell $16,000	Stand Up, Cheer $19,000
STANLEY (3,700; 40-55-65) High. $48,000 Low.. 3,750	Million Sweethearts $14,500	Sweethearts $4,000 (4 day 2d week)	Tarzan $11,500	Not Dressing $11,500

BOSTON

	May 3	May 10	May 17	May 24
KEITH'S (4,000; 25-35-40) High. $43,000 Low.. 4,000	Catherine and Glamour $12,500 (Split)	Catherine $3,000 (4 days 2d week)	Stand Up, Cheer $12,000	20th Century $11,500
ORPHEUM (3,000; 30-40-50) High. $23,000 Low.. 4,000	Laughing Boy $13,500 (Vaude)	Men in White $15,500	Tarzan $9,000	Sorrel and Son $9,500
METROPOLITAN (4,330; 30-50-65) High. $69,000 Low.. 12,500	Bottoms Up $32,500 (Stage Show) (George Raft on stage)	Not Dressing $34,500 (Thurston on stage)	Million Sweethearts $24,500	Day Princess $20,000 ('Up Pops the Ring') on stage)

BUFFALO

	May 3	May 10	May 17	May 24
BUFFALO (3,000; 30-40-55) High. $42,000 Law.. 9,000	Good Dame $17,500 (Stage Show) (Roxy on stage)	Not Dressing $18,000 ('New Yorkers' on stage)	Manhattan Melodrama $18,500 (New Revue)	Million Sweethearts $15,000 ('Continental Revue' on stage)
CENTURY (3,400; 25) High. $21,000 Low.. 3,200	Showoff and Bedside $7,000	Harold Teen and Lazy River $4,000	Journal of Crime and Telling Me $6,000	Deluge and Believed in You $4,500 (6 days)
HIPPODROME (2,400; 25-40) High. $22,000 Low.. 3,600	Scandals $9,000	Tarzan $8,600	Stand Up, Cheer $8,000	Rothschild $14,000

DETROIT

	May 3	May 10	May 17	May 24
MICHIGAN (4,045; 10-25-35-40-55) High. $58,100 Low.. 6,600	Melody in Spring $31,600 (Stage Show) (Olsen and Shutta on stage)	Million Sweethearts $21,000	Not Dressing $24,000 (Gloria Swanson)	Tarzan $20,000
FOX (5,100; 15-25-35-40-55) High. $50,000 Low.. 4,000	Wild Cargo $20,000 (Stage Show)	Stand Up, Cheer 20,000	20th Century $17,000	Sisters Under Skin $23,000 (Walter Winchell on stage)
FISHER (2,730; 15-25-35-40) High. $29,000 Low.. 3,000	Telling Me $7,500 (Stage Show)	Harold Teen $4,000	Million Sweethearts $4,000 (Repeat)	Men in White $4,000 (Repeat)

SAN FRANCISCO

	May 3	May 10	May 17	May 24
PARAMOUNT (2,400; 25-35-40) High. $37,500 Low.. 5,000	Bottoms Up and Earth Turns $11,000	Mr. X and Harold Teen $11,500	Such Women and Smarty $12,000	Trumpet Blows and Now I'll Tell $11,000
GOLDEN GATE (2,844; 25-35-40) High. $22,500 Low.. 5,400	Glamour $9,500 (Stage Show)	Man Is Mine $9,500	Tell the World $10,000	20th Century $12,000
WARFIELD (2,700; 35-45-65) High. $57,400 Low.. 8,200	Men in White $24,000 (Stage Show)	Not Dressing $19,000	Villa $27,000	Sadie McKee $21,000

PITTSBURGH

	May 3	May 10	May 17	May 24
PENN (3,300; 25-35-50) High. $41,000 Low.. 3,750	Trumpet Blows $16,750 (Stage Show) ('50 Million Frenchmen' on stage)	Tarzan $11,000	Rothschild $18,000	Not Dressing $13,000
FULTON (1,750; 15-25-40) High. $12,000 Low.. 1,900	Coming Out $2,200 (4 days)	Bottoms Up $6,200 (8 days)	Mr. X $4,800	Sorrel and Son $4,000
STANLEY (3,000; 25-35-50) High. $48,000 Low.. 3,750	Wild Cargo $9,500	Sisters Under Skin $17,000 (Sally Rand on stage)	Million Sweethearts $10,500	Gambling Lady $6,000

SEATTLE

	May 3	May 10	May 17	May 24
FIFTH AVE. (2,400; 25-40) High. $26,000 Low.. 2,500	Men in White $9,200	Tarzan $4,800	Not Dressing $7,000	Melody in Spring $12,700 (Al Pearce on stage)
PARAMOUNT (3,100; 25-35) High. $21,000 Low.. 1,600	Death Takes $6,300	Bottoms Up $6,900 (Stage Show)	Laughing Boy $5,700	Wharf Angel $9,100 (J. C. Flippen on stage)
LIBERTY (1,000; 10-25) High. $12,000 Low.. 2,100	It Happened $4,600 (9th week)	Happened $4,400 (10th week)	Happened $3,900 (11th week)	9th Guest and Speed Wings $3,400
MUSIC BOX (900; 25-35) High. $17,000 Low.. 2,000	Man Is Mine $3,200	Catherine $4,700	Catherine $1,800 (2d week 5 days)	Looking for Trouble $4,400 (10 days)

PORTLAND, ORE.

	May 3	May 10	May 17	May 24
BROADWAY (2,000; 25-40) High. $21,000 Low.. 2,500	Cat and Fiddle $4,100	Death Takes $5,700	Come on Marines and Monte Cristo $4,200	Sadie McKee $5,500
UNITED ARTISTS (1,000; 25-40) High. $13,200 Low.. 1,200	Rothschild $11,500	Rothschild $7,200 (2d week)	Rothschild $4,300 (3d week)	Rothschild $3,300 (4th week)
ORIENTAL (2,300; 25) High. $24,000 Low.. 800	Hips, Hooray and Crosby Case $2,200	Wharf Angel and Let's Be Ritzy $2,300	Nana $1,900	It Happened $3,000

TACOMA

	May 3	May 10	May 17	May 24
MUSIC BOX (1,400; 25-35) High. $10,500 Low.. 1,100	Wonder Bar $5,300	Earth Turns and Melody in Spring $3,100	Bolero and Man Is Mine $3,400	Rothschild $5,300 (8 days)
ROXY (1,300; 25-35) High. $7,000 Low.. 2,000	Cat and Fiddle $2,100 (5 days)	Men in White Tell the World and S.O.S. Iceberg $3,300 (Split)	Tarzan and Poor Rich $3,100	Scandals Every Woman Suzanne and Shadows of Sing Sing $3,100 (Split Duals)

MINNEAPOLIS

	May 3	May 10	May 17	May 24
STATE (2,200; 25-35-40) High. $28,000 Low.. 3,000	Cat and Fiddle $7,000	Mr. X $5,000	Telling Me $9,000 (Olsen's Band)	Witching Hour $1,500 (5 days)
ORPHEUM (2,800; 25-35-40) High. $25,000 Low.. 2,200	Wild Cargo $6,500	Glamour $1,500 (5 days)	Million Sweethearts $7,500 (8 days)	20th Century $4,500
LYRIC (1,300; 20-25) High. $17,000 Low.. 1,200	Jimmy, Gent $4,000 (8 days)	Lazy River $1,800	Come on Marines $2,000	Tarzan $2,000 40c

NEW HAVEN

	May 3	May 10	May 17	May 24
PARAMOUNT (2,348; 35-50) High. $21,000 Low.. 2,600	Telling Me and One Is Guilty $8,100	Not Dressing and Two Alone $10,200	Witching Hour and Stolen Sweets $5,300	Double Door and Private Scandal $6,200
POLI'S (3,040; 35-50) High. $20,000 Low.. 4,200	Tarzan and Glamour $8,700	Villa and Finishing School $10,700	Rothschild $14,400	Stand Up, Cheer and Lazy River $8,100
SHERMAN (2,200; 35-50) High. $16,000 Low.. 1,500	Earth Turns and Crime Doctor $5,000	Million Sweethearts $6,300	Registered Nurse and Keep 'Em Rolling $4,100	Modern Hero and Wives of Reno $4,300

KANSAS CITY

	May 3	May 10	May 17	May 24
MIDLAND (4,000; 25) High. $35,000 Low.. 5,100	Tarzan $9,700	Rothschild $16,000	Villa $16,500	Manhattan Melodrama $11,400
MAIN STREET (3,200; 25-35-50) High. $35,000 Low.. 3,700	Wild Cargo $7,500	Lost Patrol and Sing, Like It $5,000	Journal of Crime $11,000 (Sally Rand unit)	Million Sweethearts and Greater Glory $6,000
NEWMAN (1,800; 25) High. $33,000 Low.. 4,000	Earth Turns and More Women $6,000	Not Dressing and Buy Everything $10,000	Melody in Spring and Women in His Life $4,000	Telling Me and Modern Hero $5,000
UPTOWN (2,040; 25-40)	Bottoms Up $4,000	3 on Honeymoon $2,500	Stand Up, Cheer $5,000	Cheer $3,200 (2d week)

MONTREAL

	May 3	May 10	May 17	May 24
PALACE (2,700; 50) High. $18,000 Low.. 6,500	Gambling Lady and Easy to Love $7,500	Wild Cargo and Sing, Like It $6,500	Stand Up, Cheer and Murder at Trinidad $10,500	Bottoms Up and Telling Me $9,500
CAPITOL (2,700; 50) High. $30,000 Low.. 5,500	Mr. X and Meet the Baron $8,000	Riptide and Hold that Girl $10,500	Riptide and Girl $8,000 (2d week)	Not Dressing and Double Door $9,000
LOEW'S (3,200; 50) High. $18,000 Low.. 5,500	Beloved $12,000 (Vaude) ('Greenwich Village Follies')	Headquarters $10,000	Madame Spy $10,500 (Blackstone on stage)	Love Birds and Trumpet Blows $6,000
PRINCESS (1,000; 50) High. $25,000 Low.. 3,500	Lost Patrol and Man Is Mine $6,500	Rothschild and Chance at Heaven $12,000	Rothschild and Heaven $8,500 (2d week)	Rothschild and Heaven $8,500 (3d week)

PROVIDENCE

	May 3	May 10	May 17	May 24
STATE (3,200; 15-25-40) High. $29,000 Low.. 2,500	Tarzan $12,000 (Vaude)	Sorrel and Son $8,000	Villa $10,500	Manhattan Melodrama $9,200
MAJESTIC (2,200; 15-25-40) High. $17,500 Low.. 2,800	Wonder Bar $3,200 (2d week)	Love Birds and Earth Turns $4,800	Bottoms Up and Crosby Case $3,300	Journal of Crime and Half Sinner $4,100
PARAMOUNT (3,200; 15-25-40) High. $18,000 Low.. 2,200	Come on Marines and Quitter $4,300	Twin Husbands and Trumpet Blows $3,900	Telling Me and Wharf Angel $3,000	Not Dressing and City Limits $6,500
ALBEE (2,500; 15-25-40) High. $20,000 Low.. 2,500	Greater Glory $7,000	Tell the World and Sinners Meet $3,500	20th Century and Sisters Under Skin $4,200	Whirlpool and Finishing School $4,000

(Continued on page 25)

EXHIBS VOTE THE NIX ON M.P. RESEARCH BODY

Motion Picture Research Council, headed by Mrs. August Belmont, is openly condemned as an enemy of the exhibitor in a resolution adopted by the Motion Picture Theatre Owners of Western N. Y. That aassociation calls for action against the council by theatre owners nationally.

In one clause of a lengthy indictment the resolution reads: 'We learn with alarm that the Motion Picture Research Council under the guise of a crusade for 'clean pictures,' has avowed plans for promoting non-theatrical competition that would destroy thousands of independent exhibitors, some of whom have already been deceived into indorsing and pledging their support to this alleged Research Council.'

Fox Bklyn's Fate?

Anything is likely to happen with the Fox Brooklyn. While bankers are hesitant about reorganization plans, and the spot is reported around $500,000 in arrears on taxes, this matter must be cleaned up i some way by Friday (1). Understood that the city looks for payment or else.

Bankers are given as having several bids for the theatre which presently is being operated for them under the direction of Sydney S. Cohen. House was slated to shut down, but it hasn't as yet.

WANTS A HOMELAND

Hollywood, May 28.

Ali Hubert, art director on 'Merry Widow' at Metro, is in Mexicali, Mex., in order to obtain a quota number and return into the country as an immigrant. A German, he plans to take out American citizenship papers.

Hubert, who has worked with Ernst Lubitsch on all the latter's recent pictures, has been in Hollywood on a visitor's permit.

SCRIPTS 'GAILY I SIN'

Hollywood, May 28.

Houston Branch has been engaged by Majestic to script 'Gaily I Sin,' formerly dubbed 'Hit and Run.'

'Sin' will follow the current 'Scarlet Letter,' to star Colleen Moore.

DIRECTS 'ELDORADO'

Hollywood, May 28.

Irving Cummings has been assigned to direct 'Eldorado' for the Jesse Lasky unit at Fox studios.

Director recently completed 'Grand Canary' for the same producer.

Exploitation

(Continued from page 17)

their 10 will make the patrons realize that there were good as well as poor pictures, and they may revise their opinions on some pictures to get into the prize class.

Same exhib has been working a gag all season. When his regulars tell him they did not like this or that picture, he counters with: 'Perhaps that did not appeal to you —but did you see ———?' and he names the most recent hit. He never admits a picture was poor. He'll merely agree that this or that did not appeal to the speaker.

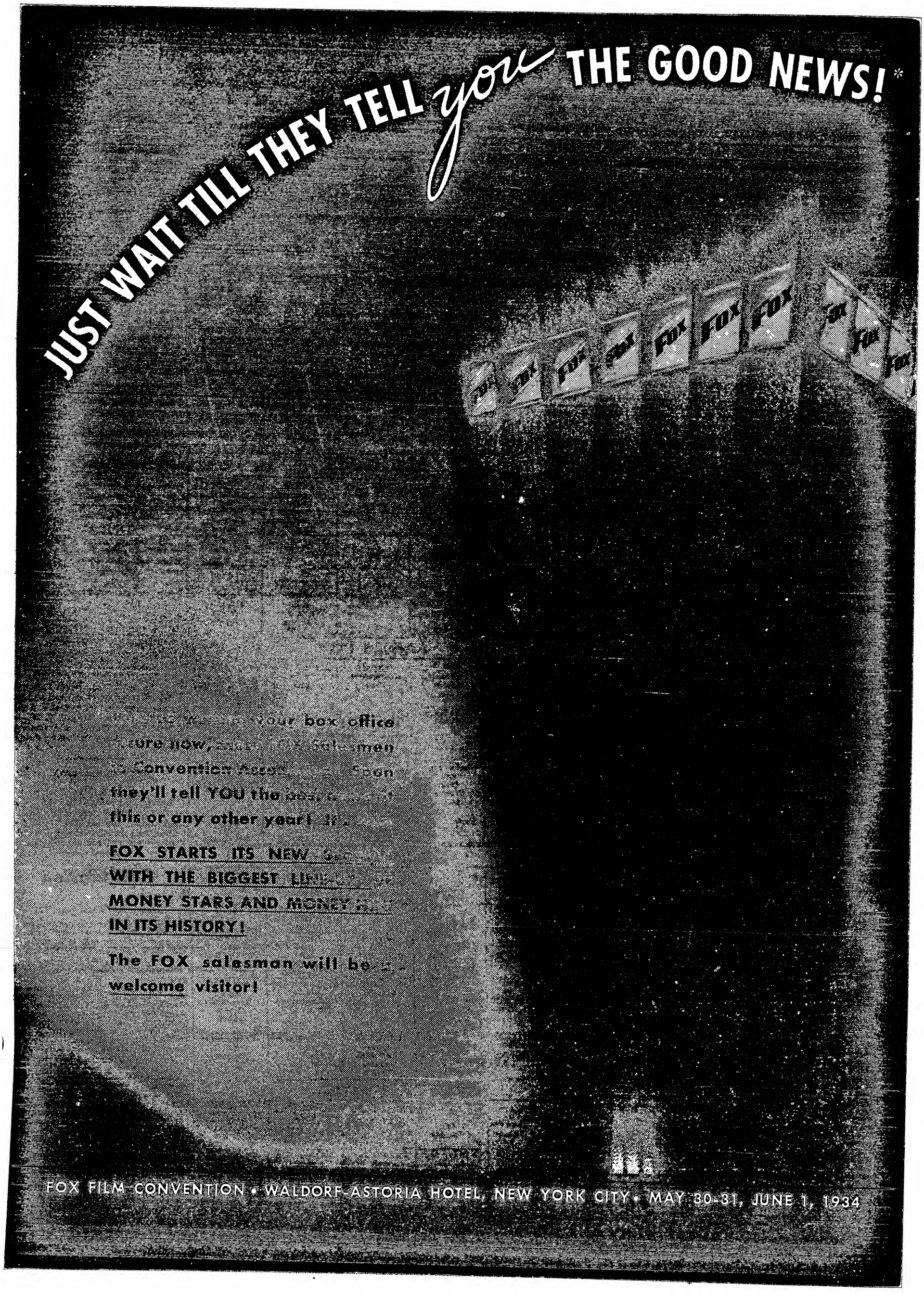
Idea was suggested by another exhibitor years ago, who spent time and screen space educating his patrons to use 'did not appeal to me' instead of saying that a picture was rotten. Argued that some people liked pictures which did not appeal to others and there was no good reason for branding a feature which the spectator did not care for, but for which others might entertain different opinion.

It worked well in the old days, and still does.

Copped Plenty

Seattle.

This week for first time Times let publicity crash into rotogravure section. On last page a 5 by 14 inch ad. carried pic of Wallace Beery, 'Viva Villa,' with the rest of the page (back page, too) showing pixes of Fay Wray, Katherine De Mille and Stuart Erwin, all gratis. Herb Sobottka, pinch hitting for Vic Gauntlett, adv. mgr. for Evergreen, did the p. a. stuff.


JUST WAIT TILL THEY TELL you THE GOOD NEWS!*
FOX
your box office
ture now, ... Salesmen
Convention Accept ... Soon
they'll tell YOU tha...
this or any other year!
FOX STARTS ITS NEW ...
WITH THE BIGGEST LI...
MONEY STARS AND MONEY ...
IN ITS HISTORY!
The FOX salesman will be ...
welcome visitor!
FOX FILM CONVENTION • WALDORF-ASTORIA HOTEL, NEW YORK CITY • MAY 30-31, JUNE 1, 1934

Hollywood Productions

Week of May 28

(Pictures now filming, or about to start, are listed below alphabetically by studios. Symbols are: D—Director, A—Author, C—Cameraman)

ALEXANDER BROS.' STUDIO
(Showmen's Pictures)
'Within the Rock'
(3rd week)
D—Al Ray
A—Marie Buxton Martin
C—Geo. Meehan
Cast:
Lila Lee
Creighton Chaney
Edmond Breese
Francis McDonald
Audrey Ferris
Helena Grant
Vic Potel
Tommy Bond
Fern Emmet
Milton McDowell
Lafe McKee

COLUMBIA
'The Defense Rests'
(2nd week)
D—Lambert Hillyer
A—Jo Swerling
Wilbur McGaugh
C—Joseph August
Cast:
Jack Holt
Jean Arthur
Donald Meek
Sarah Padden
Ward Bnd
Joan Wray
Raymond Hatton
Raymond Walburn
Frank O'Connor
Arnold Gary
Reginald Simpson
Tony Martelli
Ernie Young

'Blind Date'
(2nd week)
D—Roy Wm. Neill
A—Ethel Hill
C—Al Siegler
Cast:
Ann Sothern
Paul Kelly
Mickey Rooney
Spencer Charters
Jane Darwell
Joan Gale
Geneva Mitchell
Arthur Rankin

FOX
'Baby Take a Bow'
(6th week)
D—Harry Lachman
A—Ed E. Paramore
Phillip Klein
C—L. W. L'Connell
Cast:
James Dunn
Claire Trevor
Shirley Temple
Dorothy Libaire
Ray Walker
Alan Dinehart
Ralf Harolde
James Flavin

'Caravan'
(7th week)
D—Erik Charell
A—Melchior Lengyel
Robert Liebmann
Samson Raphaelson
C—Ernest Palmer
Ted Sparkuhl
Cast:
Charles Boyer
Jean Parker
Louise Fazenda
Loretta Young
Phillips Holmes
Eugene Palette
C. Aubrey Smith
Richard Carle
Dudley Digges
Charles Grapewi
Billy Bevan
Harry Bradley
Armand Kaliz
Blanca Vischer
Mathilde Comont

'She Learned About Sailors'
(6th week)
D—Geo. Marshall
A—Wm. Conselman
Henry Johnson
C—Harry Jackson
Cast:
Lew Ayres
Alice Faye
Frank Mitchell
Jack Durant
Nick Foran
Harry Green

'Charlie Chan's Courage'
(6th week)
D—Geo Hadden
Eugene Forde
A—Earl Derr Biggers
Seton I. Miller
C—Arthur Miller
Cast:
Warner Oland
Drue Layton
Donald Woods
Paul Harvey
Murray Kinnell
Harvey Clark
Si Jenks
Virginia Hammond
Jerry Jerome
Paul Hurst
Wade Boteler
Jack Carter
Reginald Mason
Frank Rice
Paul McVey
John D. Horsley

'Servants' Entrance'
(1st week)
D—Frank Lloyd
A—Sigrid Boo
Samson Raphaelson
C—Hal Mohr
Cast:
Janet Gaynor
Lew Ayres
Louise Dresser
Ned Sparks
Sigfried Rumann
Frank Milton

'Marie Galante'
(1st week)
D—Henry King
A—Jacques Deval
C—John Seitz
Cast:
Ketti Gallian
Spencer Tracy
Siegfried Rumann
Ned Sparks
Stepin Fetchit
Michael Morita
Hugh Williams

'She Was a Lady'
(1st week)
D—Hamilton McFadden
A—Elizabeth Cobb
Josephine Lovett
Ainsworth Morgan
Cast:
Helen Twelvetrees
Robert Young

Untitled
(2nd week)
D—Paul Martin
A—Wynn Starling
Sally Sandlin
Cast:
Lilian Harvey

METRO
'Treasure Island'
(11th week)
D—Victor Fleming
A—Robert Louis Stevenson
John Lee Mahin
C—Hal Rosson
Cast:
Wallace Beery
Jackie Cooper
Lionel Barrymore
Otto Kruger
Dorothy Peterson
Wm. V. Mong
Douglas Dumbrille
Cora Sue Collins
Nigel Bruce
Lewis Stone
Chic Sale

'Barretts of Wimpole St.'
(11th week)
D—Sidney Franklin
A—Rudolf Besier
Claudine West
Ernest Vajda
Donald Ogden Stuart
C—Wm. Daniels
Cast:
Norma Shearer
Charles Laughton
Maureen O'Sullivan
Fredric March
Ferdinand Munier
Katherine Alexander
Marian Clayton
Ian Woolf
Una O'Connor

'The Merry Widow'
(7th week)
D—Ernst Lubitsch
A—Franz Lehar
Ernest Vajda
Samson Raphaelson
C—Oliver Marsh
Cast:
Maurice Chevalier
Jeanette MacDonald
Una Merkel
Edw. Everett Horton
George Barbier
Sterling Holloway
Minna Gombel
Barbara Leonard
Joan Gale
Sheila Manors
Leona Walters
Edna Walden
Barbara Barondess
Shirley Ross
Dorothy Granger
Jean Hart
Elinor Hunt
Dorothy Wilson
Gill Dennett
Tyler Brook
Cosmo Kyrle Bellew
George Lewis
John Merkyl
Charles Pegua
Maria Troubetzkoy

'100 Percent Pure'
(4th week)
D—Jack Conway
A—Anita Loos
John Emerson
C—Ray June
Cast:
Jean Harlow
Lionel Barrymore
Patsy Kelly
Lewis Stone
Franchot Tone
Hale Hamilton
Clara Blandick
Alan Mowbray
Henry Kolker
Russell Hopton
Gary Owen
Ben Bard

'The Green Hat'
(6th week)
D—Robert Leonard
A—Michael Arlen
C—Charles Rosher
Cast:
Constance Bennett
Herbert Marshall
Henry Stephenson
Mrs. Patrick Campbell
Leo Carroll
Hugh Williams
Alec B. Francis
Elizabeth Allen
Robert Lorraine

'Rear Car'
(3rd week)
D—Harry Beaumont
A—Edward E. Rose
Harvey Thew
Al Boasberg
C—James Van Trees
Cast:
Charles Ruggles
Una Merkel
Mary Carlisle
Russell Hardie
Porter Hall
Clif Robertson
Sterling Holloway
Burton Churchill
Wilfred Lukas
Snowflake
Akim Tamiroff

'Stamboul Quest'
(2nd week)
D—Sam Wood
A—Leo Berinski
C—James Wong Howe
Cast:
Myrna Loy
George Brent
Lionel Atwell
C. Henry Gordon
Douglas Dumbrille
Christian Rub
Rudolph Armendt
Robert Gleckler
Reginald Barlow

MONOGRAM
(Lone Star Productions)
'Shock'
(2nd week)
D—Roy J. Pomeroy
A—Madeline Ruthven
C—Jack MacKenzie
Cast:
Ralph Forbes
Gwenllian Gill
Monroe Owsley
Reginald Sharland
Billy Bevan
Clyde Beck
Douglas Walton
Alex Courtney
Olaf Hytten
Montague Shaw

'Jane Eyre'
(2nd week)
D—Christy Cabanne
A—Charlotte Bronte
Adele Comandini
C—Robert Planck
Cast:
Virginia Bruce
Colin Clive
Doris Lloyd
Aileen Pringle
Janison Thomas
Lionel Belmore
Ethel Griffies
David Torrence
Joan Standing
Wm. Burris
Olaf Hytten
Desmond Roberts
Edith Kingdin
Wm. Wagner
Claire DuBrey
Clarice Selwyn
Hilda Tyson
John Rogers
Greta Gould
Gale Kay
Gene Darling
Ann Howard
Richard Quinn

PARAMOUNT
'It Ain't No Sin'
(10th week)
D—Leo McCarey
A—Mae West
C—Karl Struss
Cast:
Mae West
Roger Pryor
John Mack Brown
Katherine DeMille
John Miljan
Libby Taylor
Stuart Holmes
Harry Woods
Edward Gargan
Frederick Burton
Augusta Anderson
Warren Hymer
Duke Ellington & Or.
Benny Baker

'She Loves Me Not'
(8th week)
D—Elliott Nugent
A—Howard Lindsay
Edward Hope
C—Chas. Lang
Cast:
Bing Crosby
Miriam Hopkins
Kitty Carlisle
Eddie Nugent
Lynne Overman
Warren Hymer
Henry Stephenson
Judith Allen
Geo. Barbier
Maude Turner Gordon
Margaret Armstrong
Ralf Harolde
Vince Barnett
Matt McHugh
Franklin Ardell

'The Old Fashioned Way'
(6th week)
D—Wm. Beaudine
A—Walter DeLeon
J. P. McEvoy
Garnett Weston
C—Ben Reynolds
Cast:
W. C. Fields
Baby LeRoy
Joe Morrison
Judith Allen
Tammany Young
Jan Duggan
Jack Mulhall
Oscar Apfel
Joe Mills
Samuel Ethridge
Emma Ray
Ruth Marion
Otis Harlan
Nora Cecil
Richard Carle
Lew Kelly
Oscar Smith
Edward LeSaint
Davison Clark
Dorothy Bay
Maxine Elliott Hicks
Larry Grenier
Wm. Blatchford
Dell Henderson

'Now and Forever'
((rd week)
D—Henry Hathaway
A—Jack Kirkland
Melville Baker
Sylvia Thalberg
Gilbert Pratt
Cast:
Gary Cooper
Carole Lombard
Shirley Temple
Sir Guy Standing
Charlotte Granville
Tetsu Komai
Jameson Thomas

'Notorious Sophie Lang'
(3rd week)
D—Wm. Cameron Menzies
A—F. Irving Anderson
Anthony Veiller
C—Al Gilks
Cast:
Alison Skipworth
Gertrude Michael
Carole Lombard
Paul Cavanagh
Arthur Byron
Ben Taggart
Leon Errol
Charles Judels
Franklin Pangborn

'One Way Ticket'
(1s week)
D—Alexander Hall
A—Ethel Turner
Oliver H. P. Garrett
Cast:
Sylvia Sidney
Fred MacMurray

'Ladies Should'
(2nd week)
D—Frank Tuttle
A—Alfred Savoir
Guy Bolton
Claude Binyon
Frank Butler
Cast:
Cary Grant
Ed. Everett Horton
Gertrude Michael
George Barbier

"Ladies First'
(2nd week)
D—Gilbert Pratt
Cast:
Geo. Bancroft
Frances Fuller
Roscoe Karnes

RADIO
'We're Rich Again'
(4th week)
D—Wm. Seiter
A—Alden Nash
Ray Harris
C—Nick Musuraca
Cast:
Billie Burke
Edna May Oliver
Joan Marsh
Marian Nixon
Grant Mitchell
Reginald Denny
Larry Crabbe
Gloria Shea

'Bachelor Bait'
(4th week)
D—Geo. Stevens
A—Victor Halperin
Ed Halperin
Glen Tryon
C—Dave Abel
Cast:
Skeets Gallagher
Pert Kelton
Chick Chandler
Stuart Erwin
Edgar Kennedy
Rochelle Hudson

'Afterwards'
(4th week)
D—James Cruze
A—Walter Hackett
Marion Dix
Arthur Caesar
C—Harold Wenstrom
Cast:
Za-Su Pitts
Slim Summerville
Ralph Morgan
Bruce Cabot
Wm. Gaxton
Huntley Gordon

'Hat, Coat and Glove'
(2nd week)
D—Worthington Minor
A—Wilhelm Speyer
Frances Faragoh
Cast:
John Barrymore
Barbara Robbins
John Beal

UNITED ARTISTS
(Edward Small)
'Count of Monte Cristo'
(3rd week)
D—Rowland V. Lee
A—Alexandre Dumas
Phillip Dunne
Dan Totheroh
C—Peverell Marley
Cast:
Robert Donat
Elissa Landi
Louis Calhern
Sidney Blackmer
O. P. Heggie
Raymond Walburn
Lawrence Grant
Luis Alberni
Georgia Caine
Lionel Belmore
William Farnum
Wilfred Lukas
Tom Ricketts

UNIVERSAL
'One More River'
(2nd week)
D—James Whale
A—John Galsworthy
R. C. Sheriff
C—John Mescal
Cast:
Diana Wynyard
Frank Lawton
Colin Clive
Melville Stephenson

'There's Always Tomorrow'
(3d week)
D—Edward Sloman
A—Edward Sloman
Christine Ames
William Hurlbut
C—Norbert Brodine
Cast:
Frank Morgan
Lois Wilson
Louise Latimer
Elizabeth Young
Robert Taylor
Helen Parrish
Dick Winslow

'The Rec. Rider'
(2nd week)
D—Louis Friedlander
A—W. C. Tuttle
Geo. Plympton
Vin Moore
Ella O'Neill
Basil Dickey
C—Richard Fryer
Cast:
Buck Jones
Grant Withers
Janet Chandler
Walter Miller
Richard Cramer
Margaret LaMarr
Chas. French
Edmond Cobb
Al Ferguson
J. P. McGowan
Wm. Desmond
Mert LaVarre
Frank Rice
Monte Montague
Jim Thorpe
Jim Corey
Bud Osborne

WARNERS
'British Agent'
(4th week)
D—Michael Curtiz
A—H. Bruce Lockhart
Laird Doyle
C—Ernest Haller
Cast:
Kay Francis
Leslie Howard
Irving Pichel
Walter Byron
Dorothy Tree
William Gargan
Ivan Simpson
J. Carroll Naish
Paul Porcasi
Halliwell Hobbes
Doris Lloyd
Gregory Gaye
Alphone Ethier
Tenen Holtz
George Pearce
Walter Armitage

'Dragon Murder Case'
(3rd week)
D—H. Bruce Humberstone
A—S. S. Van Dine
F. Hugh Herbert
Robert Lee
Rian James
C—Tony Gaudio
Cast:
Warren William
Margaret Lindsay
Lyle Talbot
Robert Barrat
Phillip Reed
Arthur Aylesworth
Robert McWade
Hobart Cavanaugh
Eugene Pallette

'The Kansas City Princess'
(3rd week)
D—William Keighley
A—Manuel Seff
Sy Bartlett
C—George Barnes
Cast:
Joan Blondell
Glenda Farrell
Hugh Herbert
Robert Armstrong
Gordon Westcott
T. Roy Barnes
Osgood Perkins
Ivan Lebedeff
Vince Barnett

'Dames'
(3rd week)
D—Ray Enright
Busby Berkley
A—Robert Lord
Delmar Davis
C—Sid Hickox
George Barnes
Cast:
Joan Blondell
Dick Powell
Ruby Keeler
Za-Su Pitts
Guy Kibbee
Hugh Herbert
Arthur Vinton
Phil Regan
Sammy Fain
Arthur Aylesworth
Johnny Arthur
Leila Bennett
Berton Churchill

Charity at Night

(Continued from page 1)

nights. These are listed as 'previews' and on that angle are able to attract everybody who thinks it's snooty to attend a new spot before the rest of hoi polloi hit it. The recently opened Cascades did its only real biz on its charity preview.

Other clubs have designated a special evening each week for a charity sponsorship. Most of them are on Tuesday or Wednesday, since these are usually the poorest evenings in biz for the cafes. The weekends are never given to charity deals, since they manage to hold up on their own.

The joints never include wine for their take, therefore managing to clear some extra real mazuma on the liquor buying, which goes on the check as extras.

High-Salaried Promoters

Charity groups are handling these evenings smartly. They are run as a strictly business proposition, usually by shrewd members of the 400 for their particular organization or club, and operating out of swanky offices in ritzy buildings. They put on plenty of dog and the officers are down on the salary list at phone number wages.

But that 400 pressure gets the results that pay off. The Italian Village at the World's Fair sold its 'preview' evening to an organization, which sold 1,500 ducats at $10 apiece although the place can't seat over 800. The 'Streets of Paris' sold its preview to capacity. The French Casino, which opens on June 5 with the imported 'Folies Bergere,' has already disposed of enough ducats to more than fill the mammoth nite club at $5 a ticket.

Sponsored evenings are usually accomplished by flooding the town with numbered pasteboards, with the association keeping a record of the number of the ticket and the name of the holder. Which allows a check-up at the door on whether or not the person has sent in coin for the ducat. In this way there's no chance of gypping the organization, and once the person has arrived on the spot he always pays off rather than do a walk-away.

BOB NEVILLE JOINS FOX

Hollywood, May 28.

Robert Neville, former European correspondent for the New York Times, has joined the Fox writing staff. He will work on Spanish pictures.

Neville at one time was a writer for pictures in London and Berlin. He is the brother of Jack Neville, screen writer.

Variety House Reviews

STATE, N. Y.

(Continued from page 14)

have to be thin enough to do various types of contortion.

Opening trick is the production of hats and umbrellas from a hat about 30 inches in diameter, followed by a little card tossing, with the Levitation coming next. For years this trick was the outstander and as a trick has never been beaten. It was several years before even the professional magicians could solve the mechanism. But it is so old that it has been shoved back to an early position, though it's still fascinating. The closer is the trunk in midair.

If this reviewer's memory is as good as it should be, the late Alexander Herrmann used it back in the '80s. Certainly it was in use before the end of the last century. A trunk suspended in the dome of the theatre is lowered to the stage after a girl has vanished from a cabinet which is swung out over the audience. Placing the cabinet in midair is Thurston's improvement over the old stage vanishing. Effectively worked and got plenty of applause. The seance cabinet is still in, but chiefly used to introduce the traveling globe, which remains the best trick of the magician's own creation.

Another good effect is a horizontal frame which encircles a girl and through which a pointed steel rod apparently pierces her body. Also using the Sawing a Woman in Two, with about half the audience piling on the stage to act as committee; the only time a committee is used. There is also a cabinet variant on the Chinese Torture, in which two solid steel plates are slipped into a cabinet barely large enough to contain the girl.

Jane (she's a platinum blonde now) takes up nearly 10 minutes with some of the smaller bits, none of which call for sleights of importance, but which are done in neat style and serve as a breather to the more ponderous apparatus her father uses. Thurston himself does no small stuff, confining himself to cabinets and productions. All done in showmanly fashion and not too much alike.

Judging from the size of the house on a rainy evening, Thurston is pulling. *Chic.*

NEWSREELS

(EMBASSY, N. Y.)

Uncle Sam is warned that the United States is fearfully below naval parity. We must build more warships and keep up with Britain and Japan. King Carol, on a black charger, smiles upon a military demonstration in his honor. Strikers and police clash violently in Minneapolis. Paris police struggle against violent citizenry.

Those shots of the police and strikers battling in Minneapolis and the Paris riots are thrilling. Cameramen must have hazarded their lives to get those clips. The Minneapolis scene is most stirring. No offscreen voice can improve upon the action shown. Nevertheless, an offscreen voice is permitted to discuss the clip.

Senator Nye talks with Clarence Darrow. The famous lawyer says industry must return to old-time competition. Donald Richberg, counsel for the NRA, solos immediately following. Richberg insists Darrow's report on the NRA is contradictory and silly.

Offscreen comment can shift a clip from being just a current event picture to a hunk of one-sided and sometimes lop-sided propaganda. Sometimes the screen shot itself is propaganda, but the Embassy screen currently by its mass of offscreen talk with clips bring this latter point to the fore.

Makes the difference between a bad and a good show at the Embassy, although another weakness is that the Embassy lacks humor altogether. The offscreen stuff was unnecessary in the riot scenes. But it was accompanied. On the other hand, in a shot of the Metropolitan Handicap at Belmont, the offscreen voice failed to realize the human interest involved.

Here was a shot of a great hor race, Chase Me toppled and broke his leg. The horse had to be destroyed. Back of the accident was the tremendous human interest of the horse being the only race horse of a woman owner. She had trained the horse herself, although a male trainer's name was used to fit track rules. She had bought the steed as a saddle horse. He was the family pet and she broke him into racing and watched him. He had won seven consecutive races. Was never beaten and then in his biggest race had to die.

Nevertheless, the newsreels do go out of the way currently to discuss how the U. S. should build more warships and why, by action shots of the fleet and by graphic charts. Even a photo of President Roosevelt is shown in connection with this clip.

The Embassy screen spots a clip of Cleveland police marksmen shooting at a still photo of Dillinger. In the 56-minute program offered several peaceful shots are shown, but these are mostly novelty clips. If a person were to announce he was to commit suicide, police and everybody would rush to prevent him. But the reels show a crowd of people curiously and unconcernedly watching a bird buckle himself into an auto seat and then driving the car into a lake.

If the war and riot stuff and inferential social and industrial unrest which the Embassy screen shows currently were not enough to jar customers' minds without a one-laugh letup, the screen also projects a short, 'Battle of the Century.' About membranaceous insects, but the life and death struggle which the ants and the termites indulge in under the rotten bark of a wasted tree stump mocks even human instincts for fiery viciousness.

Another short, 'Flemish Folks' (Fox) is a travelog, part silent and part singing, with an offscreen voice describing the scenes, mostly photographic and scenic stuff.

Again the Embassy screen shows the California lion tamer's place. Only this time it's the owner's infant who lashes his whip at some lion cubs.

Advertising gets its end of the program by Metrotone showing Palisades Park in bloom. Park is owned by Joe and Nick Schenck, but other resorts also shown.

Little hot news stuff outside the Minneapolis riot. Johnny Goodman is shown making the final putt in the Walker Cup series. Secretary of War Dern is shown decorating a U. S. Army officer for certain aero skill. Just a clip. Otherwise the Pikes Peak snow shoveler in action and a couple of other snowy mountain scenes besides some motorcycle stuff comprise most of the action novelty material, nothing highlighted this way enough to rate mention. *Shan.*

Par Adds Trio

Hollywood, May 28.

Paramount added three writers and dropped one over the week-end.

Frank R. Adams returns to the lot to work on the script of 'Big Broadcast of 1934.' Dana Burnet goes to work on 'End of the World' to collaborate with Marguerite Roberts, and John Florey is on the roster for an original.

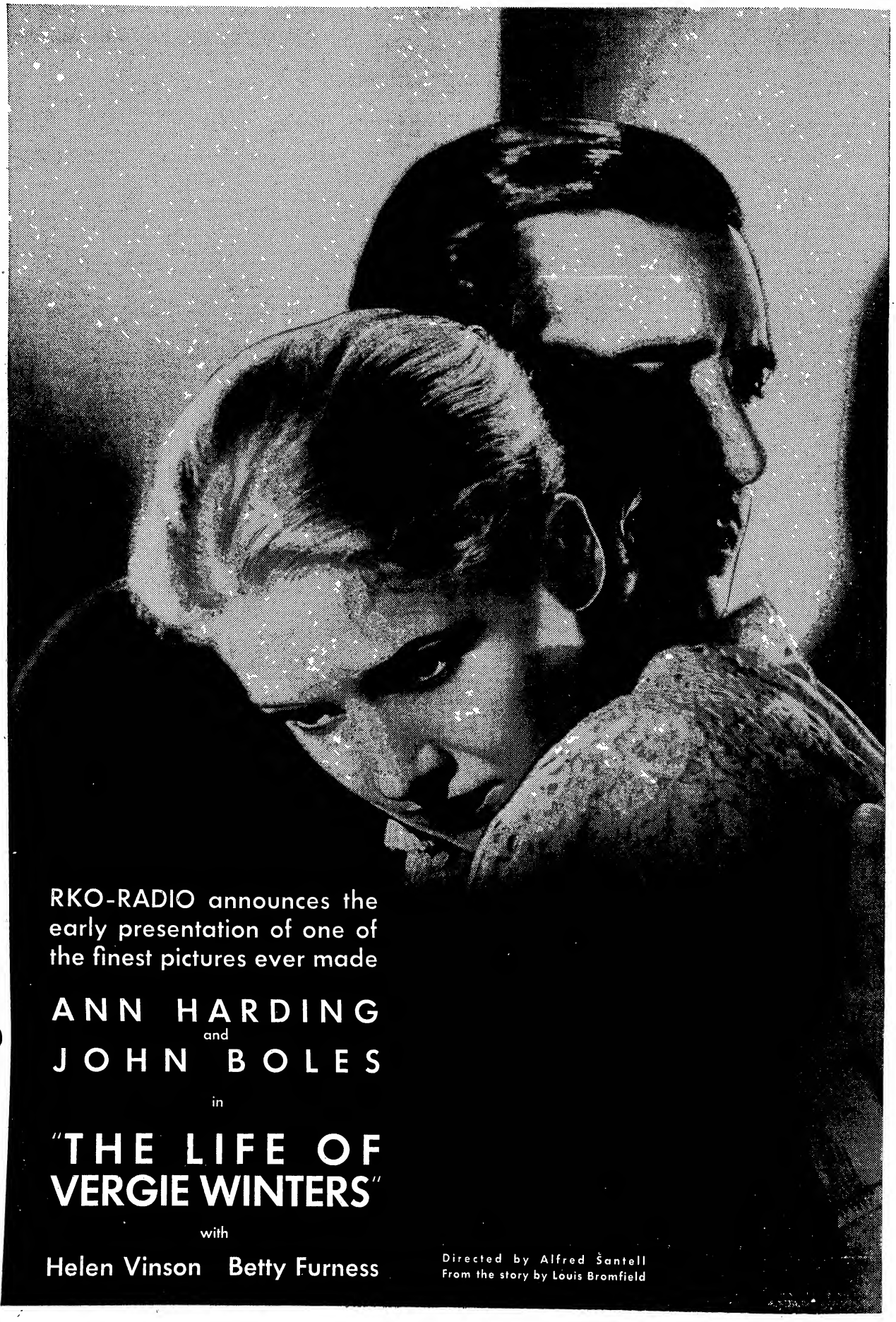
Vincent Lawrence, last on 'One-Way Ticket,' has left the studio.

SULLY AIDS VOIGHT

Hollywood, May 28.

G. P. Sully has joined Columbia studio publicity staff handling special exploitation and tie-ups under Hubert Voight.

Sully was last with 20th Century in a similr capacity.


RKO-RADIO announces the early presentation of one of the finest pictures ever made
ANN HARDING
and
JOHN BOLES
in
"THE LIFE OF VERGIE WINTERS"
with
Helen Vinson Betty Furness
Directed by Alfred Santell
From the story by Louis Bromfield

Church Drive Progresses

(Continued from page 5)

more than 24 hours will be required to set the country-wide machine into action. And once the national offensive is underway, it will be a year or more before it can be halted.

Prior to the deciding session of Catholic generals the Church will probably be asked to co-operate with producers by submitting to them a bill of particulars before they put a picture on the blacklist.

In various parts of the country where a parish is especially active, and skirmishing in advance of the national signal, features are now being banned with Hollywood reported none the wiser for the reason.

Picture strategists see where much of the difficulty, especially hazards for the industry and irritation for the crusading forces, would be lessened if the Church will follow this course:

Quite possibly a few lines of dialog of part of a sequence, or even some gesture on the part of a performer, may be responsible for an entire feature being condemned.

If the producer of such a picture were able to get information to this effect and know that it wasn't the entire feature which riled, it might be possible for such objectionable matter to be deleted in at least the territories recording the complaint.

Declared Code Author

Crusade is revealing publicly for the first time the authorship of the Hays production code, kept more or less a secret even from the average member of the film trade by the Hays organization during the five years the code has been in effect. 'America' puts the name of the author in print with 'the so-called Hays code of morality—was written by Father Daniel Lord, S. J.'

That the Catholic Church should be most active in the present crusade is because of charges within its ranks, also printed in various of its 310 newspapers and organs, which have a combined circulation of 7,108,456, that a good part of Hollywood has, in simplified English, failed to take the writing seriously.

Father Gerard B. Donnelly, S. J., well known in picture political circles, reveals the present Catholic front, giving Church and Catholic populations and describing methods which already have been introduced in each to war against the box office. This is the first survey made to date.

In Philadelphia, which has 387 Catholic churches and 823,000 communicants, the radio is being used to start the drive.

In Baltimore, with 249 churches and 323,500 Catholics, a pastoral letter is the opening gun while in Boston, Washington and East Orange the National Council of Catholic Women and the Knights of Columbus are active.

A list of the others include:

Cincinnati (churches, 229, Catholic population 234,000): Archbishop McNicholas issues pastoral letter, asks clergy to enroll all faithful, urges each parish to form vigilance committee to forward the drive.

Monterey-Fresno (78/63,000): With launching of diocesan campaign, the Methodist-Episcopal churches of three states (742 congregations) announce that they will co-operate with Catholics.

Los Angeles (284/308,000): Bishop Cantwell announces ECOMP plan. Catholic women in 20-state convention urge support. In San Diego the local council of women announces complete co-operation, writes to Hollywood producers demanding clean films.

Omaha (160/98,000): Bishop Rummel writes letter on menace of movies, inaugurates drive, forms special committee on Catholic standards to oversee public entertainment; and to disseminate pledge.

Peoria (236/121,000): Pastoral letter read in all churches; pledge distributed to all.

New Orleans: Students, 2,000 in number and representing 60 colleges and high schools, promise support.

Mobile (108/51,000): Pastoral letter opens drive; every Catholic receives copy of pledge; parish vigilance committees formed.

Detroit (345/622,000): Every sermon in this diocese on May 6 deals with campaign; each church distributes pledge.

Spokane (99/29,000): Under Bishop White crusade is begun in the northwest.

Tucson (128/97,000): Each English-speaking Catholic receives copy of pledge.

Albany (237/227,500): On Clean Movie Sunday, May 6, specially appointed preachers talk at all masses in 60 churches. Later they address all students in Catholic schools. Strong continuing committee is set up in each locality. Explanatory letter sent to every theatre owner. Pledge distributed 100 percent.

Denver (255/136,000): Bishop starts drive, 100,000 pledges are distributed; copy of Cantwell analysis sent to every priest.

Rochester: Students' union and women's council promise entire co-operation; faculties meet to plan educational conditioning of all children against lure of films.

Little Rock (116/29,500): The ECOMP's plan is initiated by bishop.

St. Louis: National Sodality Headquarters, with branches in nearly all high schools, colleges and parishes of United States announces whole-hearted co-operation with bishop's drive and an independent organization campaign to help it.

Syracuse Broadcast on Pix

Syracuse, May 28.

Bishop John A. Duffy of the Diocese of Syracuse, today invited non-Catholics to join with the Catholics of Central New York in a war on screen 'filth,' urging personal censorship of indecent films. The bishop's fiery attack was broadcast by WFBL.

First response was the unanimous pledge of the Cathedral Holy Name Society to enroll in the League of Decency.

The prelate, declaring 'The moving picture industry has departed from its prime purpose of entertainment,' estimated that 25% of its productions were 'purposely and definitely immoral,' and that 75% were written by 'definitely pagan writers.'

Assailing producers and distributors 'who have prostituted their industry,' Bishop Duff said, 'I appeal to the Jewish people who are so basically moral and well intentioned to influence the many members of their people who are identified with the industry.'

Referring to caustic newspaper criticism of a current picture, 'Registered Nurse' at Keith's, bishop charged 'such pictures are causing men and women to lose their sense of moral life.'

CARDINI

"THE SUAVE DECEIVER"

PARADISE, NEW YORK
This Week (May 25)

21st Week CASINO DE PAREE

Thanks to Billy Rose

World-Telegram

"Cardini the magician, whose blase manipulations of playing cards and cigarettes is as mystifying as any of the late Houdini's sulkier feats."

BEN BLUE

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Dir. JOE RIVKIN
LEO MORRISON, Agency

'SERVICE'

F+M STAGESHOWS

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A Subsidiary of
FANCHON & MARCO, Inc.

Film Reviews

TWIN HUSBANDS

(Continued from page 13)

the film is not first-rate entertainment.

As the plot unreels, the woman winds up okay and the gentleman crook begins to reform. Not a bad angle employed where the crook has his own henchmen impersonate police to get out of a jam. But Hale Hamilton as the lawyer in the case is too fidgety.

For once Robert Elliott plays a phoney cop instead of a real one, and John Milian does fairly well in the chief role, but looks like his direction faltered in letting him act too nonchalantly in the tight squeezes. Shirley Grey will appeal to customers' eyes.

Not much breadth to the scenery, and most everything takes place indoors. *Shan.*

BADGE OF HONOR

Mayfair production and release. Stars Buster Crabbe. Directed by Spencer Gordon Bennet. Robert Emmett story adapted by George Morgan. At Times Square theatre, N. Y., on double bill. Running time, 62 mins.

Rob Gordon	Buster Crabbe
Helen Brewster	Ruth Hall
Brewster	Ralph Lewis
Mrs. Van Alstyne	Betty Blythe
Larkin	John Trent

Plenty of action to satisfy on double biller.

Buster Crabbe does as best he can with an incredible role. He does everything, from driving fast cars to barroom battling, but strangely, he doesn't swim. Nearest he gets to the water is watching a cop wade into a park lake for some boys.

He explains to the girl he rescues from a runaway, 'Well a newspaperman can do a little of everything.'

Crabbe can get to the toughest news spots in town because he's a society boy from a strange town on masquerade. Picture unwinds so as to give idea this was an afterthought with the director.

Only sure-story angles mix in this plot. It's a bromide on script, but the action saves it. *Waly.*

WAR'S END

Harry K. Smythe production. Release not indicated. Compiled by the late Col. Thomas J. Dickson. Narrated by Lester Scharf; script by Stewart B. Moss. At the Globe, N. Y. Running time 30 mins.

Another war compilation apparently resurrected from the vaults to take advantage of the current newspaper publication of war horror pictures supposedly as a part of peace propaganda. Worked out from government negative by the late Col. Thomas J. Dickson, who was chief chaplain of the First Division. Apparently made for that unit of the A. E. F. and now on the screen to capitalize on the current humor.

In a traveling foreword disclaimer is made that it is the intention to appeal through horror, but rather to depict the part the U. S. troops played in forcing the armistice. Progress of the war in the closing period is shown by means of a map with the active units designated by black discs with white figures with the rest troops in black circled figures. Enemy area is shown in black with regained terrain in white, these areas changing as the forces advance. Device is adroitly handled and serves to give continuity to the pictorial film.

Latter is from the government archives, showing the usual trips over the top, bombardments and gun service. No horror shots. *Chic.*

PICTURE BRIDES

Allied production and release. Starring Dorothy Mackaill. Featuring Regis Toomey, Dorothy Libaire, Based on play by Charles E. and Harry Clay Blaney. Adaptation and dialog, Adele Buffington. Additional dialog, Will Ahern. Directed by Phil Rosen. Photography, Harry Newman and Tom Galligan. At Times Square, N. Y. Running time, 60 minutes.

Mame	Dorothy Mackaill
Dave	Regis Toomey
Mary Lee	Dorothy Libaire
Van Luden	Alan Hale
Brownie	Will Ahern
Castro	Fred Malatesta
Mateo	Mary Kornman
Flo	Esther Muir
Laoma	Gladys Ahern
Gwen	Mae Busch

Not an expose of Hollywood, as may be supposed from the title, but instead a yarn of fugitive white men in a Brazilian diamond outpost who order their brides by mail from an agent in the States. The villain wants one of the girls, but his straightaway partner gets her. Not a particularly bright concoction, but has its moments. Also players of moderate name value, sufficient to uphold the film's intended ranking in double features.

Two shootings in the picture. One killing is that of a native by the villain. The other death is the villain himself.

Alan Hale is the big bad man, a Teuton with a bad accent. Regis Toomey is the hero. The women fit variously. Dorothy Mackaill bears the brunt of the femme histrionics. Common chatter and cheap romantics.

Photography simple, but okay. Settings stagey. *Shan.*

CHANNEL CROSSING

(BRITISH-MADE)

Gaumont-British production and release. Starring Matheson Lang and Constance Cummings and featuring Edmund Gwenn. Directed by Milton Rosmer. No other credits available. At the 55th St. Playhouse, N. Y., week May 24.

Jacob Van Eeden	Matheson Lang
Marion Slade	Constance Cummings
Peter Bradley	Anthony Bushell
Vi Guthrie	Dorothy Dickson
Nigel Guthrie	Nigel Bruce
Trotter	Edmund Gwenn
Dr. Walkely	Douglas Jefferies
Captain	H. G. Stoker

Still another of the better British films which just fails to make the grade by an eyebrow. It will, however, arouse interest and do well in double feature programs through the nabes.

Film is another variation of the 'Grand Hotel' theme, but spotted on a boat crossing the Channel from London to Paris. Central story is wound around Jacob Van Eeden, biggest of the big financiers. He's put everything on a bit of flimsy paper and it looks like a crash which will drag down the world. A bare chance of saving the pieces if he can make the crossing. Sweetheart of his secretary gets wind and threatens to tell the world, which would ruin everything. Van Eeden gets desperate, tosses the lad overboard, but nothing helps—he eventually has to commit suicide.

It's none too original, but fast enough and with pace—practically a new element in British films. New at any rate, since prior to 'Rome Express,' which, incidentally, is recalled in this film by several incidents.

Matheson Lang as the financier turns in a polished and colorful performance, and Constance Cummings as the secretary is not far behind, except that she doesn't have nearly as much to do. Anthony Bushell as the boy is somewhat over-directed, but convinces, nevertheless, while Nigel Bruce, in a smaller part, is good.

Film is handicapped by photography that doesn't make the grade, although the sound is A-1. *Kauf.*

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There is nothing unusual about the

JOHNNY WEISSMULLER — GABLE, WM. POWELL, M. LOY — WALLACE BEERY

amazing run of hits that M-G-M is

WILLIAM POWELL, MYRNA LOY — ALL STAR MUSICAL — MARION DAVIES, GARY COOPER

delivering. It has always happened

WALLACE BEERY, JACKIE COOPER — JEAN HARLOW — MYRNA LOY, GEORGE BRENT

and you can always depend on it!

Comparative Grosses for May

(Continued from page 19)

BIRMINGHAM

	May 3	May 10	May 17	May 24
ALABAMA (2,500; 30-35-40) High. $29,000 Low.. 3,500	David Harum $8,500	Telling Me and Trumpet Blows $6,500 (Split)	Scandals $6,200	Men in White $6,900
STRAND (800; 25) High. $5,100 Low.. 800	Devil Tiger $1,000	Massacre $1,500	Hold That Girl $1,100	Showoff $900
EMPIRE (1,100; 25) High. $12,000 Low.. 800	Ever My Heart $2,300	Easy to Love $2,000	Greater Glory $3,400	20th Century $2,900

DENVER

	May 3	May 10	May 17	May 24
DENHAM (1,500; 25-40) High. $16,000 Low.. 2,000	Come on Marines $6,000	Not Dressing $7,500 (8 days)	Witching Hour $4,000	Telling Me $5,000
DENVER (2,500; 25-35-50) High. $27,700 Low.. 3,000	Bottoms Up $6,500	Tarzan $7,000	Stand Up, Cheer $5,500	Villa $9,500
ORPHEUM (2,600; 25-35-55) High. $20,000 Low.. 3,750	Glamour $9,500 (Chic Sale on stage)	Man Is Mine $7,500	Honorable Guy $7,600 (Blossom Seeley)	Women Are Dangerous $9,500
PARA-MOUNT (2,000; 25-40) High. $22,000 Low.. 1,500	Looking for Trouble and Two Worlds $5,500 (Split)	Lazy River and Showoff $2,000	Laughing Boy and 3 on Honeymoon $2,000 (Split)	Journal of Crime Crosby Case and Love Birds $2,000 (Split)

CINCINNATI

	May 3	May 10	May 17	May 24
ALBEE (3,300; 35-44) High. $33,500 Low.. 5,800	Not Dressing $14,500	Rothschild $13,500	Stand Up, Cheer $10,500	20th Century $7,000
PALACE (2,600; 35-44) High. $28,100 Low.. 4,500	Trumpet Blows $5,000 (6 days)	Villa $14,500 (8 days)	Manhattan Melodrama $9,000	Finishing School $7,000
LYRIC (1,394; 35-44) High. $23,900 Low.. 2,900	Tarzan $9,000	Tarzan $4,000 (2d week)	Villa $10,000 (Repeat)	Done Him Wrong and Witching Hour $3,000
KEITH'S (1,500; 30-40) High. $22,100 Low.. 3,200	Wonder Bar $4,400 (3d week)	Earth Turns $5,500	Modern Hero $2,000 (5 days)	Million Sweethearts $10,000 (10 days)

WASHINGTON

	May 3	May 10	May 17	May 24
EARLE (3,427; 25-35-40-65) High. $27,000 Low.. 6,000	Registered Nurse $15,000 (Vaude)	Million Sweethearts $21,000	Upper World $12,500	Melody in Spring $13,500
FOX (3,434; 25-35-60) High. $41,500 Low.. 11,000	Good Dame $23,000 (Vaude) (Spices of '34' on stage)	Bottoms Up $22,000	Telling Me $19,000	Trumpet Blows $20,000 (Ben Lyon and Bebe Daniels on stage)
KEITH'S (1,830; 25-35-60) High. $21,000 Low.. 3,500	Spitfire $11,000	Man Is Mine $9,000	20th Century $9,500	Sisters Under Skin $3,500 (New Low)
PALACE (2,363; 25-35-60) High. $32,000 Low.. 6,000	Tarzan $20,000	Tarzan $9,500 (2d week)	Rothschild $25,000	Rothschild $14,000 (2d week)
COLUMBIA (1,238; 25-40) High. $19,000 Low.. 1,100	Riptide $5,000 (Repeat)	Men in White $6,000 (Repeat)	Coming Out Party $2,500	Tarzan $3,300 (Repeat)

WB Likely to Make Half Of Briefies in Burbank

Burbank, May 28.

Warners is returning to heavy production of shorts on the Coast and will likely make around half the filler program this year out here. With the exception of six Technicolor two-reelers produced every summer because of color equipment and experts available here, Warners have not made shorts here since the first days of sound.

Already set for Burbank studio filming are nine Technicolor films (three already made), six black-and-white two-reelers, and an indefinite number of one-reelers. Ralph Staub is in charge of production, and will also direct most of them.

First black-and-whiter, Sailor's Holiday,' starts today (Monday) with El Brendel. Brendel also does another one.

New York end will take care of 24 two-reel musical.

Lou Ostrow's First U

Hollywood, May 28.

'They Didn't Want Love,' an original by Adele Buffington, will be the first Lou Ostrow production at Universal.

Story deal set by Lewis J. Deuser. Author will also make the adaptation.

'Gang' Goes Tuney

Hollywood, May 28.

'Our Gang' comedies at Roach are going musical.

New one starting Thursday (31) will have some of the kids playing instruments and singing. If this one goes, future ones for a while will be given a musical tinge.

Shattuck on Own

Hollywood, May 28.

Ross Shattuck resigned from Metro's advertising department last week after three years when the studio asked him to give his full time to the job.

Shattuck is in New York tieing up national accounts and will go into the agency biz with his wife, Margaret Ettinger, when he returns.

PAR RESUMES WESTERNS

Hollywood, May 28.

At least three westerns will be produced by Paramount for release on the 1934-35 program, company resuming the outdoor dramas after a large number of theatres had requested that type of picture from Paramount.

First of the group will be 'Wagon Wheels,' which will star Randolph Scott. Jack Cunningham is writing the story and screen play, and Harold Hurley will likely produce the series.

Life of Pasteur

Hollywood, May 28.

'Man Against Death,' an original by Pierre Collings based on the life of Louis Pasteur, has been purchased by Warners.

Writer has been added to the Warner scenario staff to prepare the screen play.

POWERS' TRAVELOGS

Hollywood, May 28.

Series of Chinese travelogs will be released by Pat Powers in New York. Chester Bennett is in Hongkong filming them in Cinecolor.

Emil Offeman is in Hollywood representing Powers.

Trade Combines to End Preview Menace by Banning Ads on Coast

Los Angeles, May 24.

Plan has been worked out by producers, distribs and exhibs here that will, it is believed, put an end to the so-called preview menace by banning any and all forms of advertising in connection with these advance screen feature showings.

Plan would be put into effect if and when double feature bills are eliminated in the territory, and would prohibit the use of marquee display, searchlights or advance newspaper info, and would also bar enterprising house managers from notifying patrons by phone of such showings, under penalty of being denied future previews.

Gus Kahn, writing three songs for 'Caravan,' Fox. Werner Richard Heymann doing music.

Broadway's Most Talked of Dance Team

JANE MOORE AND BILLY REVEL

ENGAGED

April 30th to appear at The Hollywood Restaurant, New York, for two weeks. Immediately held over, and now in our 10th week

RE-ENGAGED

For the Summer Edition of The Hollywood Restaurant

RECENTLY CONCLUDED

TWO "SHOW STOPPING" WEEKS
PARAMOUNT, NEW YORK, WEEK MAY 11
RKO ALBEE, BROOKLYN, WEEK MAY 18

SEASON'S SENSATION IN FLORIDA AT THE HOLLYWOOD COUNTRY CLUB

WHAT THE FLORI CRITICS SAID

MIAMI DAILY NEWS, January 11, 1934

"....And oh yes, I must say a word about the dance team of Jane Moore and Billy Revel, who have a true sense of burlesque and put their act across in marvelous shape. Miss Moore's facial expressions are as unique as her expressive legs, which she twists and bends in ridiculously funny poses. I think the 'Follies' missed a good act there."

MIAMI TRIBUNE, February 9, 1934

"Heading the cast of players at the new Hollywood Country Club are Moore and Revel, 'Royal Jesters of the Dance,' whose comic caricatures of modern and fancy dances have lifted them to a unique position in the show world."

MIAMI DAILY NEWS, January 25, 1934

"....Moore and Revel, 'The Royal Jesters of the Dance,' whose terpsichorean comicalities keep the customers of the New Hollywood Country Club in almost as many stitches as Sophie Tucker."

WHAT THE NEW YORK CRITICS SAID

NEW YORK DAILY MIRROR, April 20, 1934
Walter Winchell on Broadway

MAN ABOUT TOWN—
"Orchids to Moore and Revel's immensely amusing 'smart' dancing, a long series of howls at the Hollywood...."

NEW YORK AMERICAN, LEO MARSH
"....Broadway has taken to Moore and Revel, the comedy act which Joe Moss brought up from Florida for his revue, 'Hollywood Revels of 1934' at the Hollywood Restaurant. While something of what the old time press agents would call a sensation down at the Hollywood Country Club at Miami, the team had yet to make its New York bow until Joe Moss came along and signed them."

NEW YORK EVENING JOURNAL, April 13, 1934
The Voice of Broadway by Louis Sobol

PRATTLE AND TATTLE—
"Clap Calloused Mitts for the hilarious dances of Moore and Revel at the Hollywood...."

VARIETY, May 15, 1934

MOORE AND REVEL
Comedy Dancers
Paramount, N. Y.
"....Jane Moore's exceedingly funny gondolas and the way she holds those dogs is something new. Moore and Revels own style, too, is impressive.... they're more than satisfactory as a night jaf act, ideal for big capacities." Abel.

Thanks to MR. JOE MOSS

Exclusive Management
WALTER BATCHELOR
234 West 44th Street, New York City

EVERY WOMAN WHO SEES IT WILL

BE A WALKING ADVERTISEMENT FOR

KAY FRANCIS

in

"DR. MONICA"

WARNER BROS. HAVE MADE IT THAT KIND OF SHOW

With Jean Muir, Warren William, Verree Teasdale. Directed by William Keighley. Vitagraph, Inc., Distributors.

CALENDAR OF CURRENT RELEASES

Harold Auten

Office: 1540 B'way, N. Y. C.

End of the World ('Fin du Monde' (Fr). Scientific dream based on Flammarion novel. Dir. Abel Gance. 65 mins. Rel. April 15.

elo (German). Sensitive study of psychological difficulties. Elisabeth Bergner. Dir. Paul Czinner. 93 mins. Rel. Feb. 1. Rev. Feb. 6.

irages de Paris (French). Adventures of a girl who wants to be a star in Paris. Jacquelin Francell, Roger Theville. Dir. Fedor Ozep. 82 mins. Rel. Dec. 23. Rev. Jan. 9.

Poil de Carotte (Red Head) (French). A story of adolescence. Robert Lynen. Dir. Julien Duvivier. 96 mins. Rel. Sept. 1 Rev. Dec. 20.

Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins. Rev. Aug. 8.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

City Park—3 Men and a Girl. Sally Blane, Henry B. Walthall. Dir. Richard Thorpe. Rel. May 1.

In Love with Life. Lila Lee, Onslow Stevens, Dickie Moore. Dir. Frank Strayer. 68 mins. Rel. April 18.

Fifteen Wives. Conway Tearle, Noel Francis, Natalie Moorhead, Raymond Hatton. Dir. Frank Strayer. Rel. May 15.

Notorious But Nice. Marian Marsh has a hectic love adventure. Betty Compson, Marian Marsh. Dir. Rich. Thorpe. 71 mins. Rev. March 6.

Murder on the Campus. Mystery with a college background. Shirley Grey, Charles Starrett and J. Farrel McDonald. Rel. Dec. 27. Rev. March 13.

Quitter, The. Newspaper business in a small town. Chas. Grapewin, Emma Dunn. Dir. Rich. Thorpe. 67 mins. Rel. Feb. 5. Rev. March 20.

Rainbow Over Broadway. Musical romance. Grace Hayes, Joan Marsh, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Dec. 23. Rev. Dec. 27.

Stolen Sweets. Dramatic romance. Sally Blane, Charles Starrett. Dir. Richard Thorpe. 79 mins. Rel. March 16.

Columbia

Studio: Gower at Sunset, Hollywood, Cal. Offices, 729 Seventh Ave., New York, N.Y.

Crime of Helen Santley, The. Murder mystery in a picture studio. Ralph Bellamy, Shirley Gray, Gail Patrick. Dir. D. Ross Lederman. 58 mins. Rel. April 20.

ighting Code, The. Typical horse opera with mystery angle. Buck Jones. Dir. Lambert Hillyer. 64 mins. Rel. Dec. 30. Rev. Jan. 16.

ighting Ranger, The. Round-up of killers by a temporary furloughed ranger out for vengeance for killing his brother. Buck Jones, Dorothy Revier. Dir. George B. Seitz. 60 mins. Rel. March 17. Rev. April 17.

Hell Bent for Love. Young state policeman defeats his gang rival. Tim McCoy. Dir. D. Ross Lederman. Rel. May 19.

It Happened One Night. Girl marries without father's approval and on leaving his yacht meets boy on bus heading for home, developing comedy-romance. Clark Gable, Claudette Colbert. Dir. Frank Capra. 105 mins. Rel. Feb. 23. Rev. Feb. 27.

ing of Wild Horses. Home life of wild horses on the range. Little romance and less comedy. Rex, William Janney and Dorothy Appleby. 61 mins. Rel. Nov. 10. Rev. March 27.

Let's Fall in Love. Musical with usual backstage romance with a different twist. Edmund Lowe, Ann Sothern, Miriam Jordan, Gregory Ratoff. Dir. David Burton. 67 mins. Rel. Dec. 26. Rev. Jan. 23.

ost Previous Thing in Life. Abandoned mother relives her own romance through her son. Jean Arthur, Donald Cook, Richard Cromwell. Dir. Lambert Hilyer. Rel. May 19.

inth Guest, The. Eight people mysteriously invited to dinner after arriving told Death is ninth guest and all will die. Six perish. Donald Cook, Genevieve Tobin. Dir. Roy William Neill. 69 mins. Rel. Jan. 31. Rev. March 6.

No Greater Glory. Ferenc Molnar's 'Paul Street Boys' with a mostly juvenile cast. Geo. Breakston, Jimmy Butler, Ralph Morgan, Lois Wilson. Dir. Frank Borzage. 78 mins. Rel. April 20. Rev. May 8.

One Is Guilty. Well-planned murder mystery. Ralph Bellamy, Shirley Grey. Dir. Lambert Hillyer. 64 mins. Rel. March 31.

Once to Every Woman. Heavy drama of hospital life centering around big operation. Ralph Bellamy and Fay Wray. Dir. Lambert Hillyer. 70 mins. Rel. Jan. 15. Rev. March 13.

Party's Over, The. Bruce Blakely ends the party when he realizes his efforts to support his parents and brothers and sisters is robbing him of his own happiness. Stuart Erwin, Ann Sothern, Arline Dodge. Dir. Walter Lang. Rel. May 16.

Shadows of Sing Sing. Racketeer's sister in love with detective's son. Both sides obtaining fix romance. Boy framed by redhots and saved by father. Mary Brian, Bruce Cabot. Dir. Phil Rosen. 63 mins. Rel. Dec. 3. Rev. Feb. 27.

isters Under the Skin. Tired business man takes a matrimonial vacation and gets it out of his system. Elissa Landi, Frank Morgan, Jos. Schildkraut. Dir. David Burton. 70 mins. Rel. April 15.

Social Register. A chorus girl's adventures in high society. Colleen Moore, Chas. Winninger, Paulina Frederick, Alex. Kirkland. Dir. Marshall Nielan. 74 mins. Rel. March 10.

Speed Wings. Western with airplanes to break monotony of sagebrush. Tim McCoy, Evalyn Knapp. Dir. Otto Brower. 61 mins. Rel. Feb. 5. Rev. April 3.

Straightaway. Tim McCoy discards the chaps and sombrero for the speedway. Tim McCoy. Dir. Rel. Otto Brower. 58 mins. Rel. Dec. 22. Rev. Jan. 23.

Twentieth Century. From the stage hit. Temperamental theatrical manager and temperamental star on same train. John Barrymore, Carole Lombard. Dir. Howard Hawks. 91 mins. Rel. May 11. Rev. May 8.

Voice in the Night. Complications in the telephone business. Tim McCoy. Dir. Chas. C. Coleman. 59 mins. Rel. April 6.

Whirlpool. A self-sacrificing husband meets death to shield his wife. Jack Holt, Jean Arthur. Dir. R. eW. Neill. 74 mins. Rel. April 10. Rev. May 8.

DuWorld

Office: 729 Seventh Ave., New York, N. Y.

Beast of Borneo. Melodrama and animals. John Preston, Mary Stuart. 70 mins. Rel. April 15.

Dawn to Dawn. Artistic rural story. Julie Hayden. Dir. Cameron McPherson. 35 mins. Rel. Jan. 1. Rev. Jan. 9.

Fantomas (Fr) (dubbed English). Murder mystery. Dir. Paul Fejos. 60 mins. Rel. March 1. Rev. March 20.

irl in the Case. Comedy in the Continental manner. Jimmy Savo, Eddie Lambert, Dorothy Darling. Dir. Eugene Frenke. 60 mins. Rel. June 15.

Hollywood, City of Dreams (Sp). Jose Bohr. Spanlard's impression of cinematown. 68 mins. Rel. March 30.

Romance in Budapest (Hung). Franciska Gaal. Musical. 70 mins. Rel. April 15. Rev. May 15.

Tod Uber Shanghai (Ger). Mystery of Americans in Japan. Dir. Rolff Randolf. 75 mins. Rel. Dec. 15.

First Division

Offices: R.K.O. Bldg., New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

Beggars in Ermine. Lionel Atwill, Betty Furness. Dir. Phil Rosen. 70 mins. Rel. May 1.

Broken Dreams. A father's devotion to his young son. Randolph Scott, Martha Sleeper, Beryl Mercer, Buster Phelps. Dir. Robert Vignola. 68 mins. Rel. Dec. 1.

ity Limits. A millionaire, ailing and tiring of wealth, fails in with two hoboes and enjoys life for a time. Frank Craven, Sally Blane, Ray Walker. Dir. Wm. Nigh. 70 mins. Rel. May 1.

City Park. Three men voluntarily become the guardians of a destitute young girl. Sally Blane, Henry B. Walthall, Matty Kemp, Johnny Herron. Dir. Richard Thorpe. Rel. May 15.

Cross Streets. Young doctor, jilted by the woman he loves, ruins his career, until daughter of same woman falls in love with him, years later. Rel. Jan. 22. Dir. Frank Strayer.

Eat 'Em Alive. Jungle super thriller. 56 mins. Rel. Feb. 1.

Forgotten Men. Collection of uncensored war film, taken from government archives of 14 warring nations. Rel. April 1.

He. French production of a de Maupassant story. Dubbed in English. A village paragon who lost his virtue. 55 mins. Rel. Dec. 26. Rev. Jan. 9.

He Couldn't Take It. Inside story of a process server who makes good with his summonses and gets his man. Ray Walker, Virginia Cherrill, George E. Stone. Dir. Wm. Nigh. 64 mins. Rel. Jan. 1.

House of Mystery. An archeologist returns to America from the Far East, with a curse on his head for his stolen wealth. Verna Hille, Ed Lowry. Dir. Wm. Nigh. 61 mins. Rel. May 30.

In Love with Life. A hard-hearted millionaire, refusing aid to his starving daughter, takes her young son from her. Lila Lee, Claude Gillingwater, Dickie Moore. Dir. Frank Strayer. 68 mins. Rel. May 1.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only in actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of accuracy, 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Gov't to Rescue

(Continued from page 15)

encouraging development of their own national industries.

Paris Embassy's Interest

Hays office here was informed Friday (25) that strong representations had been made in Paris by the American Embassy. Ambassador Straus reported that his staff is keeping watch on situation and will do all possible to help American producers.

Commercial attache took up subject with French Commercial Accords chief several days ago, State Department said, and was given pledge that before any tightening up occurs American representatives will have a chance to present their views at hearings. Proposal of Chambre Syndicale for restrictions so drastic they would amount to an embargo has not been formally submitted to government officials, Straus reported.

Pointing out that American tariff duties are lower than any other nation's and American market is wide open to foreign producers whose films are being used in growing volume, Hays organization blamed the suggested French barrier on 'an influential French political body' which is pressing the government 'to take an unfriendly step against an important American industry.'

American producers stand to gain everything and lose little under new Roosevelt tariff program. Since the underlying theory is to trade with foreign countries for mutual concessions involving articles of distinctive character, highest quality, and produced cheapest and with greatest efficiency, it is generally believed that films will be one of the commodities this country will make great efforts to sell abroad.

Wallace's Theory

Indicating the theory behind the program, Secretary Wallace has said that American hothouse industries which cannot produce as efficiently and cheaply as foreign competitors must expect to be sacrificed on behalf of those domestic enterprises which have a marked advantage over alien rivals. For example, this country can try to get a concession from France in favor of U.S. films in return for preferential tariff treatment for French perfumes, gloves, laces and liquors. Same tactics could be used in dealings with Germany and Italy which have placed progressively higher barriers in the way of American film exportation.

French scheme is regarded as most serious blow struck yet at U.S. picture industry, embodying as it does the idea of a subsidy to French exhibitors who use more than their quota of pictures turned out in that country. Suggestion that valuations on U. S. films be boosted is another serious threat, since French government could continue to cite unchanged rate figures to disguise the attempted embargo, a detail at which that nation has proved extremely able.

Manner in which tariff negotiations will be conducted remains uncertain because Congressional bickering over the scheme has confused the nature of the final bill.

In the Money. A goofy family, suddenly broke, pin their hopes on a Shakespearean-minded prize fighting champ. Skeets Gallagher, Lois Wilson, Warren Hymer, Sally Starr. Dir. Frank Strayer. 67 mins. Rel. Jan. 15.

Lawless Valley. Western horse opera. Lane Chandler. Rel. May 1.

Loud Speaker. Comedy-drama of a radio star. Ray Walker, Jacqueline Wells. Dir. Joseph Santley. Rel. May 21.

Manhattan Love Song. Two orphaned Park Avenue society deb sisters, forced to go to work, change places with their servants who go 'society.' Dixie Lee, Robert Armstrong. Dir. Leonard Fields. Rel. May 30.

Money Means Nothing. Efforts of a poor clerk to make a go of marriage with an heiress wife. Wallace Ford, Gloria Shea. Dir. Christy Cabanne. Rel. May 31.

Murder on the Campus. Mystery with college background. Shirley Grey, Charles Starrett, J. Farrel McDonald. 69 mins. Rel. Feb. 6. Dir. Richard Thorpe.

Mystery Liner. Noah Beery, Astrid Allwyn, Dir. Wm. Nigh. Rel. Dec. 19.

Quitter, The. A father with the wanderlust returns home long enough to straighten out the affairs of his now grown-up sons. Barbara Weeks, Billy Bakewell, Charles Grapewin, Emma Dunn, Glen Boles. Dir. Richard Thorpe. Rel. March 12.

Rainbow Over Broadway. Musical romance of an ex-musical comedy star of twenty years before who makes a sensational, overnight comeback in a Broadway night club. Joan Marsh, Grace Hayes, Frank Albertson, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Jan. 15.

Road to Ruin. Innocent girl finds shame through ignorance and neglect of modern parents. Film on modern youth. Helen Foster, Paul Page, Nell O'Day, Glen Boles. Dir. Mrs. Wallace Reid and Melville Shyer. 58 mins. Rel. Feb. 17. Rev. Feb. 20.

Stolen Sweets. High pressure insurance salesman falls for heiress and wins her via determined, rapid line of chatter route. Charles Starrett, Sally Blane, Johnny Harron, Jameson Thomas. Dir. Richard Thorpe. 73 mins. Rel. May 1.

Sweetheart of Sigma Chi. College musical comedy romance. Based on the famous campus fraternity song. Buster Crabbe, Mary Carlisle, Sally Starr, Florence Lake, Ted Flo Rito and band. Dir. Edwin L. Marin. 73 mins. Rel. Dec. 15.

Texas Tornado. (Kent.) Texas Ranger cleans up the rustlers. Lane Chandler. Dir. Oliver Drake. Rev. March 6.

Throne of the Gods. Travel in the Himalayas. 55 mins. Rev. Dec. 27.

Twin Husbands. Crook comedy drama. John Miljan, Shirley Grey, Monroe Owsley. Dir. Frank Strayer. 69 mins. Rel. May 15.

Woman's Man. Hollywood inside story. John Halliday, Marguerite de la Motte, Wallace Ford. Dir. Edward Luddy. 68 mins.

Young Eagles. Boy Scout adventures in wilds of Central America. Twelve episode serial. Dir. Harry Hoyt. Rel. May 15.

First National

Studios: Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Bedside. Comedy-drama of a women's doctor. Warren William, Jean Muir, Allen Jenkins. Dir. Robert Florey. 65 mins. Rel. Jan. 27. Rev. Mar. 13.

Big Shakedown, The. Dramatic expose of the cut-rate drug racket. Bette Davis, Charles Farrell, Ricardo Cortez. Dir. John Francis Dillon. 64 mins. Rel. Jan. 6. Rev. Feb. 3.

Circus Clown, The. Roaring comedy under the big tent with a winsome romance wound into hilarious situations. Joe E. Brown, Patricia Ellis, Gordon Westcott, Tom Dugan. Dir. Ray Enright. Rel. June 30.

Convention City. The hilarious lowdown on big business conventions. Adolphe Menjou, Dick Powell, Mary Astor, Guy Kibbee. Dir. Archie Mayo. 69 mins. Rel. Dec. 30. Rev. Dec. 27,

Dark Hazard. Edward G. Robinson as a whippet racer. Genevieve Tobin, Glenda Farrell. Dir. Al Green. 60 mins. Rel. Feb. 3. Rev. Feb. 27.

Fashions of 1934. Story of a style stealer set against a lavish background. Wm. Powell, Bette Davis, Verree Teasdale. Dir. Wm. Dieterle. 80 mins. Rel. Feb. 17. Rev. Jan. 23.

Fog Over Frisco. Mystery melodrama set in San Francisco. Donald Woods, Bette Davis, Lyle Talbot, Margaret Lindsay. Dir. William Dieterle. Rel. June 2.

Journal of a Crime. Drama by the French playwright Jacques Deval, and depicts the effect of a murder on a woman of fine instincts and delicate sensibilities who kills an unscrupulous rival. Ruth Chatterton, Adolphe Menjou, Claire Dodd, Dir. William Keighley. 65 mins. Rel. March 10. Rev. May 1.

Mandalay. Adventure in the Indies. Kay Francis, Lyle Talbot, Ricardo Cortez. Dir. Michael Curtiz. 65 mins. Rel. Feb. 10. Rev. Feb. 20.

Massacre. Drama of the modern Indian and his conflicts with the white men Richard Barthelmess, Ann Dvorak. Dir. Allen Crosland. 70 mins. Rel Jan. 13. Rev. Jan. 23.

Merry Frinks, The. Comedy-drama of the typical family stepping all over Ma until she turns and leaves them on their own. Aline MacMahon, Guy Kibbee, Allen Jenkins, Hugh Herbert. Dir. Al Green. Rel. May 26.

Registered Nurse. Drama of the romantic side of a nurse's life in a metropolitan hospital. Bebe Daniels, Lyle Talbot, John Halliday. Dir. Robert Florey. 73 mins. Rel. April 7.

Return of the Terror, The. Mystery drama with plenty of heart interest. Mary Astor, Lyle Talbot, John Halliday, Frank McHugh. Dir. Howard Bretherton. Rel. July 7.

Side Streets. Love drama based on an original story by Ann Garrick and Ethel Hill. Aline MacMahon, Paul Kelly, Ann Dvorak, Patricia Ellis. Dir. Alfred E. Green. Rel. June 30.

Son of a Sailor. Comedy of a sailor who gets into a funny situation because of his habit of telling romantic stories about himself. Joe E. Brown, Jean Muir, Frank McHugh, Johnny Mack Brown and Thelma Todd Dir. Lloyd Bacon. 70 mins. Rel. Dec. 23. Rev. Dec. 5.

Twenty Million Sweethearts. Musical romance taking place behind scenes of a broadcasting studio. Dick Powell, Pat O'Brien, Ginger Rogers, Allen Jenkins, the Dear Sisters, Ted Fio Rito and Band. Dir. Ray Enright. 90 mins. Rel. May 26. Rev. May 1.

Very Honorable Guy, A. Comedy from the story by Damon Runyon about a guy who always kept his promises. Joe E. Brown, Alice White, Robert Barrat, Alan Dinehart, Irene Franklin. Dir. Lloyd Bacon. 62 mins. Rel. May 26. Rev. May 22.

Wonder Bar. Dramatic musical spectacle laid amid the gay revelries of a fashionable Parisian night club. Kay Francis, Dick Powell, Dolores Del Rio, Al Jolson, Ricardo Cortez, Hal LeRoy, Guy Kibbee, Hugh Herbert, Ruth Donnelly, Fifi D'Orsay. Dir. Lloyd Bacon. 84 mins. Rev. March 6.

World Changes, The. An epic drama of a family through four generations Paul Muni, Aline MacMahon, Mary Astor, Donald Cook, Margaret Lindsay, Jean Muir, Patricia Ellis. Dir. Mervyn LeRoy. 95 mins. Rel Nov. 25. Rev. Oct. 31.

Fox

Studio: Fox Hills, Hollywood, Cal. Offices: 444 West 56th St. New York, N. Y.

All Men Are Enemies. Hugh Williams, Helen Twelvetrees. Dir. Geo. Fitzmaurice. 79 mins. Rel. April 20.

As Husbands Go. 'When Ladies Meet' with the sexes reversed. Warner Baxter, Helen Vinson, Warner Oland. Dir. Hamilton McFadden. 65 mins. Rel. Dec. 29. Rev. Jan. 30.

Baby Take a Bow. The Fox child star comes through again. Shirley Temple, Claire Trevor, James Dunn. Dir. Harry Lachman. Rel. June 22.

Bottoms Up. Breaking into Hollywood with a fictitious pedigree. Spencer Tracy, (Miss) Pat Paterson, John Boles. Dir. David Butler. 85 mins. Rel. March 30. Rev. March 27.

Call It Luck. Pat Paterson, Herbert Mundin. Dir. Jas. Tinlin. Rel. June 1.

Carolina. From Paul Green's stage play of last season. Janet Gaynor, Lionel Barrymore, Robert Young, Henrietta Crosman. Dir. Henry King. 82 mins. Rel. Feb. 2. Rev. Feb. 20.

Change of Heart. From the story, Manhattan Love Song. Janet Gaynor, Chas. Farrell, James Dunn, Ginger Rogers. Dir. John G. Blystone. Rel. May 18.

Charlie Chan's Courage. Another episode in the life of the Chinese sleuth. Warner Oland, Drue Leyton. Dir. Geo. Hadden. Rel. July 29.

Coming Out Party. Original done by the Lasky unit. Frances Dee, Genc Raymond, Alison Skipworth. Dir. John Blystone. Rel. March 9. Rev. March 20.

Constant Nymph (British Gaumont. British-made version of a frustrated love. British cast. 85 mins. Rel. March 23. Rev. April 10.

David Harum. The old York State Hoss' trader. Will Rogers, Louise Dresser, Evelyn Venable. Dir. Jas. Cruze. Rel. March 2. Rev. March 6.

Devil Tiger. Wild animal yarn made in Asia. Marion Burns, Kane Richmond, Harry Woods and natives. Dir. Clyde E. Elliott. 60 mins. Rel. Feb. 16. Rev. Feb. 13.

Ever Since Eve. Country boy licks New York. Geor Marshall. 75 mins. Rel. Feb. 9. Rev. April 3.

Frontier Marshal, The. Familiar theme of the unknown cleaner-up. O'Brien. Dir. Lew Seiler. 66 mins. Rel. Jan. 19. Rev. Feb. 6.

(Continued on page 28)

Studio Placements

Hollywood, May 28.

G. W. Pabst, directs, Liam O'Flaherty scripts, 'S.O.S.,' O'Flaherty's orig, Schulberg-Par.

Lucian Prival, 'Merry Widow,' MG.

Margaret Seddon, 'Shock,' Mono.

William Berres, 'Jane Eyre,' Mono.

Doris Lloyd, Ralph Morgan, 'She Was a Lady,' Fox.

Russ Powell, Lionel Belmore, 'Count of Monte Cristo,' Small-Reliance.

Desmond Roberts, Dick Quine, 'Jane Eyre,' Mono.

Bertha Singerman, Spanish films, Fox.

Dudley Nichols, Lamar Trotti, scripting untitled yarn for Claire Trevor, Fox.

Mary Astor, 'Your Leave,' RKO.

Willard Mack, Edward Paulton, scripting Kate Rockwell Matson yarn for Marjorie Rambeau, Harry Weber indie.

Houston Branch, scripting 'Gally I Sin,' Darmour.

Mike Simmons, 'Young and Beautiful,' Mascot.

William Cagney, 'Red Head,' Mono.

Leslie Fenton, 'House of Strangers,' Invincible.

Donn Hayes, 'Peck's Bad Boy,' Principal.

Karl Brown, adapting '20,000 Leagues Under the Sea,' Goldstone.

Edward Arnold, 'Million Dollar Ransom,' Schulberg-Par.

Frank R. Adams, collabing with Harry Ruskin, David Boehm, 'Big Broadcast of 1934,' Par.

Ethel Hill collabing with Harvey Gates, 'I'll Fix It,' Col.

Fred Niblo, Jr., Herbert Asbury collabing with George Waggner, 'Among the Missing,' Col.

Harold Shumate, screen play, 'Produce the Body,' Col.

Rosita Moreno, 'Ladies Should Listen,' Par.

Gilbert Emery, Henry Kolker, Harry Stubbs, 'Now and Forever,' Par.

Joe Morrison, Lyda Roberti, 'College Rhythm,' Par.

Arthur Pierson, '652 Weeks for Fleurette,' Par.

Charles E. Ernst, Rafael Corio, 'Ladies Should Listen,' Par.

Charles Sellon, Helena Phillips, 'Ladies First,' Par.

Florinne McKinney, tudent Tour,' MG.

Frances Fuller, 'Ladies First,' Par.

Neil Hamilton, 'Blind Date,' Col.

Alfred J. Cohen, Robert T. Shannon, collabing on script of their orig, 'King of the Ritz,' WB.

Jim Keefe, hunting story material for William Anthony McGuire, U.

Phil Regan, 'Student Tour,' MG.

C. Aubrey Smith, 'One More River,' U.

Larry Ceballos, dance sequences, 'Transatlantic Showboat,' Reliance.

Edward Segwick, directs 'King of the Diamond,' MG.

Joe May, directs 'Music in the Air,' Fox.

Caryl Lincoln, Eric Mayne, 'Merry Widow,' MG.

Dorothy Short, 'Student Tour,' MG.

Barbara Leonard, 'Servants Entrance,' Fox.

Mae Busch, Walter Long, Harry Dunkinson, Laurel and Hardy short, Roach.

Ralph Morgan, Paul Harvey, Barbara Weeks, Ann Howard, 'She Was a Lady,' Fox.

El Brendel, Technicolor short, Fox.

Glenn Lambert, scripting untitled film, Roach.

George Stevens, treating 'Blondes and Redheads,' Radio.

Ann Ronnell, writing songs 'Big Broadcast of 1934,' Par.

Eddie Baker, Duke York, 'Ladies First,' Par.

Francis Faragoh, revamping 'A Hat, a Coat, a Glove,' Radio.

Glen Boles, 'Flirtation Walk,' WB.

El Brendel, 'Sailor's Holiday,' WB.

Warren William, 'The Case of the Howling Dog,' and 'Case of the Curious Bride,' WB.

Ricardo Cortez, 'A Lot Lady,' WB.

Leopold Atlas, adapting 'Mystery of Edwin Drood,' Col.

Lowell Sherman, directs 'Night Life of the Gods,' U.

John K. Butler, scripting ' linger of Naples,' WB-Spanish.

Roy Chansior, scripting untitled yarn, WB.

Lane Chandler, Willis Kent.

Cora Sue Scarlet Letter,' Maj.

Hiram Hoover, 'Happy Landings,' Mono.

Lindsay Parsons, scripting western, Mono.

Otto Kruger, Stuart Erwin, 'Sacred and Profane Love,' MG.

Elsa Lancaster (Mrs. Charles Laughton), 'Marie Antoinette,' MG.

Henry Armetta, Gino Corrado, Stanhope Wheatcraft, George Nardelli, Eric Mayne,' Merry Widow,' MG.

Ralph Forbes, 'Barretts of Wimpole Street,' MG.

Max Barwyn, 'Merry Widow,' MG.

Pauline Garon, French version 'Merry Widow,' MG.

Egon Brecher, 'Now and Forever,' Par.

Tristram Tupper, screen play 'Outrage,' Par.

Michael Visaroff, Mischa Auer, William von Brincken, Hank Mann, Harry Hohiman, 'House of Strangers,' Invinc.

Monte Blue, John Hale, tudent Tour,' MG.

CALENDAR OF CURRENT RELEASES

(Continued from page 27)

Grand Canary. Warner Baxter, Madge Evans, Ir. Irving Cummings. Rel. July 13.

Handy Andy. Will Rogers, Peggy Wood. . David Butler. 81 mins. Rel. July 27.

Heart Song. British made with Lillian Harvey and Mady Christians in the cast Erich Pommer production. Dir. Frederich Hollaender. Rel. April 27.

Hold That Girl. Original story. James Dunn, Claire Trevor. Hamilton MacFadden. 65 mins. Rel. Feb. 16. Rev. March 27.

I Am Suzanne. Novelty story with puppet sequences. Lilian Harvey, Gene Raymond, Piccoli Marionettes, Yale Puppeteers. Dir. R. V. Lee. 99 mins. Rel. Dec. 22. Rev. Jan. 23.

I Believed in You. Original story. Rosemary Ames, Victor Jory, John Boles. Dir. Irving Cummings. 69 mins. Rel. Feb. 23. Rev. April 11.

I Was a Spy. (British) Based on the story by Marthe MacKenna. Herbert Marshall, Madaleine Carroll, Conrad Veidt. Dir. Victor Saville. 83 mins Rel. Dec. 15. Rev. Jan. 16.

Jimmy and Sally. James Dunn. Claire Trevor. Dir. Jas. Tinling. Rel. Nov. 24. Rev. Dec. 19.

Mr. Skitch. From the story 'Green Dice.' Will Rogers, Zasu Pitts, Rochelle Hudson, Harry Green. Eugene Pallette. Dir. Jas. Cruze. Rel. Dec. 29 Rev. Dec. 27

Murder in Trinidad. Mystery story from Vandercook's novel. Niegel Bruce. Heather Angel. Dir. Bol Wurtzel. 74 mins. Rel. April 6.

Now I'll Tell. Mrs. Arnold Rothstein's story based on her husband's life. Spencer Tracy, Helen Twlevetrees. Dir. Edwin Burke. 87 mins. Rel. May 11.

Orient Express. Mystery on a railroad train. Heather Angel, Norman Foster. Dir. Paul Martin. Rel. Jan. 12. Rev. March 6.

Scandals. Staged by George White on the lines of his revue. Rudy Vallee, Alice Fay, Jimmy Durante. Dir. Geo. White, Harry Lachman, 80 mins. Rel. March 22. Rev. March 20.

She Learned About Sailors. Alice Faye, Lew Ayres, Mitchell and Durant. Dir. Geo. Marshall. Rel. July 6

She Was a Lady. Helen Twelvetrees, Robert Young. lystone. Rel. July 20.

Sleepers East. From the novel by Fredk. Nebel. Wynne Gibson. Preston Foster. Dir. Kenneth MacKenna. 69 mins. Rel. Jan. 26.

Smoky. From the novel by Will James. Victor Jory, Irene Bentley, Francis Ford. Dir. Eugene Forde. 66 mins. Rel. Dec. 8. Rev. Jan. 9.

Springtime for Henry. From Benn Levy's stage play. Otto Kruger, Nancy Carroll, Nigel Bruce, Heather Angel. Dir. Frank Tuttle. (Lasky produced). Rel. May 25.

Stand Up and Cheer. Musical. Warner Baxter, Madge Evans, Sylvia Froos Dir. Hamilton MacFadden. Rel. May 4. Rev. April 24.

Such Women Are Dangerous. From the story, 'Odd Thursday.' Warner Baxter, Rosemary Ames, Rochelle Hudson. Dir. Jas. Flood. 79 mins. Rel. May 4.

Three on a Honeymoon. Love affairs on an ocean liner. Sally Eilers, John Mack Brown. Dir. Jas. Tinling. 70 mins. Rel. March 23. Rev. May 8.

Wild Gold. John Boles, Claire Trevor, Harry Green. Dir. Geo. Marshall. Rel. May 11.

Freuler Associates

Office: R.K.O. Bldg., New York N. Y

Kiss of Araby. Original. Saraha story of British army and Riff, with love interest. Maria Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen Rel. April 21

Love Past Thirty. A woman's struggle against the lure of youth for the man she loved! Aileen Pringle, Theodor von Eltz, Gertrude Messinger, Phyllis Barry. Dir. Vin Moore. 73 mins. Rel. Jan. 27.

War of the Range. Tom Tyler western. Dir. J. P. McGowan. ins. Rel Sept. 22. Rev. Dec. 12.

When a Man Rides Alone. (Monarch.) Tom Tyler does a modern Robin Hood with a gold mine. Dir. J. P. McGowan. 55 mins. Rev. Dec. 27.

Gaumont-British

Office: 226 West 42nd St., New York

Channel Crossing. Drama. Matheson Lang, Constance Cummings. Dir. ton Rossmer. 63 mins. Rev. Oct. 31.

Falling for You. Comedy drama. Jack Hulbert, Cicely Courtneidge. Dir. Jack Hulbert. 71 mins. Rev. Aug. 4.

Friday the 13th. Bus crash and what led up to it. Jessie Matthews, Frank Lawton, Sonnie Hale. Dir. Victor Saville. 70 mins. Rel. May 15. Rev. May 22.

Ghoul, The. Thriller. Boris Karloff. Dir. T. H. Hunter. 73 mins. Rel Jan. 1. Rev. Jan. 30.

Leave it to Smith. Mystery comedy by Lonsdale. Tom Walls, star and director. 70 mins. Rel. April 13. Rev. April 24.

Orders is Orders. Comedy of American making film in British army. James Gleason, Charlotte Greenwood. Dir. Walter Forde. 70 mins. Rel. May 1. Rev. May 8.

Prince of Wales. Newsreel compilation of ins. Rel. April 15. Rev. April 24.

Majestic

Offices: RKO Bldg., Radio City New York City

Charming Deceiver, The. (British made.) Romantic drama of Cinderella type Constance Cummings and Frank Lawton. Dir. Monty Banks. Rel Dec. 8.

Morning After, The. A merry mix-up of international spy systems. Ben Lyon and Sally Eilers. Dir. Allan Dwan. Rel. Jan. 1.

Sin of Nora Moran, The. Woman is framed to shield the higher-ups. Zita Johann Alan Dinehart, Paul Cavanagh, John Miljan. Dir. Phil Goldstone. Rel. Dec. 12. Rev. Dec. 19.

Unknown Blonde. From the novel "Collusion." The divorce racket. Edward Arnold, Helen Jerome Eddy Dir. Hobart Henley. 61 mins. Rel. March. Rev. May 15.

Metro

Studios: Culver City, Calif. : 1540 Broadway, New York, N. Y

Cat and the Fiddle, The. From the successful musical play by Jerome Kern and Otto Harbach. Ramon Novarro, Jeanette MacDonald, Frank Morgan, Charles Butterworth, Jean Hersholt, Vivienne Segal. Dir. William K. Howard. Rel. Feb. 16. Rev. Feb. 20.

Eskimo. Love and hate in the Icelands. Native cast. Dir. W. S. Van Dyke. Roadshow length, 120 mins. Rel. Jan. 13. Rev. Nov. 21.

Fugitive Lovers. Robert Montgomery and Madge Evans as the lovers in a story, most of whose action takes place on a transcontinental bus. Nat Pendleton. C. Henry Gordon, Ruth Selwyn. Dir. R. Boleslavsky. 84 mins. Rel. Jan. 5 Rev. Jan. 16.

Going Hollywood. Marion Davies chases a radio crooner to the studio. Marion Davies, Bing Crosby. Dir. Raoul Walsh. 75 mins. Rel. Dec. 22. Rev. Dec. 26.

Hollywood Party. All star musical film. Rel. April 13.

Laughing Boy. Ramon Novarro in the title role. Based on the Pulitzer Prize winning novel by Oliver La Farge. Lupe Velez. Dir. W. S. Van Dyke 75 mins. Rel. May 20. Rev. May 15.

Lazy River. Story of the shrimp fisheries among the Cajuns in the Louisiana bayou country. Jean Parker, Robert Young, C. Henry Gordon. Dir. George Seitz. 77 mins. Rel. March 16. Rev. April 10.

Manhattan Melodrama. Story of old and new New York. Clark Gable, Wm. Powell, Myrna Loy. Dir. W. S. Van Dyke. 93 mins. Rel. May 4. Rev. May 8

Men in White. Picturization of the successful Broadway stage play of hospital life. Clark Gable. Myrna Loy, Jean Hersholt. Dir. R. Boleslavsky. 72 mins. Rel. April 6. Rev. May 1.

Mystery of Mr. X. Based on the Crime Club novel by Philip MacDonald. Robert Montgomery, Elizabeth Allan, Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 23. Rev. Feb. 27.

Old Hannibal. May Robson as a Wall Street manipulator. Lewis Stone. Jean Parker. Dir. C. Riesner. Rel. Jan. 26.

Operator 13. Based on the last novel of the late Robert W. Chambers. Marion Davies, Gary Cooper. Dir. Richard Boleslavsky. No release set.

Queen Christina. Greta Garbo as the seventeenth century queen who was brought up as a boy. Lewis Stone, Ian Keith, Elizabeth Young. Dir Rouben Mamoulian. 90 mins. Rel. Feb. 9. Rev. Jan. 2.

Rip Tide (Opposing Forces Within Woman). An American girl marries into English nobility and suffers disappointment and disillusionment. Norma Shearer, Robert Montgomery, Herbert Marshall, Mrs. Pat Campbell. Dir. Edmund Goulding. Rel. March 23. Rev. April 3.

Sadie McKee. Based on the novel by Vina Delmar. Joan Crawford, Franchot Tone. Dir. Clarence Brown. Rel. May 11. Rev. May 22.

Should Ladies Behave. From the stage play, 'The Vinegar Tree.' Lionel Barrymore, Alice Brady. Dir. Harry Beaumont. 89 mins. Rel. Dec. 1. Rev. Dec. 19.

Showoff, The. Old stage play of a conceited man who makes good. Spencer Tracy, Madge Evans. Dir. Chas. Riesner. 78 mins. Rel, March 9. Rev. March 20.

Sons of the Desert (Hal Roach). Laurel and Hardy attend a fraternal convention. Dir. Wm. A. Seiter. 65 mins. Rel. Dec. 29. Rev. Jan. 9.

Tarzan and His Mate. Further adventures of the characters created by Edgar Rice Burroughs. Johnnie Weissmuller, Maureen O'Sullivan. Neil Hamilton. Dir. Cedric Gibbons. Rel. March 30. Rev. April 24.

This Side of Heaven. Domestic drama from a novel. Lionel Barrymore, Fay Bainter, Mae Clark, Una Merkel, Tom Brown. Dir. Wm. K. Howard. 78 mins. Rel. Feb. 2. Rev. Feb. 13.

Viva Villa. Wallace Beery portrays the famous Mexican character, Pancho Villa. Stuart Erwin, Fay Wray, Leo Carrillo. Dir. Jack Conway. 112 mins. Rel. April 7. Rev. April 17.

Women in His Life, The. Criminal lawyer, deserted by his wife, sends to the chair the man who stole her. Otto Kruger, Una Merkel, Ben Lyons. Dir. Geo. B. Seitz. 74 mins. Rel. Dec. 3. Rev. Jan. 30.

You Can't Buy Everything. Story of a domineering old woman. May Robson Jean Parker, Lewis Stone. Dir. C. H. Reisner, 72 mins. Rel. Jan 26 Rev. Feb. 6.

Studios: 6048 Sunset Blvd., Hollywood, Cal. **Monogram** Office: R. K. O Building, Rockefeller Center, N.Y.C.

Beggars in Ermine. Bankrupt steel man organizes a mendicants trust. Lionel Atwell, Betty Furness. Dir. Phil Rosen. 70 mins. Rel. Feb. 22. Rev. May 1.

Blue Steel. John Wayne, Eleanor Hunt. A Lone Star Western. 59 mins. Rel. April 30.

City Limits. Ray Walker, Sally Blane, Frank Craven. Story of breezy newspaper reporter who gets his story—and the girl. 67 mins. Rel. April 15.

He Couldn't Take It. Story by Dore Schary, inside story of process serving racket. Ray Walker, Virginia Cherrill, George E. Stone, Dorothy Granger, Paul Porcasi. Dir. William Nigh. Rel. Dec. 11. Rev. March 27.

House of Mystery, The. Verna Hillie, Ed Lowry. Dir William Nigh. 62 mins. Rel. March 30.

Lucky Texan, The. Western story of a man accused of the murder of his pal. John Wayne. Dir. Paul Malvern. 56 mins. Rel. Jan. 22. Rev. Feb. 13.

Mystery Liner. Noah Beery, Astrid Alwyn. Dir. William Nigh. mins. Rel. March 15. Rev. April 10.

Manhattan Love Song. Dixie Lee. Robert Armstrong. Ir. Leonard Fields. 72 mins. Rel. April 30.

Sagebrush Trail, The. Lone Star western. John Wayne, Nancy Shubert. Dir Armand Schaefer. 53 mins. Rel. Dec. 15. Rev. Jan. 9.

Sixteen Fathoms Deep. Sponge diver's romance. Sally O'Neill, Creighton Chaney, Russell Simpson, Maurice Black. Dir. Armand Schaefer. 59 mins. Rel. Jan. 4. Rev. Jan. 23.

West of the Divide, Lone Star western. John Wayne, Dir. R. N. Bradbury. 52 mins. Rev. May 15.

Woman's Man. Hollywood inside story. John Halliday, Wallace, guerite de la Motte. Dir. Edward Luddy.

Studios: 5851 Marathon St., Hollywood, Calif **Paramount** Offices: 1501 Broadway, New York, N. Y.

Alice in Wonderland. The Carroll story visualized. Charlotte Henry and most of the Par. stars. Dir. Norman McLeod. 76 mins. Rel. Dec. 22. Rev. Dec. 27.

All of Me. From the stage play, 'Chrysalis.' Fredric March, Miriam Hopki Geo. Raft. Dir. Jas. Flood. 70 mins. Rel. Jan. 26. Rev. Feb. 6.

Bolero. Story of a gigolo who started in Hoboken. Geo. Raft, Carole Lombard, Sally Rand. Dir. Wesley Ruggles. 83 mins. Rel. Feb. 23. Rev. Feb. 20.

Come On Marines. Marine corps rescues a shipwrecked girls' seminary. Richard Arlen, Ida Lupino, Roscoe Karns. Dir. Henry Hathaway. 64 mins. Rel. March 23. Rev. March 27.

Death Takes a Holiday. Death takes a holiday to learn of life. From the stage play. Fredric March, Evalyn Venable. Dir. Mitchell Leisen. 79 mins. Rel. March 30. Rev. Feb. 27.

Design for Living. Adapted from Noel Coward's play. Fredric March, Gary Cooper, Miriam Hopkins, Ed. E. Horton. Dir Ernst Lubitsch. 90 mins. Rel. Dec. 27. Rev. Nov. 28.

Double Door. Thriller story of a dominant old maid. Mary Morris, Evalyn Venable, Kent Taylor. Dir. Chas. Vidor. 75 mins. Rel. May 4. Rev. May 8.

Eight Girls in a Boat. Love in a girl's school. Douglas Montgomery, Kay Johnson. Dir. Rich. Wallace. 85 mins. Rel. Jan. 5. Rev. Jan. 16.

Four Frightened People. Mixed quartet in the jungle. Claudette Colbert, bert Marshall, Mary Boland, Wm. Gargan. Dir. Cecil de Mille. Jan. 16. Rev. Jan. 30.

Girl Without a Room. Americans in Paris. Chas. Farrell, Chas. Ruggles, Marguerite Churchill, Gregory Ratoff, Walter Wolff. Dir. Ralph Murphy. 72 mins. Rel. Dec. 8. Rev. Dec. 12.

Good Dame. Fredric March on a carnival lot. Sylvia Sidney. Dir. Marion Gering. 72 mins. Rel. Feb. 16. Rev. March 20.

Here Comes the Groom. Escaping burglar is forced to impersonate the groom of a deserted bride. Jack Haley, Patricia Ellis. Dir. Raoul Pagol. Rel. June 15.

His Double Life. (Dowling.) Light comedy. Lillian Gish, Rol Dir Arthur Hopkins. 63 mins. Rel. Jan. 12. Rev. Dec. 19.

I Married an Actress. Matinee idol loses out to his wife, an actress, who takes his glory. Adolphe Menjou, Elissa Landi, Dir. Ralph Murray. Rel. June 22.

It Ain't No Sin. Mae West as a burlesque queen. Roger Pryor, John Mack Brown. Dir. Leo McCarey. Rel. June 29.

Kiss and Make Up. Beauty doctor marries his model. Cary Grant, Genevieve Tobin, Helen Mack, and the Wampas Baby Stars. Dir. Harlan Thompson, Joan Noguiesco. Rel. July 13.

Last Roundup, The. Western with a Zane Grey title and a new story. Randolph Scott, Monte Blue, Barbara Adams. Fred Kohler. Dir. Henry Hathaway. 60 mins. Rel. Jan. 26. Rev. May 15.

Little Miss Marker. Damon Runyon story of a child who was pledged with a bookmaker. Adolphe Menjou, Dorothy Dell, Chas. Bickford, Shirley Moore. Dir. Alex. Hall. 80 mins. Rel. June 8. Rev. May 22.

Lone Cowboy, The. Western with Jackie Cooper as the hero. From a Will James story. Dir. Paul Sloan. 68 mins. Rel. Dec. 1. Rev. Dec. 6.

Many Happy Returns. Burns and Allen at their dizziest. With Guy Lombardo, Joan Marsh. Dir. Norman McLeod. 66 mins. Rel. June 8.

Melody in Spring. Radio singer at home and abroad. Lanny Ross. Chas. Ruggles, Mary Boland. Dir. Norman McLeod. 75 mins. Rel. April 20. Rev. April 3.

Miss Fane's Baby Is Stolen. Farcical play. Dorothea Wieck, Alice Brady. Dir. Alex. Hall. 67 mins. Rel. Jan. 12. Rev. Jan. 23.

Murder at the Vanities. From the Earl Carroll stage production. Murder backstage. Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle, Dir. Mitchell Loisen. 96 mins. Rel. May 11. Rev. May 22.

No More Women. Flagg and Quirt as deep sea divers. Edmund Lowe, Victor McLaglen, Sally Blane. Dir. Al Rogell. 73 mins. Rel. Feb. 23. Rev. March 6.

Old Fashiond Way, The. W. C. Fields in a road show in the LeRoy, Judith Allen. Dir. Wm. Beaudine. Rel. July 6.

Private Scandal. Suicide which is decided to be a murder because none of the witnesses dares his own exposure to scandal. Zasu Pitts, Phillips Holmes, Ned Sparks, Mary Brian. Dir. Ralph Murphy. 64 mins. Rel. May 11.

Search for Beauty, The. Pseudo-physical training yarn to display winners in Par's international beauty contest. Buster Crabbe, Ida Lupino, Toby Wing, Jas. Gleason. Dir. Erle Kenton. 77 mins. Rel. Feb. 2. Rev. Feb. 13.

She Made Her Bed. Show lot story about a brutal animal trainer Rich. Arlen, Sally Eilers, Robt. Armstrong. Dir. Ralph Murphy. Rel. March 1. Rev. May 1.

Shoot the Works. A denatured 'The Great Magoo.' Jack Oakie, Ben Bernie, Dorothy Dell. Dir. Wesley Ruggles. Rel. June 29.

Six of a Kind. The humors of a share-expenses trip. Chas. Ruggles, Boland, W. C. Fields, Geo Burns, Gracie Allen, Alison Skipworth. Leo. Carey. 60 mins. Rel. Feb. 9. Rev. March 13.

Thirty Days a Princess. Obscure actress plays at being a princess. Sylvia Sidney, Cary Grant. Dir. Marion Goring. 76 mins. Rel. May 18. Rev. May 15.

Trumpet Blows, The. George Raft becomes an amateur bull fighter. Geo. Raft. Adolphe Menjou, Frances Drake. Dir. Stephen Roberts. 68 mins. Rel. April 13. Rev. April 17.

We're Not Dressing. Comedy of shipwrecked royalty. Bing Crosby, Carole Lombard. Burns and Allen, Ethel Merman, Leon Errol. Dir. Norman Taurog. 80 mins. Rel. April 27. Rev. May 1.

Witching Hour, The. Augustus Thomas play of a murder innocently caused by hypnotism. Sir Guy Standing, John. Hailday, Judith Allen. Dir. Henry Hathaway. 65 mins. Rel. April 27. Rev. May 1.

Wharf Angel. Romance in San Francisco of 1907. Victor McLaglen, Dorothy Dell. Dir. W. C. Menzies. 65 mins. Rel. March 16. Rev. April 24

You're Telling Me. Fields as a small town garage man. W. C. Fields, Joan Marsh, Buster Crabbe, Adrienne Ames. Dir. Erle Kenton. 66 mins. Rel. April 6. Rev. April 10.

Principal

Office: 1270 Sixth Ave., New York, N. Y.

Jaws of Justice. Kazan, the dog, in a melodrama of the Northwest Mounted Police, with Richard Terry and Ruth Sullivan. 54 mins. Rel. Dec. 15.

Ferocious Pal. Kazan, the dog, in a thrilling mystery-melodrama of the sheep-raising country. Ruth Sullivan and Robert Manning. Dir. Spencer Gordon. 54 mins. Rel. Feb. 1. Rev. April 24.

Fighting to Live. Captain, the dog, and Lady, his mate, in a story based on a true incident in their lives. Mary Shilling and Gaylord Pendleton. 60 mins. Rel. May.

Studios: Hollywood, Calif.

R.K.O. Radio

Office: R.K.O. Bldg., Radio City, N.Y.C.

Allen Corn. Talented young musician realizes after a series of disappointing love affairs that love and a career won't mix and chooses career. Ann Harding, John Boles, Margaret Hamilton, Arnold Korff. Dir. Edward H. Griffith. Rel. May 25.

Blind Adventure. Adventures in London during one foggy night. Robert Armstrong, Helen Mack, Roland Young, Ralph Bellamy. Dir. Ernest B. Schoedsack. 63 mins. Released Aug. 18. Rev. Nov. 7.

Crime Doctor. A famous detective, jealous of his wife who no longer loves him, plans the perfect crime. Otto Kruger, Karen Morley, Nils Asther, Judith Wood. Dir. John Robertson. Rel. April 27. Rev. May 15.

Finishing School. A young boarding school girl becomes involved with a young doctor. Ginger Rogers Frances Dee, Bruce Cabot, Billie Burke. Dir. Wanda Tuchock and George Nicholls, Jr. 70 mins. Rel. May 4. Rev. May 1.

Flying Down to Rio. Musical extravaganza which takes place in the air above Rio de Janeiro. Dolores Del Rio, Gene Raymond, Ginger Rogers, Fred Astaire, Raoul Roulien. Dir. Thornton Freeland. 89 mins. Rel. Dec 29. Rev. Dec. 27.

Keep 'Em Rolling. One man's life-time devotion to his loyal army horse. Walter Huston, Frances Dee, Robert Shayne, Frank Conroy. Dir. George Archainbaud. Rel. March 2.

Hips, Hips, Hooray. Musical girl show. Bert Wheeler, Robert Woolsey, Ruth Etting, Dorothy Lee, Thelma Todd, George Meeker, Phyllis Barry. Dir Mark Sandrich. Rel. Feb. 2. Rev. Feb. 27.

Were Free. A modern romance of two people, disappointed in marriage who meet and try to find happiness together in their way. Irene Dunne, Clive Brook, Nils Asther, Henry Stephenson.

Walter Byron, Steffi Duna, J. Farrell MacDonald, Sarah Padden. Dir J. Walter Ruben. 92 mins. Rel. Feb 9. Rev. Jan. 16.

Meanest Gal in Town. Farce comedy love in the beauty parlor. itts. El Brendel, Pert Kelton, James Gleason. Dir. Rich. Schayer. ins. Rel. Jan. 12. Rev. Feb. 20.

f Human Bondage. A poignant story of a man who faces life as a partia, cripple. Leslie Howard, Bette Davis, Reginald Denny. Reginald Sheffield, Alan Hale. Dir. John Cromwell. Rel. June 1.

ing and Like It. Gangster backs a Broadway show and makes sure of good reviews by furnishing special 'escorts' for each reviewer. Zasu Pitts, Pert Kelton, Edward Everett Horton, Nat Pendleton, Ned Sparks. Dir William Seiter. 69 mins. Rel. April 20. Rev. April 17.

Son of Kong. Further adventures of Carl Denham, the director who brought King Kong to civilization, this time with the Son of Kong. Robert Armstrong, Helen Mack, Frank Reicher, John Marston. Directed by Ernest B. Schoedsack. 69 mins. Rel. Dec. 22. Rev. Jan. 2

Spitfire. A powerful story which deals with a beautiful mountain "witch" whose naivete, temperament and personality combine wickedness and immaculateness. Katharine Hepburn, Robert Young, Ralph Bellamy, Martha Sleeper, Sidney Toler, Lois Moran, Sara Haden. Dir. John Cromwell. Rel. March 30, Rev. March 30.

Stingaree. Notorious Australian bandit of the "Robin Hood" type with a flair for the esthetic things of life. Irene Dunne, Richard Dix, Conway Tearle, Mary Boland. Dir. William Wellman. 76 mins. Rel. May 25. Rev. May 22.

Strictly Dynamite. A poet becomes a gag writer for a famous radio comic Jimmy Durante, Lupe Velez, Norman Foster, Marian Nixon. Dir. Elliott Nugent. Rel. May 11.

Success at Any Price. Ruthless business man finds love at last. Douglas Fairbanks, Jr., Colleen Moore, Genevieve Tobin. Dir. J. Walter Ruben. Rel. March 16. Rev. May 8.

Success Story. The ruthless rise to power and wealth of a boy of the New York tenement district. Douglas Fairbanks, Jr., Colleen Moore, Genevieve Tobin, Frank Morgan. Dir. J. Walter Ruben. Rel. March 16.

is Man Is Mine. To preserve her marriage a young wife virtually hurls her husband into the arms of his first love. Irene Dunne, Constance Cummings, Ralph Bellamy, Kay Johnson. Dir. John Cromwell. 75 mins. Rel. April 13. Rev. April 17.

Two Alone. An orphan girl and a young boy who escaped from a reformatory fall in love and try to escape the inhuman farmer who keeps them enslaved on his farm. Jean Parker, Zasu Pitts, Tom Brown, Arthur Byron, Nydia Westman, Beulah Bondi, Willard Robertson, Emerson Tracy. Dir. Elliott Nugent. Rel. Jan. 5, 1934. Rev. April 10.

Where Sinners Meet. An eloping couple have a break-down in their car and spend the night in an unusual hotel where the host, a philosopher, shows them the error of their way. Clive Brook, Diana Wynyard, Reginald Owen, Billie Burke, Alan Mowbray, Gilbert Emery. Dir. J. Walter Ruben. Rel. May 18.

Wild Cargo. Frank Buck's expedition into the Asiatic jungles to capture wild animals. Frank Buck. Dir. Armand Denis. Rel. April 6.

United Artists

Offices: 729 Seventh Ave., New York, N. Y.

Advice to the Lovelorn. Romance and adventures of reporter who edits the agony column and eventually exposes the drug racket. Dir Alfred Werker. Rel. Dec. 1. Rev. Dec. 19.

irs of Cellini, The. The love life of Benvenuto Cellini. Fredric March, Constance Bennett, Frank Morgan, Fay Wray. (No date set.)

Born to Be Bad. Story of a woman apparently destined by circumstances to be always wicked in spite of herself. Loretta Young, Cary Grant, Paul Harvey. Dir. Lowell Sherman. Rel. May 18.

Bulldog Drummond Strikes Back. Further adventures in crime solution. Ronald Colman, Loretta Young, Warner Oland, Charles Butterworth, Una Merkel. (No date set.)

Catherine the Great. The story of Russia's greatest ruler. Douglas Fairbanks, Jr, Elizabeth Bergner, Flora Robson, Gri ths Jones. Dir. Paul Czinner. 93 mins. Rel. April 13 Rev. Feb. 20.

Count of Monte Cristo, The. The famous romantic old classic of the French nobleman's struggle with his adversaries. Robert Donat, Elissa Landi, Louis Calhern. Dir. Rowland V. Lee.

Gallant Lady. An unwed mother who pays the price of silence in order to be near her child. Dir. Gregory La Cava. Ann Harding, Clive Brook Otto Kruger, Tullio Carminati. 82 mins. Rel. Jan. 5. Rev. Jan. 23.

House of Rothschild, The (20th Cent.). Strong drama of the great financial house. George Arliss, Boris Karloff, Loretta Young. Dir. Alfred Werker. 94 mins. Rel. April 6. Rev. March 20.

Last Gentleman, The. Shrewd and elderly millionaire cleverly foils the plans of his children to chisel his money away. George Arliss, Edna May Oliver, Janet Beecher and Ralph Morgan. Dir. Sidney Lanfield. (No date set.)

Looking for Trouble. Thrills in the lives of telephone linesmen, with a couple of love stories on the side. Spencer Tracy, Jack Oakie, Constance Cummings, Arline Judge. Dir. Wm. Wellman. 77 mins. Rel. March 9. Rev. April 17.

oulin Rouge. A talented wife proves her ability by a clever impersonation ruse. Dir. Sidney Lanfield. Constance Bennett Franchot Tone, Tullio Carminati. 70 mins. Rel. Jan. 19. Rev. Feb. 13.

Nana. Adapted from the Zola novel with Sam Goldwyn's new star, Anna Sten. Phillips Holmes, Mae Clark, Lionel Atwill, Rich. Bennett. Dir. Dorothy Arzner. 87 mins. Rel. Mar. 2. Rev. Feb. 6.

Palooka. The son of a prizefighter follows in his father's footsteps. Ir. Benjamin Stoloff Jimmie Durante, Stuart Erwin, Lupe Velez. Rel. Jan. 26. Rev. March 6.

Private Life of Don Juan. Somebody insinuates to the great legendary lover that all his conquests really didn't love him—so he gathers them around and puts the question to the test. Douglas Fairbanks, Merle Oberon, Benita Hume, Elsa Lanchester. (No date.) Dir. Alex Korda.

Roman Scandals. A town simpleton transported in a dream back to the grandeur that was Rome. Dir. Frank Tuttle. Eddie Cantor, Ruth Etting, Gloria Stuart. 91 mins. Rel. Dec. 29.

Sorrell & Son. An epic of the love between father and son. H. B. Warner. Peter Penrose, Hugh Williams, Winifred Shotter. Dir. Jack Raymond. Rel. April 20.

Studios: Universal City, Calif.

Universal

Offices: 730 Fifth Ave., New York, N. Y.

Affairs of a Gentleman. Drama. Paul Lukas, Lella Hyams, Patricia Ellis, Onslow Stevens, Lillian Bond, Dir. Edwin L. Marion. Rel. June 18.

Beloved. Musical. John Boles, Gloria Stuart. Dir. V. Schertzinger. Rel. Jan. 29. Rev. Jan. 30.

Bombay Mail. Edmund Lowe Production. Rev. Jan. 9.

Black Cat, The. Mystery. Karloff, Bela Lugosi, David Manners. Dir. Edgar Wilmer. 70 mins. Rel. May 7. Rev. May 22.

By Candlelight. Sophisticated comedy-drama. Paul Lukas, Elissa Landi, Nils Asther, Esther Ralston. Dir. James Whale. 70 mins. Rel. Dec. 18. Rev Jan. 9.

Counsellor at Law. Drama. John Barrymore. Dir. Wm Wyler. Rel. Dec. 25. Rev. Dec. 12.

Countess of Monte Cristo. Drama. Fay Wray, Paul Lukas, Paul Page, Carmel Meyers, Reginald Owen. Rel. March 19. Rev. April 3.

Cross County Cruise. Comedy-drama. Lew Ayres, June Knight, Alice White. Dir. Eddie Buzzell. 78 mins. Rel. Jan. 15. Rev. Jan. 23.

Crosby Case, The. Drama. Wynne Gibson, Onslow Stevens, William Collier. Rel. March 5. Rev. April 3.

Embarrassing Moments. Comedy-drama. Chester Morris, Marion Nixon. Dir. Ed. Laemmle. Rel. May 14.

Funny Thing Called Love. Comedy. Charles Morris, Andy Divine, Lois Jannery, Frank Craven. Dir. Curt Neumann. Rel. June 25.

Glamour. Comedy-drama. Constance Cummings, Paul Lukas. William Wyler. 75 mins. Rel. April 9. Rev. May 15.

Gun Justice. Western. Ken Maynard. Rel. Dec. 18. Rev. April 3.

Half a Sinner. Drama. Joel McCrea, Sally Blane, Buster Churchill. Dir. Kurt Neumann. Rel. April 30.

Honor of the Range. Western. Ken Maynard. Alan James. 60 mins. Rel. April 16. Rev. May 1.

Her First Mate. Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Aug. 8. Rev. Sept. 5.

Horse Play. Comedy. Summerville-Devine. ir. Ed Sedgwick. Rel. Nov. 27. Rev. March 13.

I Like It That Way. Musical. Rodger Pryor. Gloria Stuart. ir. Harry Lachman. 70 mins. Rel. Feb. 12. Rev. April 24.

I'll Tell the World. Comedy. Lee Tracy, Gloria Stuart, Roger Pryor. Dir. Edwin Sedgwick. 78 mins. Rel. April 16. Rev. April 24.

Invisible Man. Mystery-drama. Claude Rains, Gloria Stuart, Henry Travers, Una O'Connor. Dir. James Whale. 70 mins. Rel. Nov. 13. Rev. Nov. 21.

Let's Be Ritzy. Comedy-drama. Lew Ayres, Patricia Ellis, Frank McHugh, Isabelle Jewell, Hedda Hopper. Dir. Edward Ludwig. Rel. March 26.

Little Man, What Now? Drama. Margaret Sullavan, Douglass Montgomery Dir. Frank Borzage. Rel. May 21.

Love Captive. Drama. Nils Asther, Gloria Stuart. Dir. Max Marcin. Rel. June 4.

Love Birds. Comedy. Slim Summerville, Zasu Pitts. Dir. Wm. Seiter.

Madame Spy. Drama. Fay Wray, Nils Asther. ir. Karl Kreund. 70 mins. Rel. Jan. 8. Rev. Feb. 13.

Midnight. Drama. Sidney Fox, Henry Hull, Chester Erskine. Rel. Jan. 22. Rev. March 13.

Myrt and Marge. Musical. Myrtle Vail, Donna Domerli, Eddie Foy, Jr., Ted Healy, Grace Hayes, J. Farrell MacDonald. Dir. Al Boasberg. 66 mins. Rel. Dec. 11. Rev. Jan. 23.

Smoking Guns. Western. Ken Maynard. Rel. June 11.

Poor Rich, The. Comedy. Edna May Oliver, Edward Everett Horton. Dir. Ed. Sedgwick. 76 mins. Rel. Feb. 26. Rev. May 15.

Uncertain Lady. Comedy-drama. Genevieve Tobin, Edward E. Horton. Dir. Karl Freund. Rel. April 23.

Wheels of Destiny. Western. Ken Maynard. Dir. Rev. April 3.

Studios

Warner Brothers

Offices: 321 W. 44th St., New York, N. Y.

As the Earth Turns. Epic in the romance of American life and a revelation of the character of the New England farmer taken from the story of Gladys Hasty Carroll. Jean Muir, Donald Woods, Dorothy Peterson. Dir. Alfred E. Green. 73 mins. Rel. April 14. Rev. April 17.

Disraeli. Political drama of England. George Arliss, Joan Bennett. fred Green. 88 mins. Re-rel. Dec. 16.

Easy to Love. A frothy farce. Adolphe Menjou, Genevieve Tobin, Mary Astor, Guy Kibbee, Edward Everett Horton. Dir. William Keighley 61 mins. Rel. Jan. 20. Rev. Jan. 16.

Friends of Mr. Sweeney. Comedy-drama of the browbeaten husband who turns the big trick for his newspaper. Charlie Ruggles, Ann Dvorak, Eugene Pallette, Dorothy Tree. Dir. Edward Ludwig. Rel. July 7.

From Headquarters. A crime drama with a murder committed right in headquarters. George Brent, Margaret Lindsay and Eugene Pallette. Dir William Dieterle. 63 mins. Rel. Dec. 2. Rev. N v. 21.

Gambling Lady. Based on the drama by Doris Malloy of a gambling lady who is such a sport she is willing to sacrifice her love to save her husband from a murder charge. Barbara Stanwyck, Joel McCrea, Pat O'Brien, Claire Dodd. Dir. Archie Mayo. 66 mins. Rel. March 31. Rev. April 10.

Harold Teen. Hilarious comedy romance which brings to life on the screen the characters of Carl Ed's comic strip. Hal LeRoy, Rochelle Hudson, Patricia Ellis, Guy Kibbee. Dir. Murray Roth. 66 mins. Rel. April 7.

Heat Lightning. Thrilling romance of desert love and hate, based on the Broadway stage hit by Leon Abrams and George Abbott. Aline MacMahon, Ann Dvorak, Lyle Talbot, Preston Foster. Dir. Mervyn LeRoy. 63 mins. Rel. March 3. Rev. March 13.

He Was Her Man. Action melodrama of the gal who double-crossed herself in love when her past came back. James Cagney, Joan Blondell, Frank Craven, Harold Huber. Dir. Lloyd Bacon. 70 mins. Rel. June 16. Rev. May 22.

Hi, Nellie. Comedy-drama of a newspaper 'love' columnist. Paul Muni, Glenda Farrell, Kathryn Sergava. Dir. Mervyn Le Roy. Rel. Jan. 20. Rev. Feb. 6.

House On 56th Street. Drama of a gambling lady. Kay Francis, Ricardo Cortez, Gene Raymond, Margaret Lindsay and Frank McHugh. Dir. Robert Florey. 68 mins. Rel. Dec. 30. Rev. Dec. 5.

Isle of Fury. Fighting for love while the Sinn Fein and the Black and Tan crossfire during the Irish trouble. From the London stage success, 'The Key.' William Powell, Edna Best, Colin Clive, Henry O'Neil. Dir. Michael Curtiz. Rel. June 6.

I've Got Your Number. Rowdy, rollicking story of the telephone trouble hunter who finds it. Joan Blondell, Pat O'Brien. Dir. Ray Enright. 67 mins. Rel. Feb. 4. Rev. Feb. 6.

Jimmy the Gent. Hilarious comedy romance based on the story by Laird Doyle and Ray Nazarro, which reveals a new kind of racket, that of digging up heirs. James Cagney, Bette Davis, Allen Jenkins. Dir. Michael Curtiz. 67 mins. Rel. March 17. Rev. March 27.

Lady Killer. Jimmy Cagney bats 'em around again. Jas. Cagney, Mae Clark, Leslie Fenton. Dir. Roy Del Ruth. 67 mins. Rel. Dec. 5. Rev. Jan. 2.

Merry Wives of Reno. Comedy-farce of the Reno divorce mill in action. Margaret Lindsay, Donald Woods, Guy Kibbee, Glenda Farrell, Hugh Herbert and Frank McHugh. Dir. H. Bruce Humberstone. 64 mins. Rel. May 12.

Modern Hero, A. Based on the novel by Louis Bromfield, opening with the gay romance of circus life and carrying the hero through tremendous financial battles to a captain of industry. Richard Barthelmess. 70 mins. Jean Muir, Marjorie Rambeau, Verree Teasdale. Dir. G. W. Pabst. Rel. April 21. Rev. April 24.

Smarty. Comedy of the wife who wanted to commute between husbands. Joan Blondell, Warren William, Edward E. Horton, Frank McHugh and Claire Dodd. Dir. Robert Florey. 64 mins. Rel. May 26.

Upperworld. Drama by Ben Hecht dealing with a millionaire's adventures with a chorus girl. Warren William, Mary Astor, Ginger Rogers, Dickie Moore. Dir. Roy Del Ruth. Rel. April 28.

When Tomorrow Comes. Drama of woman who tries to help her hubby's girl friend. Kay Francis, Warren William, Jean Muir, Verree Teasdale. Dir. William Keighly. Rel. June 23.

Miscellaneous Releases

Ariane. (Blue Ribbon.) British-made story of a woman who pretends sophistication to win her love. Elizabeth Bergner, Percy Marmont. Dir. Paul Czinner. 80 mins. Rel. April 1.

Beyond Bengal (Showmen). Animal picture with narrative. 65 mins. Rel. May 15. Rev. May 22.

Big Race, The. (Showmen.) Race track story. Boots , John Darrow. Dir. Fred Newmeyer. 62 mins. Rev. March 6.

Cheaters (Liberty). Paroled convicts find love through crookedness. Bill Boyd, June Collyer, Dorothy Mackaill. Dir. Phil Rosen. 65 mins. Rev. May 18.

Cri inal at Large. (Helber.) Edgar Wallace mystery story, ritish made. British cast. 74 mins. Rev. Dec. 27.

(Continued on page 30)

B'WAY THEATRE FRONT CLEANUP

The New York City fathers have decided again to clean out the bunting, banners and whatnot on Broadway theatre fronts. Borough President Levy has sent out fresh orders for a clean sweep to have all valances, hanging pieces, underslung banners, etc., taken off theatres. New drive results from complaints of the Broadway Association.

WB Turns Back 3

Wheeling, W. Va., May 28.

Three Warner Bros. theatres, Court, Liberty and Virginia, acquired by the West Virginia Theatrical Enterprises, Inc., operators of the Capitol here. R. T. Kemper named city manager all three houses. Kemper was city manager of houses before taken over by Warners.

At the Court, Tony Stern, former manager has resigned. Frances X. Linn remains at Liberty and Russell Richards his assistant. Earl Oschenbein remains at Virginia, William Baldwin assistant. Ted Thomas will manage the Capitol, Pat Gilligan as assistant.

Poli Setup All Framed

With Loew's agreed upon Lou Sagal as operator of the Poli chain, circuit has started to spot some of its men in Poli's and to furnish advertising service. Oscar Doob's department at the home office is taking care of advertising and publicity for the theatres.

Harry Shaw becomes assistant to Sagal. Gene Rodney becomes manager of Poli's, New Haven, while Earl Wright, who has been handling the house, becomes publicity director for the circuit with headquarters in New Haven.

Pantages, Portland, Foreclosure Suit

Portland, Ore., May 28.

Suit to foreclose a mortgage on the Pantages theatre property has been filed in federal court by the Security Savings & Trust Co. Defendants named are Alexander Pantages and wife, Radio-Keith-Orpheum company, et al. Pending the termination of the suit a receiver is asked.

It is alleged in the complaint that there is due $425,000 in principal on a $500,000 bond issue for which the property is security. The property was conveyed to Radio-Keith-Orpheum in 1929 and that company assumed the debt.

Buchanan-Adler

Chicago, May 28.

B. B. Buchanan, theatre construction engineer, who has supervised the building of all the Balaban & Katz and Paramount Publix theatres in the past four years, has gone into the theatrical illuminated sign and construction biz.

Has affiliated with the Ben Adler Signs Co. as v.-p.

CAL. INDIES' ELECTION

Los Angeles, May 28.

Annual election of directors and officers of the Independent Motion Picture Theatre Owners association of Southern California has been set for June 5, at which time Ben N. Berinstein retires as head of this indie association.

At a meeting of the board of directors last week Russell Rogers, president and general manager of Pacific National Theatres, resigned from the association directorate, due to his duties as a member of the L. A. zoning-clearance board. He was replaced by Robert Gumbiner.

TITLE CHANGES

Hollywood, May 28.

'Loves of a Sailor' at U has been changed to 'Let's Talk It Over.'

'Now and Forever,' final on Gary Cooper-Carole Lombard film, previously called 'You Belong to Me,' from the orig. 'Honor Bright.'

'Fisherman's Luck' to 'Angl Worms,' Roach.

CALENDAR OF CURRENT RELEASES

(Continued from page 29)

rums o' Voodo (International). All-Negro cast in screen version of stage play 'Louisiana.' Dir. Arthur Hoerl. 70 mins. Rel. May 7. Rev. May 16.

Enlighten Thy Daughter. (Exploitation.) Warning to parents. Remade from a silent. 75 mins. Rel. Jan. 15. Rev. Feb. 20.

Found Alive. (Ideal.) Jungle story. Barbara Bedford, Maurice Murphy. Dir. Chas. Hutchinson. Rel. Feb. 10. Rev. April 17.

ility Parents. (Jay Dee Kay.) Sex education story. Jean Lacy, Glen Boles. Dir. Jack Townley. 53 mins. Rev. April 10.

ired Wife. (Pinnacle.) Man hires a bride to get a fortune and falls in love with her. Greta Nissen, Weldon Heyburn. Dir. Geo. Melford. 60 mins. Rev. March 13.

Love Past Thirty. (Monarch.) Beauty parlor rejuvenation for a faded fiancee. Aileen Pringle, Theodor von Eltz, Phyllis Barry. Dir. Vin. Moore. 60 ins. Rev. March 13.

The. (Showmen's.) Sally O'Neill astray in New Orleans. Dir. Fred Newmeyer. 64 mins. Rel. Jan. 15. Rev. April 17.

Marriage on Approval. (Monarch.) In which a girl gets married in the first reel and finds it out in the last. Barbara Kent, Donald Dillaway. Dir Howard Higgin. Rev. Jan. 9.

Stenographer. Title tells the story. Lola Lane, Wm. Collier, Jr. ir. Lew Collins. Rev. Jan. 30.
ins. Rev. Nov. 21.

Trapeze. (Protex.) Anna Sten's first German picture. English. 65 mins. Rel. Feb. Rev. Feb. 20.

What's Your Racket. (Showmen.) Familiar gangster frameup. Regis Toomey, Noel Francis. Dir. Fred Guiol. 50 mins. Rel. Jan. 1. Rev. March 6.

Wine, Women and Song. (Chadwick.) Lilyan Tashman's last picture. Backstage story. Lilyan Tashman, Lew Cody. Dir. Leon D'Usseau. 64 mins. Rev. March 27.

Woman Unafraid. (Story of a policewoman.
Skeets Gallagher, J. Cowen. 68 mins. Rev.

Foreign Language Films

(Note: the slow movement of foreign fi this list covers one year of releases.)

(Most of these available with English titles.)

Adieu Les Beaux Jours (Fr) (Ufa). Greek romance. Brigitte Helm. Dir. Andre Beucler and Johannes Meyer, 90 mins. Rel. April 15. Rev. May 1.

Iraune (Ger) (Capitol). Test tube babies. rigitte Helm. Dir. ichard Oswald. 70 mins. Rel. May 1.

Bettelstudent, Der. (German.) (Operetta. Viktor Janson. 80 mins. Rel. Oct. 15.

Blonde Christl, Die (Ger) (Bavaria). Musical. Karin Hardt. Dir. Franz Seltz. 75 mins. Rel. Feb. 15.

Broken Shoes (Russ). (Amkino). Child reaction to politics. Anti-Hitler. Dir. Margarita Barskaya. 80 mins. Rel. March 15. Rev. April 3.

Chalutzim (Hebrew) (Acme). First talker made in Palestine. Dir. Alexander Ford. 70 mins. Rel. March 15.

ludad de Carton, La (Sp) (Fox). Drama of marital relations. Antonio Moreno, Catalina Barcena. Dir. Louis King. 70 mins. Rel. Feb. 15.

Crown of Thorns (Kinematrade) (Ger) (Dubbed Eng.). Biblical drama. Dir. Robert Wiene. 70 mins. Rel. March 15.

ruz Y La Espada, La (Sp) (Fox). Historical romance. Jose Mojica. ir. Frank Strayer. 75 mins. Rel. Feb. 1.

Deux Orphelins, Les (Fr) (Blue Ribbon). Costume melodrama. Yvette Guilbert. Dir. Maurice Tourneur. 90 mins. Rel. Feb. 1. Rev. Feb. 15.

ream of My People, The (Jewish) (Palestine). Silent travelog of Palestine with records by Cantor Rosenblatt. Dir. Jos. Fox. 60 mins. Rel. Feb. 15.

In Gewisser Herr Gran (Ger) (Capital). Spy drama. Hans Albers. Dir. Gerhard Lamprecht. 70 mins. Rel. Feb. 15.

in Toller Einfall (Ger) (Ufa). Farce comedy. Willy Fritsch, Dorothea Wieck. Dir. Kurt Gerron. 70 mins. Rel. May 15.

ine Stadt Steht Kopf (Ger) (Capital). Farce. Dir. Gustav Gruendgens. 70 mins. Rel. Jan. 15.

ines Prinzen Junge Liebe (Ger) (Ufa). Romantic comedy. Willy Fritsch. Dir. Artur Robinson. 80 mins. Rel. March 15.

En Glad Gutt (Norwegian) (Scandinavian). From Bjornson's novel. Dir. John Brunius. 80 mins. Rel. Nov. 15.

Enemies of Progress (Russ) (Amkino). Last of the Czarist generals. Dir. Bereshnyeff. 85 mins. Rel. Jan. 15. Rev. Jan. 16.

Es Wird Schon Wieder Besser (Ger) (Ufa). Farce. Dolly Haas. Dir. Kurt Gerron. 65 mins. Rel. Jan. 1.

Feldherrnhuegel, Der (Ger) (Bavarian). Military comedy. Dir. Eugen Thiele. 70 mins. Rel. April 15.

Frau Lehman's Tochter (Ger) (General). Melodrama. Hansi lese. Dir. Karl Heinz Wolff. 82 mins. Rel. Oct. 15.

Fraulein—Falsch Verbunden (Ger) (Capital). Musical comedy. Trude Berliner. Dir. E. W. Emo. 70 mins. Rel. Jan. 15.

Frechdachs, Der (Ger) (Ufa). Romantic comedy. Willy Fri illa Horn. Dir. Carl Boese. 75 mins. Rel. Jan. 1.

Galavorstellung, Die (Ger) (General). Mystery comedy with music. Max Adalbert, the Fratellinis. Dir. Fredrich Zelnik. 87 mins. Rel. Dec. 1.

Geld Regiert die Welt (Ger). Domestic comedy. Gustav Froehlich, Camilla Horn. Dir. Max Neufeld. 70 mins. Rel. May 1.

Iris in Uniform (dubbed English) (Ger) (Filmchoice). Dorothea Wieck and Hertha Thiele. Dir. Richard Oswald. 80 mins. Rel. March 1.

lueckszylinder, Der (Ger) (Capital). Boarding house romance. Felix Bressart, Charlotte Ander. Dir. Rudolf Bernauer. 75 mins. Rel. March 1.

rosse Attraction, Die (Bavaria) (Ger.). Drama is show bis. Richard Tauber. Dir. Max Reichmann. 70 mins. Rel. Aug. 1.

Heideschulmeister Uwe Karsten (Ger) (Ufa). Nazi back to the farm propaganda. Dir. Carl Heins Wolff. 70 mins. Rel. April 15.

Hell on Earth (Ger) (Garrison) (dialog in five languages). Horrors of war. Dir. Victor Trivas. 80 mins. Rel. Jan. 15. Rev. Feb. 6.

Hellseher, Der (Ger) (General). Farce. Max Adalbert. Dir. Eugen Thiele. Rel. Sept. 1.

Heute Nacht Eventuell (Ger.) (General). Musical comedy. Dir. E. W. Emo. 80 mins. Rel. July 1.

Hochtourist, Der (Ger) (Ufa). Romantic comedy in Otto Wallburg. Dir. Alfred Zeisler. 70 mins. Rel. Jan. 15.

Ich Glaub Nie Mehr an Eine Frau (Bavaria) (Ger.). Life of a sailor. Richard Tauber. Dir. H. Reichmann. 80 mins. Rel. Oct. 1. Rev. Oct. 24.

Inge und di illonen (Ger) (Ufa). Romantic crook drama. Brigitte Helm. 65 min ir. Erich Engel. Rel. April 15.

Island of Doom (Russ) (Amkino). Two men and a woman on a desert isle. Dir. Timoshenko. 90 mins. Rel. July 15. Rev. July 18.

Juarez Y Maximiliano (Sp) (Col). Mexican royalty's fall. Dir. Miguel Torres. 80 mins. Rel. May 1.

July 14 (Protex) (French). Sentiment to music. iair 75 mins. Rel. Oct. 15. Rev. Oct. 24.

Kara Siakten (Swedish) (Scandinavian). Romantic musical. Dir. Gustaf Molander. 80 mins. Rel. May 1.

Lachende Erben (Ger.) (Ufa). Farce. Max Adalbert. Dir. Max Ophuels. 77 mins. Rel. Nov. 15.

Laughter Through Tears (Yiddish) (Worldkino). From a Sholom Aleichem novel. Dir. G. Critcher. 78 mins. Rel. Nov. 15. Rev. Nov. 21.

Lockende Ziel, Das (Ger.) (Bavaria). Musical. Richard Tauber. Dir. Max Reichmann. 85 mins. Rel. June 15. Rev. June 20.

Liebe Muss Verstanden Sein (Ger.) (Ufa). Comedy drama with music. Dir. Hans Steinhoff. Rel. March 15.

Luegen auf Luegen (Ger) (General). Otto Wallburg. Dir. Viktor Janson. 80 mins. Rel. Dec. 15.

eisterdetektiv, Der (Ger) (Bavaria). Mystery satire. Weiss Ferdl. Dir. Frank Seltz. 75 mins. Rel. Feb. 1.

Melodia Prohibida (Sp) (Fox). Musical fantasy. Jose Mojica. ir. Frank Strayer. 70 mins. Rel. March 15.

Milady (General) (French). Sequel to Three Musketeers. Dir. Henri Diamant-Berger. 120 mins. Rel. Sept. 1. Rev. Sept. 12.

lle. Nitouche (French) (Protex). Charming love story. Rai Dir. Chas. David. 90 mins Rel. Nov. 15.

Moj Wujaszek z Ameryki (Polish) (Capital). Musical comedy. 120 mins. Rel. Oct. 15.

Mutter Der Kompagnie, Die (Ger) (Bavaria). Military farce. Weiss-Ferdl. Betty Bird. 70 mins. Dir. Franz Seltz. Rel. March 1.

Oded the Wanderer (Palestine) (Hebrew). Life in Palestine. Dir. C. Halahmi. 65 mins. Rel. May 15.

Parada Rezerwistow (Polish) (Capital). Dir. Michael Waszynski. 75 mins. Rel. May 1.

B&K Garrick Starts Wed. (30) at 40c Scale

Chicago, May 28.

B. & K. will open the former legit Garrick as a picture house on Wednesday (30). Will play subsequent run pictures in 'B' week which calls for 25c afternoon and 40c night prices. Will play flickers on a full week ride and usually those pictures out of the two B.&K. first run spots, McVickers and United Artists.

Initial picture will be 'Wonder Bar' (WB).

Downtown B'klyn Admits Theatres' Importance to Biz

The importance to merchants and other business men of open theatres to attract people downtown is being signally recognized in downtown Brooklyn, N. Y., where things have been looking so bad that local business men are ready to play ball on the ground that by helping the theatres they are at the same time helping themselves. A plan involving all of the big downtown Brooklyn department stores and the Downtown Brooklyn Business Men's Association is under way to draft means by which business enterprises will co-operate with theatres in that zone for mutual benefit.

Tentative scheme provides that the department stores like Namm's, Abraham & Strauss, Loeser's, Oppenheim Collins and others will tie in with one of the big downtown theatres each week. Every store, regardless of the theatre it ties up with, is to carry a box in their ads listing all downtown theatres and pictures. One week Namm's will work with the Fox, next week with Met, then Albee and so on down the line, providing window displays, heralds, wrappers, etc., for benefit of the theatre.

Larry Cowen, publicity manager of the Fox, originated the idea.

COMMISSIONER JARRETT

Carbondale, Ill., May 28.

Roscoe B. Jarrett, picture theatre operator here, has been appointed city commissioner.

Patriots, The (Russ) (Amkino). Dir. . Barnett. 80 mins. Rel. Sept. 15.

Petterson & Bendel (Swedish) (Scandinavian). Comedy-drama with music. Dir. Perl-Axel ranner. 80 mins. Rel. Feb. 15.

Quick, Koenig der Clowns (Ufa) (Ger). Comedy. Lilian Harvey, ibers. Dir. Robert Siodmak. 80 mins. Rel. Dec. 1.

Saison in Kairo (German) (Ufa). Musical comedy. Renate Mueller, Willy Fritsch. Dir. Reinhold Schunzel. 80 mins. Rel. Dec. 15. Rev. Dec. 25.

Sang d'un Poete (Fr) (Ricci). Jean Cocteau's idea of modern films. 60 mins. Rel. Nov. 1. Rev. Nov. 7.

Schicksal der Renate Langen (Ger) (General). Domestic drama. Mady Christians, Franz Lederer. Dir. Felix Guenther. 70 mins. Rel. Oct. 15.

Simple Tailor (Russ) (Amkino). Drama of Jewish life. Silent with sound track. Dir. V. Pilner. 70 mins. Rel. Feb. 15.

Sobre Las Olas (Mex.) (Latino). Historical romance. ir. Ramon Peon. 70 mins. Rel. March 15.

Serment, Le (Fr.) (Protex). Heavy drama of love. Dir. Abel Gance. 90 mins. Rel. March 1. Rev. March 20.

Sohn Der Weissen Berge (Capital) (Ger.). Alpine drama. Luis Trenker, Renate Mueller. Dir. Mario Bonnard. 75 mins. Rel. Oct. 15.

Sombra de Pancho Villa (Sp) (Col). Life of the Mexican bandit chief. Dir. M. C. Torres. 70 mins. Rel. March 1.

Spy, The (Polish) (Capital). Drama. 80 mins. Rel. March 1.

Stern von Valencia, Der (Ger) (Ufa). White slave traffic in Europe. Liane Haid. Dir. Alfred Zeisler. Rel. April 15.

Storch Hat Ufa Getraut, Der (Ger.) (General). ermaa Kosteritz. 80 mins. Rel. Nov. 15.

Tannenburg (Ger) (European). Military drama. Hans Stuwe. Dir. Heinz Paul. 85 mins. Rel. March 15.

Tante Gusti Kommandiert (Ger). Romantic comedy. Hansi Max Adalbert. Dir. Carl Heinz Wolff. 70 mins. Rel. May 1.

Tausend fur Eine Nacht (Ger) (Capital). Farce. Trude Berliner. Dir. Max Mack. 70 mins. Rel. Feb. 1.

Tochter Der Regiments, Die (Ger) (General). Military musical. Ondra. Dir. Karl Lamac. 70 mins. Rel. April 1.

Trenck (Ger) (General). Military drama. Dorothea Wieck. Dir. Hans Paul and Ernst Neubach. 80 mins. Rel. April 1.

Und es Leuchtet die Puszta (Ger) (Ufa). Musical romance. Wolf Albach-Retty. Dir. Heinz Hille. 80 mins. Rel. Jan. 15.

Verkaufte Braut (Ger) (Kinematrade). Smetana's operetta diluted. Jamila Novotna. Dir. Max Ophuls. 80 mins. Rel. April 15. Rev. May 1.

Vi Som Gar Kokavagen (Swedish) (Scandinavian). Musical. Rel. April 15.

Volga Volga (Fr.) (dubbed English) (Kinematrade). Adventure of a Cossack Robin Hood. 70 mins. Rel. Dec. 15. Rev. Dec. 25.

Wandering Jew (Jewish American) (Yiddish). Terror of Hitler regime. Ben Aml. Dir. George Rolland. 70 mins. Rel. Oct. 15. Rev. Oct. 24.

Wie Mann Maenner Fesselt (Ger). Franziska Gaal. Musical comedy. Dir. Carl Boese. 75 mins. Rel. May 15.

Wie Sag Ich's Meinen Mann? (Ger) (Ufa). Farce. Renate Mueller. Dir. Reinhold Schuenzel. 70 mins. Rel. Jan. 15.

Wenn Die Liebe Mode Macht (Ufa) (Ger). Comedy with music. Renate Mueller. Dir. Frank Wenzler. 80 mins. Rel. Nov. 1.

Zwei Gute Kameraden (Ger.) (General). Military musical. Fritz Kampers Dir. Max Obal. 75 mins. Rel. Nov. 15.

Key to Address

Acme, 56 East 14 St.
Amkino, 723 Seventh Ave.
Bavaria Film, 489 Fifth Ave.
Blue Ribbon Picts., 154 W. 55th.
Capital Film, 630 Ninth Ave.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 509 Madison Ave.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Jewish American, 630 Ninth Ave.
Kinematrade, 723 Seventh Ave.
Protex Trading, 42 E. 58th.
Edward Ricci, 66 Fifth Ave.
Palestine-America Films, 189 2d Ave.
Scandinavian Films, 220 W. 42d.
Ufa, 729 Seventh Ave.
Worldkino, 1501 Broadway.

Illinois and Protection; Report B&K to Ask Extra Week Clearance

Chicago, May 28.

Fight over protection is in the making and is expected to break with the the new selling season. Balaban & Katz are understood ready to make a flat and general request for increased protection right down the line.

This demand will be made despite the fact that B.&K. were turned down on just that proposition at the recent zoning code board meeting. At that get-together B.&K. proposed that a dead week be placed between all regular release weeks as now scheduled. This would have the effect of exactly doubling the present protection schedule and would mean that it would take 26 weeks to release a picture through the entire territory instead of the present 13 weeks.

Understood that the exchanges are not going to go along with B.&K. on this request and will insist that B.&K. buy pictures according to the present zoning and clearance setup. Feel that if B.&K. wants to change the current zoning system in whole or in part the circuit should make formal application and protest to the motion picture industry code zoning board.

However, B.&K. has the buying power in the Chicago territory and the exchanges will be necessarily influenced by the very bulk of the contracts to be considered and the hefty amount of coin that is involved in the B.&K. picture deals.

Cedar Rapids Theatre Has $100,000 5-Hr. Fire

Cedar Rapids, Ia., May 28.

In a $100,000 blaze the Majestic theatre, L. F. Garman, manager, town's oldest and largest playhouse, vaude and stage for many years and lately a motion picture house, was gutted by fire of unknown origin Friday (25).

Had been closed for a week and readying for on the stage entertainment. Projection booth, pipe organ and balcony were twisted masses of steel from the intense heat, the blaze resisting efforts of firemen more than five hours.

Scully Confesses

(Continued from page 2)

an ice cream cone and going gaga over the tumbling tricks of your six-months'-old daughter, then Lachman has certainly changed a lot since he used to be the Chicago Tribune's child photographer, 20 years ago.

An Orgy

He invited us a party that night. 'Your bosses will be there,' he explained. 'Clive Brook is moving across the street — you know how it is in Hollywood—and we're giving him a party.'

'Orgies,' I think they used to call them. Well, I had read about those parties. We went prepared to fight for our honor. But there wasn't any fight. There was only a nice home and a nice garden and a quiet array of guests. We were asked did we want something to drink. We chose a lemon squash. It didn't get us thrown out. For all I could see I might just as well have kept those evening clothes. I promised myself not to go out nights and if I had no evening clothes I couldn't go out. So, at least, I reasoned. But if they're going to be so nice as not to mind and invite you anyway—

So if all of Hollywood is similar to what I've seen in a week I'm afraid I'm going Hollywood.

Story Buys

Hollywood, May 28.

'King of the Ritz,' an orig by Albert J. Cohen and Robert T. Shannon, has been taken at Warners, champion chef yarn for James Cagney or Pat O'Brien.

'Her Excellency's Tobacco Shop,' by Bus Fekete; taken by Metro for Ramon Novarro.

Vina Delmar's 'Man Crazy,' by Metro for Joan Crawford.

Several new story purchases have been made by Par, including 'Goddess,' by Paul Hervey Fox; 'Target,' an original with an Annapolis background, by Stephen Morehouse Avery, and dialog rights to the George S. Kaufman-Marc Connelly play, 'To the Ladies.' Following purchase of 'Rhuma' from Guy Endore, the author has gone to Hollywood to aid on the adaptation.

'Eye of the Eagle,' orig by Neil Shipman, has been taken by Par for Cary Grant and Frances Drake.

Lone Star has taken 'The Dawn Rider,' orig by Burl R. Tuttle, as the next for John Wayne.

Metro takes film rights to 'No More Ladies,' N. Y. stage comedy by A. E. Thomas.

Contracts

Hollywood, May 28.

Warners has exercised option on Virginia Pine.

Maybelle Lewis, appearing in 'Shim Sham Revue,' in Hollywood, given pact at Par.

Dorothy Dare pacted at Warners for 'Sweet Adeline.'

Preston Foster gets seven year pact at Metro. Initialer 'The Painted Veil,' with Greta Garbo.

Fox has picked up option on Lew Ayres.

Jack Donahue, dance director, contracted by Fox to act as well as handle dance scenes.

Wesley Ruggles tied at Par for another year.

CUMMINGS ON COMEDIES

Hollywood, May 28.

Jack Cummings, head of Metro shorts production, is changing to the feature field and, with Charles Reisner, will handle a unit making four full length comedies for next year's program. Reisner is to direct, the first comedy starting when he completes 'Student Tour.'

Marty Brooks, who assisted Cummings, takes over his shorts job.

GEO. SCHENCK'S SIESTA

George Schenck, older brother of Nick and Joe Schenck, left Saturday (26) to vacation in California. He has been in ill health.

Schenck is a Loew district manager in Brooklyn. While away, his houses will be divided among the other six district chieftains in the metropolitan area.

AIR PRESSURE HITS BRITAIN

Broadcasters, Advertisers Will Mull Many Problems June 19-20

National Association of Broadcasters and the American Federation of Advertisers will meet to discuss the commercial problems of radio on June 19-20 at the Pennsylvania hotel.

Topics slated for the opening day are 'Standardizing Units of Sale and Rate Practices Under the Code,' by James Baldwin; 'Suggested Standard Forms for Local Contracts,' by Roy Harlow of the Yankee Network; 'The Present Trend of Station Relations with Advertising Agencies,' also by Roy Harlow. Martin Campbell will lead a discussion by Walter Damm of WTMJ on 'Studying Listener Habits' and on 'What We Have Learned About Station Coverage,' by C. M. Jansky.

Second Day Line-Up

On the following day the talks will be started by Francis D. Bowman, advertising manager of the Carborundum company, on 'Making a Program Work.' Harry Howlett of WHK will tell them about 'Station Merchandising and the Radio Program.' Dr. Herman S. Hettinger will discuss 'The Market for Radio Advertising.' Leslie Fox speaks on 'Pertinent Problems of Radio Sales,' while Roy Witmer of ABC will bring up the eternal question of 'Studio's Audiences—Yes or No?'

H. K. Carpenter of WPTF has 'Are You Making a Profit and How Do You Know?' and gabfest winds up with John Patt of WGAR telling the assembly how to go about 'Solving the Relations of the Station and the Network.'

BOSS PROVIDES CAR FOR KFEL HOLIDAYS

Denver, May 28.

A week's vacation with pay—and a Ford V8 to use.

KFEL, a half-time station here, is doing that for its employees this summer. Eugene O'Fallon, owner of the station, makes th gesture.

This station operates 66 hours a week, and uses three operators, each working 22. And with a minimum wage scale of $20 in the station the NRA doesn't affect the station.

CHARITY PAYS

Belle Baker, Sid Gary Auditioned At Benefit

Belle Baker and Sid Gary will head the King's Beer show, which starts June 2 on WABC, New York. It's Miss Baker's first commercial since the Every-Ready program two years ago.

Sam Rosoff, the subway builder-brewer, personally selected Miss Baker and Gary for King's after seeing them at a New York benefit performance last week. Probably the first time any actor has caught anything but a cold from playing a benefit.

Peabody with NBC

Eddie Peabody, who completed five months at the Hollywood Restaurant on Broadway Saturday (26) passes from the management of his friend, Rudy Vallee, to the NBC Artists Service. It's an amicable separation between Vallee and the banjoist.

At NBC the booking of Peabody will be entrusted to Harold Kemp. Peabody's commercial for Pure Oil runs until July.

Brokenshire's 3-Way Job

Norman Brokenshire, former spieler on the Chesterfield cigaret shows, has taken a three-way assignment with WOR, Newark.

Station unveils next Tuesday night (5) a program in which he will announce, do a comedy patter act and conduct the orchestra.

Censor Insull Gag

NBC feared the gag on at least two of the personages mentioned, and so it cut out of Fred Allen's script for the Sal Hepatica-Ipana program the joke that Samuel Insull made his biggest mistake when he left the United States as he would have been safe had he, like Machado and Dillinger, remained in the country.

Insull as head of the Commonwealth Edison Co. was responsible for the turning over of WENR, Chicago, to NBC three years ago.

TIME BREAK A MUST, SEZ NBC

Agencies with full hour programs have been advised by NBC that henceforth they will have to so routine their segments of the clock as to allow for a station announcement on the half hour. Although a regulation of the Federal Radio Commission specifically requires this break, both NBC and Columbia have got into the habit of permitting their 60-minute commercials to run through without local interruption.

NBC's reminder to the agencies was done to forestall a sudden kickback from the commission. Agencies principally affected are J. Walter Thompson and Benton and Bowles, each responsible for three full hour affairs on the web.

Freckle Cream Tests E-M-O Pix Fan Column; Planning Expansion

Chicago, May 28.

Stillman freckle cream is going on WJJD, the local Ralph Atlass station for a series based on the E-M-O picture fan gossip column. Figures as a test and if a click Stillman will spread to other stations now using the E-M-O fan service, which is understood to be on about 60 at present on sustaining.

E-M-O is E. M. Orowitz, the former advertising and publicity director for the RKO theatres.

BERNIE IN CHICAGO FOR PABST 3D ANN.

Chicago, May 28.

Ben Bernie and band due back in Chicago on June 12 for their third anniversary on the Pabst Blue Ribbon broadcast.

Bernie is still hot for a Fair spot but no negotiations have yet reached any agreement.

KFWB LOSES 'LAFF CLINIC'

Los Angeles, May 28.

KFWB has lost the Wilshire Oil 'Laff Clinic,' a weekly vaude show, to KHJ and the Coast Don Lee network.

On the new station, routine has been changed to have the material originate from a court room, with the handle now the 'Laff Court.' Principal characters will be Kenneth Niles, Hanley Stafford, Windy Heran, Pedro Gonzales and J. C. Lewis.

Vern Ripley, who was to have reported to WSGN, joined WAPI, Birmingham, after arriving in town area.

GOOD PROGRAM BLIGHTS BIZ

Broadcasting with Attractive Entertainment Hurts London Theatres

FIRST TASTE

London, May 20.

Royal Command Performance which is given annually in London with the King and Queen present was broadcast for the first time this year. And theatre owners and managers are still calculating how much they lost in paid admissions that night because of citizens staying at home to tune in.

For the broadcast privilege of the Royal Command Performance the British Broadcasting Corporation, government controlled, paid the sum of $2,500 to the Variety Artistes' Benevolent Fund. Program consisting of the best of English and American vaudeville headliners was an all-evening affair from the Palladium theatre, London.

London theatre managers alone figure that at least $100,000 in theatre admissions was lost to them because of the broadcast. Cinemas and variety houses throughout the provinces were half empty or worse. Restaurants, cafes, saloons, also suffered big shrinkage in average business that night.

In England the radio is not allowed to compete with theatres ordinarily. Nature of the programs, the long periods of silence between programs, all tend to keep radio pretty much in its own compartment. Incident of the Royal Command Performance broadcast probably gave some English showmen their first taste of radio competition. And indubitably they didn't fancy it. Whether the playhouses will combine to fight next year's Royal Command Performance going on the air is of course not known.

The 'Command Performance' broadcast and its $1,000,000 estimated damage to the English theatre boxoffices coincides with the theories of international show people that the present high stage of British theatrical prosperity can be traced directly to the radio—or, rather, the lack of it as regards England.

That the same thing can eventuate in England and its blight on the b.o.'s repeated as in America is vividly exemplified by the damage through the 'Command Performance' broadcast. It indicates that given something worthwhile in the ease and comfort of their homes around the radio loudspeaker the paying public will be deterred from going out into West End or the neighborhood cinemas and will accept the lazier of the two entertainments, staying home for economy and comfort.

But the BBC's dry and limited programs, with but an hour of dance music, and the educational and talk programs on the air in the evening are not conducive to keeping 'em home and has thus kept radio from becoming much of an anti-theatre bane.

Show people in America and abroad recognize that when the Cantors, Jolsons, Vallees, Bennys, Allens, et al. are on the air they're tough opposish to the other forms of living and shadow entertainment in auditoriums which require (1) a trip out from the home, and (2) a fee at a box office for admission.

Harry Fox to Coast

Harry Fox of the Music Publishers Protective Association left for the Coast Friday (25) to straighten out matters pertaining to transcription licenses with radio disc makers and ad agencies in the Pacific

Litigation Spree for Foreign Composers Is Radio's Fear If America Ratifies Berne Pact

NBC Vetoes Sprites

program department took no chances on leaving itself open to kidding from the Broadway columnists and thumbed down last week a British Broadcasting Co. stanza, 'What th Fairies Know,' offered it for American rebroadcast.

Affair was described as a 'fantasy for midsummer eve.'

DICKENS HOT AS AIR DRAMA

Hollywood, May 28.

With Dickens' stories currently popular at studios for films, radio is likewise getting hot on the material of this author.

Several local stations are planning etherizing of Dickens' stuff, with KFWB first under the wire with a serialization of 'Tale of Two Cities,' starting tonight (Monday).

Program is being written and handled by Sara Langman as a sustainer, with cast including Frank Glendon, Fred McKaye, Janet Nolan and Cy Kendall.

WBBM Sells Weeks Air Discs as Orch. Starts WGN Sustaining Ride

Chicago, May 28.

Taking advantage of the opening of the Anson Weeks orchestra at the Aragon ballroom in Chicago, WBBM rushed in with a number of Weeks radio discs. Sold the idea to Studebaker for sponsorship. It is widely thought in Chicago that the WBBM radio disc splurge on Phil Harris last year hurt the Harris band stay at the College Inn.

Weeks and the Aragon are regularly on Andrew Karzas previously to give WBBM the Aragon-Trianon wire, but Karzas remained loyal to WGN.

GROUP BREAKS ICE

First Contract Is for Chrysler 15 Min. Discs

Group Broadcasters, Inc., composed of a group of 27 indie operated stations, last week closed its first commercial contract. Deal is with Chrysler Motor Co., with the plug involving the manufacturer's air flow and Chrysler Six models.

Production of the recorded shows, a dual series including Frank Luther and the Men Around Town quartet, will be in charge of the Byer studios. One series will carry out the style idea of the Chrysler model and the other the speed qualities. Discs will be timed for 15 minutes each and will have a minimum run of 13 weeks.

Contracts were through the Lee Anderson agency.

Nilsson, Dana on Air

Hollywood, May 28.

Anna Q. Nilsson and Viola Dana will have the principal parts in a radio serial 'The Boulevard of Make Believe,' to be disced here by Radio Release.

It's one of those Hollywood affairs dealing with an extra girl's rise to film stardom. It will be directed by Georgia Fifield.

Strenuous opposition to the ting Bill, which would make this country a party to the Berne Copyright Convention, is anticipated from American broadcasting interests when the measure comes up for a hearing Washington this week. Radio will contend that the adoption of Senator Cuttings' amendment to the United States copyright statute would place it at the mercy of any foreign composer who is disposed to sue for infringement of copyright.

Under the Cutting Bill, which would change the American copyright law so as to make it conform with the provisions of the Berne convention, it would no longer be necessary for a foreign composer to register his work in this country or obtain copyright protection here through the process of publication. Berne convention gives the writer international copyright protection without the formality of registration in any of the countries allied with the Berne pact.

Nuisance Suits

Argument set up by the American broadcasters is that the Berne arrangement would create a performing rights monopoly and would subject radio to thousands of claims for copyright infringements caused unwittingly.

At the present time broadcasting recognizes as copyrighted material only those works registered in Washington, and everything else is rated in the public domain. With the principle of the Berne Convention in effect here, radio would be restricted to using the compositions controlled by the American Society of Composers, Authors and Publishers and a couple indie European performing rights agencies represented on this side, out of fear of running into an infringement jam.

American broadcasting maintains that the letting down of the registration bars would expose it to millions of dollars' worth of copyright violation suits a year from foreign sources. Lined up to battle the Cutting Bill in behalf of the broadcasters is Senator C. C. Dill of Washington. Also committed to oppose the measure are the motion picture producers as represented in the Will Hays organization.

ill No Threat

Given slight hope of passage, the Cutting bill for American adherence to International Copyright Union came up for consideration today (Mon.) before Senate Foreign Relations Committee in Washington, D.C.

Enactment of measure was requested by officials of State Department, Library of Congress, and representatives of American authors. Radio and picture opponents go on Tuesday (29).

Expecting to complete hearing this week, sub-committee headed by Senator Duffy of Wisconsin does not anticipate action before adjournment due to controversial nature of proposal, although part of opposition is said to have dwindled through conversion of Federation of Labor by advocates of American entry into Union.

Ota Gygi Promoting

Chicago, May 28.

Ota Gygi, former vice-president of the erstwhile Amalgamated network (Ed Wynn), is here. He is associated with Harry Delf, vaude and screen actor-writer, in a program building idea for feeding to stations from a central point throug wires.

Edward G. Nockles, mentioned as interested, disavows any affiliation on WCFL's part with the venture.

Press Owned-Operated Stations Talk Special Representatives For Print-Ether Sales Coupling

Chicago, May 28.

Trend towards the coupling of radio and newspaper ads for complete market coverage has led newspaper owned and operated stations to feel that they should have a special sales representative to present their sales argument to the advertising agencies and sponsors. Several newspaper owned and operated stations have already put out feelers for a possible meeting of all stations this summer to form some sort of individual style of representation.

These newspaper owned transmitters feel that they belong in a field that's separate and distinct from the other radio stations without newspaper ownership, and that they need a sales representative who recognizes these differences and angles.

Particularly do they believe so because of the growing tendency of clients to place advertising on both the station and the newspaper and to ask for special rate consideration because of this doubling. And the newspaper-radio outfits are inclined to agree with the clients that this two-edged advertising schedule needs individual attention.

Air-Minded Reps

These stations don't want the regular newspaper representatives to handle their business because the stations feel these print reps are not sufficiently radio-minded and radio-educated to sell radio properly or effectively. This has been proven by several conspicuous failures of newspaper representatives trying to handle the newspaper-owned station sales.

Entire advertising business has come to recognize this strong bond between the newspapers and the station affiliates, so that it has become difficult to keep the two separate. Many advertisers have fallen into the habit of sending a schedule of business to the station and then writing 'reader pluge' for the newspaper to handle. And they have put up squawks when the newspapers have failed to print these yarns.

Charlotte Air Show For Armory at 10-15c

Charlotte, N. C., May 28.

J. F. Fincher, manager of Crazy Crystals (patent medicine), is negotiating to lease the local Armory-Auditorium, with a capacity of 10,000 persons in order to put on a two-and-a-half hour performance every Saturday night. Probably a small admission, 10 or 15 cents, will be assessed. Show would consist entirely of hillbillies who work practically free as the Charlotte program is called a 'training school' for hillbillies and the possibility of other Crazy Crystal companies in other cities sponsoring the various acts is the attraction offered the backwoods talent.

Station WBT will pick up the program by remote control. Combination of the broadcast and a patent medicine providing 10,000 cheap seats in a city of 80,000 population competing with motion pictures on the best night of the week has irked the theatre showmen hereabouts plenty.

New KMOX Faces

t. Louis, May 28.

KMOX has made certain shifts and additions to its staff, bringing in Martin Wickett as musical director.

Also adding Jane Porter as guiding light of the station's Magic Kitchen program.

YODELLING FOR PERUNA

Chicago, May 28.

Harry O'Neal continues to grind out shows and copy for the United Remedies products. Latest order is for 48 radio discs to plug Peruna.

Talent is Uncle Lem and the Apple-knockers with Dick Voynow at the local Columbia recording lab setting the yodellers in the wax.

M. E. Coyle, president of Chevrolet, sailed for Europe May 26 from Manhattan.

Pinkie Lee Alone

San Francisco, May 28.

Inkie Lee has dropped out of the vaude team of Lee, Port and Dotty to go it alone in radio as a monologist, getting an NBC ticket for six weeks with an option for more. After his first program last Saturday night comic got a wire from Detroit, where his mother and father had been seriously injured in an auto crash, so he got a leave of absence and aeroplaned back there. Will return this week.

Lee was signed by Lew Reis, former p. a. for Fox-West Coast, who sold him the network. Because of his bustup with Port and Dotty, Lee paid their train fare back to New York, where latter pair plan a new vaude turn.

Ruggles-Boland Combo Indef for Lehn & Fink

'Hall of Fame' series for Lehn and Fink on NBC Sunday nights will drop its guesting policy with the July 1 program and go in for a string of comedy sketches with Charles Ruggles and Mary Boland in the lead parts.

Change in the show's plotting will obviate the necessity for the agency on the account, Lennen and Mitchell, to maintain a producer in Hollywood whence it has drawn most of the program's guestees. Jack Nelson, who has been on this Coast assignment the past three months, returns to New York at the end of June.

39, Skidoo for Sylvia; She Tries Vaudeville

Ralston Purina (Ry-Krisp) retires Madame Sylvia from her Friday night niche on NBC June 22, making it a run of 39 weeks for the masseuse. She will be brought back for a similar mike series in the fall.

Madame Sylvia makes her personal appearance bow in a six-person act opening at the Metropolitan, Brooklyn, this Friday (1). If her dramatized reduction idea clicks other Loew time will follow.

Woodbury Return Dated

Woodbury soap returns the Elsie Hitz-Nick Dawson combination to NBC Sept. 24 in another serial authored by Carl Bixby. New script show will retain the characterizations of 'Dangerous Paradise,' in which Dawson did a royal mounted and Miss Hitz a globe-trotting reporter.

Time contract on the blue (WJZ) is for a minimum of 26 weeks.

Look Into Aurandt

San Francisco, May 28.

Dick Aurandt, KFRC organist, is in French hospital, where he parted with the appendix last week. Gertrude Lyne substituting at the studio console during his absence.

Another KFRC staffer, Jean Ellington, singer, is back on the job after a throat ailment shut her out of opening with Ben Bernie at the Orpheum.

Colgate Shifting

Colgate's 'House Party' show on NBC is switching time.

Moving from its present Saturday spot to Mondays. Last Saturday broadcast is June 2, then lays off nine days to return on June 11.

ICE CREAM'S MIN. PLUGS

Chicago, May 28.

Good Humor ice cream company has had the local Brunswick recording studios turn out a series of 48 one-minute dramatized announcements for the midwest and south territories.

Placed through Mitchell-Faust agency here.

ALWAYS SUSPICIOUS

WCAU Musicians' Salaries Again Excites Union

Philadelphia, May 28.

Local Musicians' Union stepped in last week to snatch $35 of the weekly salary of the WCAU house band. Money was held in escrow, pending investigation of station's operations as regarding band's salary.

Action is backwash of trouble which brewed several weeks ago, during reign of Paul Mason's unit at WCAU. Former band had been allegedly playing under scale, and union wasn't taking any chances with Jan Savitt's orchestra, just in.

A quick look at the situation caused the union to drop charges and smooth the matter over. Individual men in the band are reported incensed.

ARTHUR BERGH AIRS LENNEN & MITCHELL

Arthur Bergh quits as radio production head at the Lennen & Mitchell agency, with Mann Holiner, formerly with Federal Broadcasting, succeeding. Bergh is through as of June 1.

Holiner was a song writer and also did a standard act in vaudeville before going radio.

3 Ill. Utilities Co-op on WGN 'Headlines' Show

Chicago, May 28.

Lord and Thomas agency here has signatured with WGN, the Tribune station, for the 'Headlines of Yesterday' show, which last week entered its third year on ether. Show moves from its previous Atlas Beer sponsorship to gas heating, with three utilities footing the bill. Companies involved are Peoples Gas Light, Public Service of Northern Ill. and the Western United Gas and Electric.

Show will continue to ride seven nights weekly with flashbacks to old-time headlines and will be miked by Quin Ryan. Take-over date is June 4.

Jimmy Grier Orchestra Set for Benny Programs

NBC's proposal that the Jimmy Grier unit be used during the run of the Jack Benny stanza from Hollywood has been okayed by General Tire. Grier and the comic get together for the first time this Friday (1).

Grier's previous commercial contact was with Bing Crosby for Woodbury soap on CBS. This program folded last night (28).

Firestone Sticks

Firestone Tires isn't quitting NBC for the summer as it has in previous years. Starting with next Monday's (4) broadcast the entertainment will be left to a unit under William Merrigan Daly and a mixed choir. Lawrence Tibbett and Richard Crooks will resume their alternating stint on the session in the early fall.

Tire maker decided not to pull out over the warm spell when NBC advised that there were several other commercials with options on the half-hour niche and that there would be no assurance of Firestone getting it back in the fall.

Dorothy Page Inherits

Chicago, May 28.

With Irene Beaseley pretty busy on commercial programs it's set that Dorothy Page, new NBC import, will be given Beaseley's sustaining spots on the network.

Page comes in from a long stay as warbler with Seymour Simon's orchestra, now at the Blackhawk.

VENABLE-MONTGOMERY AIR

Los Angeles, May 28.

Evelyn Venable and Douglas Montgomery will be featured on the CBS Coast Sheli Show tonight (Monday).

They will be leads in a dramatic playlet.

Don Searle, general manager of WIBW, Topeka, Kans., has engaged Bernar Fennar as continuity supervisor.

Air Line News

By Nellie Revell

Frank Parker will not go to the Coast, despite reports to the contrary. The artists' bureau at NBC left it up to the Revelers to find a replacement for Parker—one whose voice would blend with the quartet and still be able to do Frank's solos. Last Saturday morning the 'Revelers' had not found a suitable substitute, which resulted in George Engels advising Parker that he was expected to remain. Jack Benny left for the Coast Saturday and will probably recruit someone there.

Schlitz Set

The new Schlitz Beer show which will replace the current half-hour program is slated to be on the air for a one-hour stretch. Talent consists of Everett Marshall, Vivien Ruth, Frank Crumit, Stoopnagle and Budd and Vic Young ork. Arthur Pryor handled Chicago end of deal, while Roy Durstine looked after New York auditions. There is a possibility that show may be sold for less than slated hour schedule, in which case Stoopnagle and Budd may be dropped.

roke Goes

Norman Brokenshire, one of radio's pioneer announcers, starts a sustaining June 5 over WOR, conducting his own ork.

Brokenshire has had a yen to do this for many years, but has not had the opportunity previously. Brokenshire is to conduct the program entirely himself doubling as commentator and announcer for his numbers and guest artists.

After Three Years

George Hall is leaving the Taft hotel, New York, after a three-year engagement. Hall wanted a three weeks' leave of absence for a dance tour of southern colleges, which the management refused. Since Hall felt he was entitled to the time off and no deal could be arranged it was mutually decided to terminate the contract.

Short Shots

The Fleet Parade as reviewed over WINS will be sponsored by the Empire Gold Buying Service....James McConnell of sales dept. at NBC, will be wed in Detroit next week and take a three-week honeymoon before returning....Jack Berger will have both WOR and NBC wires from Astor Roof when he opens on June 5....Bob Grant ork will have an NBC wire from the Mounds Club, St. Louis....Frank Curran is 'The Voice of Health', a medical 'voice of experience', sponsored by Modern Medical Ass'n over WNEW and WMCA....CBS has new sustaining show coming up. Dramatization of Terris Traveltalks which are well known film shorts....Soconyland Sketches are experimenting with a new commercial; great secrecy about the technique; supposedly something startling different....Paul White, head of CBS public events broadcasts, is in Chicago handling World's Fair pickups....Ed Lowry writes his own material for his NBC program....Freddy Martin, Mike Porter, Jimmy Melton and Stoopnagle and Budd will watch the fleet coming up the river in their own little river craft....Frank Luther suddenly decided he was homesick last week, and two hours later was on a plane bound for Kansas....Three Scamps will make six recordings....Tom Coates, new announcer at CBS, comes from WMCA....Jean Sargeant will sing in the Benny picture....A. A. Gormier, vice-president at WOR, has been resident of N. Y. for almost eight years and was never tapped for jury duty. Last week he was called after he had moved to New Jersey.

Scrambled Notes

B. A. Rolfe, Ed Lowry and the Cavaliers auditioned for White Rock at NBC last week. Show also had dramatic sketch which client didn't like and had reauditioned later in week....Walter Preston, western program manager for CBS and WBBM, Chicago key station, is organizing a Columbia artist bureau to operate in Chicago. Was in town for conference with CBS moguls....'The Spirits of Rhythm', NBC sextet, sails for Monte Carlo with Felix Ferry June 27.....John B. Gambling, WOR announcer, recuperating at dad's home in Cambridge, England....Joe Cook and Don Voorhees reunited on Colgate show after five years. Worked together in 'Rain or Shine', a Cook musical of pre-depression days....Jolson returns to the Kraft show early in July....Elsie Hitz and Nick Dawson will show thrice weekly for Woodbury in the fall....Death Valley Days was renewed for 52 weeks....Ethel Shutta will be piped in from Galveston for her Nestle show four times starting June 1....Paul Keast is sole vocalist on CBS Silver Dust show....Thelma Goodwin, who shared vocal spot with Keast, is off starting tonight (Monday)....RCA-Victor auditioned the Frank Black operettas that Lucky Strike listened to....Fred Uttal, former CBS announcer, now free-lancing, is emoting on Borden '45 Minutes to Hollywood' show....Larry Hasbrouck, vocalist in Don Bigelow ork over NBC, was at one time member of Batten, Barton, Durstine & Osborne staff....Reggie Childs and 'The Country Gentlemen' audition next week for CBS baking account....Rudy Vallee yanked Eddie Peabody from Maxwell show last week at the last minute for use on his show. Vallee was supposed to use Charles Alcott but deal fell through at last minute and Peabody was switched....Tim Frawley emoting on Death Valley Days....Will Osborne will be heard over WOR twice weekly from Playland in Rye.

Stand By

Mills Blue Rythm Band auditioned for Listerine....Ben Alley recovered from a wee bit of laryngitis and resumed his NBC and CBS commercial....Firestone tires auditioned a summer show....Wilfred Lytell, brother of Bert Lytell, is emoting at NBC....Cook show switches to Monday eves June 11....Irene Taylor returns to NBC at end of her six week Loew tour....Ralston show with Tom Mix returns to air Oct. 1....Andre Baruch trouped with his own ork before switching to announcing. At one time he was staff pianist on seven small local stations....With Camel leaving air June 6, Glen Gray will be heard over CBS three times weekly at 11:15....If the 'Franconia' doesn't dock on time returning from a round-the-world cruise, Hendrik Van Loon will miss his Valiee show engagement....Nate Tufts switched from J. Walter Thompson to Rauthruff-Ryan where he will handle the Boston radio dept....Tom Luckenbill takes over Cutex account at Thompson, which Tufts handled before change....'Dixie Circus Parade' may troupe for one-nighters this summer....Lord & Thomas is building show around Tom Howard for Lucky Strike. Auditioned Al Siegal and Caroline Marsh, Frances Langford and Mary Cortlandt....Al Goodman and Martha Mears auditioned for American Radiator....Paul Whiteman auditioning talent in search for choir for Kraft show....Parker Games, Inc., auditioned a new mystery show at NBC. Script by Elizabeth Todd. Show gives listeners all the clues and then asks for letters with solution. Correct answer wins free game....Dean Markham from Paramount lot in Hollywood to production staff at NBC....Albert N. Hoxie Harmonica band of 125 uniformed youngsters auditioned at NBC last week....Larry Harding, CBS announcer, does the press radio reports in the morning. Is six foot six, which gives him a half inch on Tiny Ruffner. Harding played center on the Stanford team that starred Ernie Nevers....American Weekly, insert in Hearst Sunday papers, is on WOR with a recording once weekly. What about WINS?....WOR will use NBC's hook-up for the fleet review....WOR plan to utilize an Army blimp for broadcast fell through and they tied in with NBC....Commercials on that afternoon stepped aside to give their listeners a chance to hear review....Ironized Yeast auditioned talent at NBC.

DIRECT AIR SALES EXITING

A&P, Big Daytime Pioneer, Folds Radio Department; 18 Lose Jobs

Great Atlantic and Pacific Stores, one of the pioneering big spenders in daytime broadcasting, has folded its radio department. Move involved the letting out of 18 persons and followed the chain's decision to shut down on all forms of daytime air merchandizing and restrict itself to the Harry Horlich stanza on NBC Monday nights.

For years the A. and P. lead the daytime radio field with its annual expenditures. Its morning affair with 'Judge Gordon,' 'Colonel Goodbody' and George Rector, filled a niche on NBC six times a week. Supplementing this were spot broadcasting campaigns. Even after the chain about a year ago withdrew the Gordon-Goodbody-Rector combination it maintained a radio department to handle the broadcasting of the Horlick program from the A. and P. exhibit at the Chicago World's Fair.

Chicago, May 28.

Atlantic and Pacific grocery stores are quitting their ether parades in four cities towards the end of June. Have been using 120-minute musical clocks in four midwest key spots, Chicago, St. Louis, Kansas City and Milwaukee, the shows running from 7-9 a.m. with records and announcements.

Has been a 26-week ride on these stations, and placed through the Charles Daniel Frey agency here. May return to the stations in the fall, but if at all, likely with a shorter schedule.

Radio Illusions

Reflex on the radio theatre audience thing is the instance of one woman who went to Maxwell House Showboat program and was very much disappointed in not seeing Cap'n Henry's Showboat literally pull up on the rostrum, nor see the curtain rise and fall with each changing act.

Now all her illusions about the radio are shattered.

BOB CONVEY STEPS INTO DAD'S SHOES

St. Louis, May 28.

Set that Bob Convey will assume the lead spot of KWK, taking the place left vacant by the death of his father, Thomas Convey, last week. New chief man has been on the station for some time as Bob Thomas, sports announcer.

Clarence Cosby, commercial manager, will take over additional duties in general management of the station.

TUXEDOS ARE EXTRA

Odds-Bodki , Stooges Rebel at Unsponsored Bosoms

Bristol-Myer's 'Hour of Smiles' on NBC Wednesday nights has a costuming problem. Sponsor believes that since the program is broadcast before a studio audience the thing should be done in real theatre-like style and everybody in the cast instructed to dress especially for the occasion. Stumbling block to the commercial's idea are Fred Allen's stooges, who have been asked to wear formal evening regalia. Allen's stooge brigade don't object to the incongruity of doing clown parts in starched fronts and decolete as much as they do to furnishing this stylish wear without collecting extra for it.

Sponsor has taken care of Lennie Hayton's musicians by equiping each of them with a red and yellow mess-jacket. As for Fred Allen the commercial couldn't decide whether it should be formal swallow-tail and all the trimmings or a pair of white flannels and a dark blue coat. Allen solved the dilemma by appearing before the mike last Wednesday night in the latter toggery.

Agency on the 'Hour of Smiles' has also had its worries with the costuming of Palmolive's Tuesday night operetta tabloids. For one of these programs the actors filling minor parts had been overlooked with the result that the broadcast itself produced the bizarre picture of players garbed in regalia of the 17th Century carrying on, before the mike, opposite others in the cast dressed in their everyday street clothes.

RADIO DISCS' SURCHARGE ENDS

Chicago, May 28.

With radio discs getting their faces washed and receiving official okays from NBC for its individual stations the next step in the general rejuvenation of platters in the industry is the trend towards the elimination of the nuisance tax on ether discs. Stations are now largely doing away with the radio platter surcharge, with the past week bringing two large western Columbia web spots into the picture with announcements of the cancellation of the disc surcharge.

Starting June 1 WCCO in Minneapolis will kick its previous 20% radio platter surcharge in the alley. But that 20% is peanuts compared with the Don Lee stroke out on the west coast where he is eliminating a regular 50% surcharge on discs during the daylight hour. However, the Lee stations are continuing their stiff surcharge for discs during the evening hours in an attempt to make the cost for night discs prohibitive.

Other than the occasional feeling against radio discs the reason for the surcharge was usually due to the extra cost to the station, such as the additional union help in several spots and particularly the fact that discs were usually sent in by time brokers. But with the business shifting over to exclusive reps and the time brokers being sliced from the picture the stations are saving that time brokerage fee and are passing that saving on to the advertiser.

Easy Aces Renew

Goodman and Jane Ace and Jad Salts are mutually agreed to continue the association next fall. Present plans call for the Easy Aces to drop off July 6 and resume Oct. 3. At that time a salary tilt will apply.

Most of the current broadcast season the Aces were on afternoons but now have a thrice weekly evening schedule which the sponsor contemplates as the arrangement for next season.

Meanwhile the Aces could not accept the film offer from Hollywood, as it meant immediate production.

Lukemia Fatal to Warren

Boston, May 28.

George J. Warren, for the past year chief engineer at WEAN, Providence, died May 22 at the Waltham (Mass.) hospital from lukemia, after an illness of six weeks.

A native of Waltham, he attended Waltham High School, Haverhill Academy, and Massachusetts Radio School. He was made chief engineer at WEAN after serving for some time as control operator at WNAC. He had also spent some time on the west coast with the Don Lee chain. He was 28 years old.

PUBLIC QUITS SENDING COIN

Farmers and Others No Longer Enclosing Cash in Envelope for Blind Purchases—Direct Sales Had Five-Year Span

HITS AND MISSES

Chicago, May 28.

'Handsome, beautiful, useful; send your money.' That phrase, reiterated through thousands of loudspeakers for the past five years, is fading rapidly. Direct sales are passing out of the picture as a source of revenue to radio stations. The public is fed up, finished, through. No more will they stick a dollar bill into an envelop and hope that the stockings fit or that the candy will be fit to eat.

It has been estimated by specialists in the field that more than 750 distinct and separate items have been offered to the public for direct sales over the microphone. The more popular merchandise has been perfume, stockings, electric clocks, silverware, candy, novels, books of instruction, song books, mechanical gadgets, such as dinguses to make your 1917 flivver act like a two-year-old and make 80 to 90 miles on a half-pint of gasoline, neckties, overalls, shirts, cosmetic and, finally, medical preparations of all sizes and shapes, ranging from 'new gland life' to tar oil hair shampoo.

But the direct sales muggs are on the descending curve of the business chart; they have discovered that you can fool the people some of the time, but that after they're gaffed two or three times with phoney merchandise they get fishhooks in their pockets and the coin won't come out of hiding even if they were offered saw-bucks for a frogskin. The public has been gimmicked into a state of perpetual sneer. They're tired of hunting bargains over the loudspeaker, and are returning to the friendly gypping of their town's general store.

Stations Tightening

Stations are growing more strict in regard to direct sales account. During the lean years of the depresh they allowed anybody who had a couple of bucks to buy time on the transmitter and nuts-to-the-listener. But with general biz on the upgrade the stations are getting enough legit accounts to take care of their overhead without risking public censure through gimmick clients.

During the heyday of the direct sales there were examples of outstanding clicks and brutal failures. Topping everything for direct sales was the song-book, and particularly the hill-billy song-book. Selling for two-bits or half a buck, they have sold into the countless millions among the farm element of the country.

After songbooks, which appealed to everybody, comes perfume and stockings. No one has ever been able to explain why this should be. Some claim it is an act of God.

Elaborate Stuff Out

Outstanding fizzes in direct sales have been electric clocks, candy and medical preparations. Bust-up of the electric clock attempt was due to the facts, first, that most direct sales customers don't have electricity, and, second, it was a mechanical gadget which took plenty of involved vocabulary to explain. Direct sales men all state that the article must be simple and understandable immediately. Best of all are articles which the public knows—stockings, shirts, handkerchiefs, and such. As soon as it gets involved the public can't understand what it's all about and won't send any money for articles can't understand.

Auditioned Merchandise

One firm which has had a regular direct sales booking office never accepted articles for plugging over the other unless they gave it the audition test first. Anyone coming in to sell the outfit an article had to do the selling job from the other side of the door. Only the voice was permitted; no drawings, hand-waving or demonstrations. If the article could be made understandable from the other side of the door, the direct sales office would take a chance on it for the radio

Amos-Andy Off Air First Time To Visit Europe; Junis Folds

According to present plans Amos 'n' Andy will go off the air on June 15, marking the first vacation from the mike for these two boys since they started for Pepsodent some four years ago.

Gorrell and Gosden have been wanting to go to Europe for several years now but each time have been prevailed upon to trade it for a United States vacation spot with the sponsor putting in special wires to such havens as Lake Geneva in nearby Wisconsin.

Team would return to NBC for toothpaste and mouthwash account early in September with a continuity based upon the old country tour.

This move will leave Pepsodent with only the 'Rise of the Goldbergs' for its summer pluggings since it is canning the Junis face powder show on June 23 when Eddie Duchin comes into the Dells for a suburban dine-and-dance spot run.

Junis has been on NBC for 13 weeks. Show will likely resume this fall.

Where Did It Go?

Los Angeles, May 28.

The Don Lee Television station has used 6,000,000 feet of film in its see and hear broadcasts.

Station broadcasts film footage every day.

GRANT CRISIS LATITUDE AT NBC

Chicago, May 28.

Plenty of upheaval caused in the local radio circles by a fire that was concentrated in the Chicago stockyards. Most important organization touched by the fire was NBC, which was scooped badly on the news angle. NBC didn't get on to the fire until CBS had reached New York by some three hours earlier with news flashes. NBC didn't start until nine p.m., some four hours behind the parade.

Result of the beat which brought plenty of squawks was a special meeting called on Monday regarding emergency news broadcasts. It was decided to give Charlie Phelps, night program director, more authority in ordering special broadcasts.

Fire proved again that the networks are clumsy and bulky in handling emergencies of this nature, and that indie outfits such as KYW and WGN can step right around the webs in news gathering. WGN, the Chicago Tribune station, is generally admitted as having had the best news reports on the affair, with a regular staff of men right at the mike at the fire scene and general manager Quin Ryan at the desk in the city room to pick up regular Tribune bulletins.

WAAF Rebuilding

Station WAAF, the Drovers' Journal outlet in the stockyards district, was completely destroyed by the holocaust. Station, however, has received a permit from the commission to suspend operation temporarily and has gone ahead on a rebuilding plan. Expected that the station will be ready to hit the air again by June 15.

Angle on the WAAF matter, however, is the report that several applications are being made to the commission for the station's wave length, particularly by out-of-the-state outfits, on the grounds that Illinois and this zone are already over-quota. Not figured that these applications will get anywhere since WAAF has been giving service regularly for the past 10 years.

Rambeau Designated

Chicago, May 28.

WOR, Newark, and the entire Michigan network are moving over to the exclusive representative side of the fence. Have individually appointed Bill Rambeau as exclusive rep for Chicago and the midwest territory.

Rambeau has been representing these stations for some time now and has turned in the bulk of the Chicago accounts to these stations.

Advertising Agencies' Rap Shuts NBC Door In Publishers' Faces

Bars against the contacting by music publishers' reps of the artists around the studios at night have been put up by NBC. Reason given by the network for the new rule is that ad agency producers have complained that the buttonholing has tended to interfere with the talent in their getting to the broadcasts in time. Also that the song pluggers in many instances have exercised poor judgment in breaking in on last minute rehearsals with their quests.

Prior to last week's action the publishers' contacteers were free to make their approaches around the studio layout either night or day as long as they had the required admission cards. These cards, as affecting night time entry, are now void. Following the restriction order several publishers' contactmen last week discussed among themselves the advisability of getting together with John Royal and other network execs and working out a code of operations around the studios which would amicably bring the situation under control.

CHANGE KHJ SETUP

Aboli rograms and Traffic Mgr. Posts

Los Angeles, May 28.

KHJ, key station of the Coast Don Lee CBS network, has abolished the posts of program director and of traffic manager, held respectively by Mahlon Merrick and Herbert Witherspoon.

For programs, the station and network goes back to its original form of handling by a committee comprising eight station execs, including Merrick and Witherspoon.

Merrick also has the spot as singing director, and Witherspoon goes to the commercial department as an account exec.

Francisco Ducks West

Dor Francisco, executive v.-p. of Lord & Thomas, went back to the Coast last week without picking a man to head up the agency's radio department. Meantime he has left the searching for a candidate to Tradeways, Inc., and an employment agency specializing in business executives.

Francisco is due back York in about a month

CRAZY CRYSTAL BARN DANCE
(Free Talent)
Hillbillies
Two and a Half Hours
COMMERCIAL
WBT, Charlotte, N. C.

This hillbilly marathon is sponsored by the Carolinas distributors of Crazy Water Crystals.

Isher Hendley, who heads the North Carolina Fiddlers' Association, is master of ceremonies and chief shouter for the period. Clair Shadwell, WBT announcer, is in general charge.

Barn dance is a riot of fiddling, mountain singing and jokes. It runs along at a good clip with some 15 string bands participating in a single broadcast. The Crazy Barn Dance is a riot with those who like noise and bombast mixed with their entertainment. Numbers are interspersed with mountain yodles, ringing cow bells, whistles and what not.

Whole thing is quite rustic and wholesome in the atmosphere that it creates. Fisher Hendley has a good figure-calling swing your partner voice.

Bands are not paid for appearing on the program. This is being used as a training ground for the new organization of hillbilly bands in the Carolinas. Hendley has been retained by Crazy Crystals to organize and polish off these bands. They are made available for other Crazy Crystal programs over the country.

DANI
Address
15 Mins.
Sustaining
WEAF, New York

At the odd hour of quarter to midnight NBC is carrying, once a week, a series of talks by mayors of large American cities. This one was on 'Housing' and delivered by the mayor of Milwaukee. He has held the job for 18 years. This longevity was mentioned by NBC, but the fact that Hoan is a Socialist was studiously ignored. It seemed like omitting the one thing that would have aroused the curiosity of potential listeners.

Politicians in the bulk make poor radio speeches. Their bombast and poverty-stricken mentalities quickly bore. Not so Hoan. There's experience and authority and calm reason behind his remarks. Question of slum clearance and cheap housing for the poor was well covered by him. His voice unfortunately is not melodic or resonant, being rather husky and shrill, but what he says is worth hearing. There was no propaganda for Socialism, but a straight dissertation on the subject which increasingly concerns the prophetic elements of the citizenry. *Land.*

SOPHIE KERR
Talk
10 Mins.
Sustaining
WGY, Schenectady

Short story writer, novelist and playwright opened a series of afternoon talks, over the NBC net, on opportunities for young women in various lines. Miss Kerr naturally discussed their chances in the literary field, paying particular attention to the publishing, magazine, publicity and newspaper, and straight writing lines.

Her advice to hopefuls trying to crash the first-named two pastures was to familiarize themselves with the type of books or the kind of stories printed by the house with which they were trying to connect. In both fields, Miss Kerr, emphasized, ability to type and to write shorthand is a valuable asset. Stated many stenographers and secretaries had made the editorial grade.

Miss Kerr is a clear speaker, with an air of brisk efficiency about her. Incidentally, this talk marked her second over the NBC red network in recent weeks. Her comedy, 'Big Hearted Herbert,' was plugged in the introduction; 'Woman's Home Companion,' of which she was once editor, was also mentioned several times.

RADIO SCHOOL OF THE THEATRE
With Mrs. Charles Ripley
Sustaining
30 Mins.
WGY, Schenectady

Program, directed by Mrs. Charles M. Ripley, one-time dramatic critic of an Albany newspaper, is geared to give instruction, over the air, to Little Theatre and amateur acting groups. Presented about once a month, it consists of a 10-minute talk by Mrs. Ripley on some phase of acting or producing, followed by the presentation of a playlet in which members of the Schenectady Civic Players appear. Added information and advice, via letter, is offered to stage units already formed or in the process of organization.

Series of broadcasts—last one caught was the sixteenth—is a well-planned, comprehensive one. It should smarten up actors and directors who 'attend the school' regularly,' for the teacher is both competent and experienced in stage and Little Theatre work. On the shot heard, Mrs. Ripley spoke on make-up. She discussed this subject briefly but informatively. *Jaco.*

WELCH'S GRAPE JUICE
'Jewels of Enchantment' with Irene Rich
15 Mins.
COMMERCIAL
WJZ, New York

This is a continuation of the Welch-Irene Rich association, but with an entirely new program idea. Story is well-written and well-acted, but employs the always-dubious narrative device of a story-within-a-story. This is handled with some adroitness, but still is awkward and destructive of illusion.

Natural enough for the sponsor to think along cinematic lines since its headliner is a former film star. Hence the story itself is represented as being exhibited as a motion picture in episodes like a serial. The program is called 'Welch's Movie Theatre of the Air.' And to complete the parallel it opens with Irene Rich supposedly stepping out of her limousine at the theatre. That's not logical of course since stars do not arrive at film theatres in upholstered cans, except for Hollywood openings. Furthermore, continuity suggests the arrival of the star to participate in a performance.

This may sound like cavilling, yet it does seem a bit complicated as a means for presenting a story. After the main drama the on-the-screen thought continues to introduce an imaginary newsreel without news showing three ladies guzzling chocolate eclairs and other fat-producing delicacies. That ties with Welch's theme that the 'predigested sugar' (whatever that is) of Welch's—and only Welch's—grape juice burns away fat.

Years ago Welch's prospered simply by being the best grape juice on the market, but today the product has to think up a lot of pseudo-scientific nonsense to compete in a market glutted with phony research hokum. A booklet and mixing spoons are giveaways.

Irene Rich plays Lady Margo Carstairs, a London swell, who goes traipsing off to Australia on a clue that her husband, thought dead for 10 years, still lives. Story will henceforward transpire in the South Seas with melodramatic jewels figuring in the plot. First installment suggests that the authorship may be sufficiently suave to make it seem plausible and engrossing.

Irene Rich is a good trouper. Her acting is nicely tempered on the safe side of gushiness. Her voice is at all times pleasant. As a radio personality she is probably without counterpart. She definitely 'stars' in her own productions. An air of established importance is given to her by the program. Her entrances are built up as in legit, and she is the pivot of the entire enterprise, again star-like.

A good deal of her value to the sponsor undoubtedly is off the air and away from the program. Her background; her professional woman status; her young ma'on with grown daughters snappiness—all are assets to the product. *Land.*

LITERARY DIGEST
Graham McNamee, W. Funk, Alvin Bach
15 Mins.
COMMERCIAL
WJZ, New York

Literary Digest, whose circulation exceeds its rival, Time, takes to the air with an entirely different type of show than the 'March of Time.' Where the latter program has been dramatic and theatrical, the Digest quarter hour is factual and untheatrical, except for the acting of Graham McNamee.

Specifically the Digest is on the air to exploit its Roosevelt policy poll, which is now well under way. These polls are perhaps one of the greatest promotional stunts ever pulled in the publication world. After four or five polls on various subjects have proven remarkably accurate as prophecy, the Digest's prestige as statistician and seer is tremendous. Latest undertaking is timed perfectly for maximum interest. Tabulations are being broadcast and published just as the Darrow report, the outbreak of strike violence in Toledo, Minneapolis, etc., and the G. O. P.'s gradual emergence from its long coma make the Blue Eagle highly topical and controversial.

Digest hits the NBC blue web at 7:15 p. m. EDST every Wednesday. McNamee reads the figures for Stamford, Conn., or Plentyhot, Ga., like he reports a broken field dash to touchdown. McNamee is never negative, even while rolling out rows of numbers, six abreast.

W. J. Funk of Funk & Wagnalls, publishers of the Digest, participates briefly on the program. His diction is good and his manner cultured, but he might get away a bit from the reading-it-from-a-paper tone.

Naturally, the Digest wants to put over the readibility of the 'new' Digest. Mention was made that the magazine carries twice as much sports stuff as any other publication of the same kind.

In toto the Digest's 15 minutes is an interest-holding and workmanlike supplement to the publication itself. Alvin Bach is regular announcer, McNamee being the star. *Land.*

DICK TRACY
With Bob Burlen
Dramatization
15 Mins.
COMMERCI
WBZ, Boston

Dick Tracy, the ace detective of the newspaper comic strip, is having a radio tryout for Tastyeast over the New England NBC stations WBZ and WBZA. Incidentally, this is the first time the popular strip by Chester Gould has been aired, and when it finally got the okay for radio it was most reluctantly given by the author.

The script is good. Reputedly aimed at all ages and probably will have many grown-ups tuned in to the thrice-weekly offering. The casting of characters is the only drawback, and if the show moves to New York, which it probably will, this fault will undoubtedly be eliminated as the facilities for perfect casting locally are limited. Bob Burlen does not put across the Dick Tracy one visualizes from reading the strip in the newspapers. His voice does not possess the crispness or the vitality a role of this type should have.

It is well produced, NBC having sent a production man from New York, and is good radio entertainment and should at least bear out the author's point of view, which is to teach the children to respect the laws of their country and not to glorify the gangster and others of the criminal element.

RED and BLACK REVUE
Merle Johnson, Ross McLane, Beth Challis, Clarence Williams Trio, Dave Vine
Band, Songs, Comedy
30 Mins.
COMMERCIAL
WOR, Newark

WOR started off this weekly affair on a sustaining basis. Now the program is doing plug duty for the Yankee Network plus Group Broadcasters, Inc. Appeal in either behalf is a specialized one. It is directed to potential buyers of time on the air with the copy telling how the New England market can be reached through the Yankee link and the eastern market through the GBI, co-operative time booking organization membering 27 indie operated stations. Proposition of using an outlet in this area to ballyhoo the advertising facilities of a regional network and a time booking service of the GBI description comes as an innovation. Revue originates from WOR and for added releases gets every one of the stations in the Shepard string.

Stanza in itself is entertaining. Joe Bolton does the m.c.ing and frequently makes an irritating time of it with his bellowing of the continuity.

Merle Johnson's baton proves the outstanding item on the list. His arrangement of pop numbers affords the aggregation an opportunity to dish it out in a style that makes listening both interesting and pleasant. High point of Johnson's repertoire is the playing of what is described as the most popular number of the week. This selection has for its source the numbers leading tops on Variety's box of the 'Most Played on the Air.'

For warbling on the bill there's the sprightly larynxed Beth Challis, the fluent baritone of Ross McLane and the trio of femme voices accompanied by Clarence Williams at the piano. His is a Hebe dialect and a batch of gags whose humor might pass muster via the loudspeaker. *Odec.*

ELLSWORTH VINES
Tennis Talks
15 Mins.
Sustaining
WGY, Schenectady

Former national amateur champion and present member of the touring professional troupe is sending a series of shots over the NBC red network on the proper way to play the game. It is an early-Sunday morning program, apparently aimed to wing tennis fans before they leave the house for a few sets on the court.

In the first talk, Vines pounded home on three points which he thought listener-players should grasp before he opened up his bag of instruction on shots, footwork and strategy. These were: Keep your eye on the ball, keep the ball in the court, and play always with opponents of superior ability. Vines strove to clinch these points by reference to his own experiences, particularly in his pre-championship days, and to the fundamental characteristics of the game which other stars play.

Californian lad is a clear speaker, and impresses one as a likable, modest chap. There is none of the know-it-all about his remarks, though obviously his knowledge of the court game is deep. Vines' voice has a slight twang. Apparently, Vines envisages his listening audience as predominately male; perhaps women, especially school girls just taking up the game, are, or could be, included in the dialing group.

Sign-off is 'Keep your grip on the racquet' (Vines has a tie-up with the manufacturer of a racquet, and on his recent barnstorming with Tilden et al. delivered tennis talks in sporting goods stores). *Jaco.*

Radio Chatter

New York

John Royal and Harold Kemp framed a Vince Barnett on Duncan Buckhahn of the NBC sales department, with Pete Mack, vaude agent, in the ribbing role. Campaign of annoyance took place during NBC's golf tournament of last Wednesday (23).

Cal Swanson, J. Walter Thompson p.a., making a swing of Detroit, Cleveland and Chicago with a double mission. One to get acquainted with the radio eds and the other to do a bit of plugging for Cutex via Phil Harris' theatre tour.

M. H. Aylesworth last week attended in Chicago the General Motors' convention of industrial and professional minds.

Bob Colwell still in Porto Rico working on a new play.

Michael Strange, John Barrymore's ex-frau, auditioned a poem reading idea before the NBC program board. It was to musical accompaniment.

Rod Arkell will do 45 minutes of the spieling for CBS Thursday (31) on the broadcasting describing the entry into New York harbor of the Navy's fleet.

Edith Murray opens Saturday at the Paradise restaurant Broadway, Saturday (2) for an unlimited stay.

Jack Denny remains on the Hudnut stanza (CBS) after Jack Whiting and Jeannie Lang step out this Friday (1).

E. P. H. James, NBC's sales promotion manager, out to Chicago to open the network's exhibit at the World's Fair.

CBS press department is operating on the brain trust plan.

Edythe Meserand, formerly of NBC press, now doing publicity for WINS.

Don Flamm sailing Saturday (2) on the Virginia for a stay in Hollywood.

Fred Allen sent an aunt in Boston to Ireland on the outfo.

Ed Wood, WGN sales rep, all mended from hand-ripped puttering around in his Scarsdale cellar.

Goodman Ace's sister on from Kansas City to spend a month seeing New York.

Sneddon Weir, studio manager of WOKO, and Bill Meenam of WGY wrote the radio columns for the Albany Evening News during a vacation of William H. Haskell, air columnist.

WESG, Elmira, has been assigned a new carrier frequency of 1090 KC.

Matt Richardson, 'Round Towner and news reporter for Elmira Star-Gazette, and William Pope, commercial manager, stood up bravely before the WESG mike and did very nicely in answering an interviewer's quiz.

Edith Trimbath is the new studio hostess at WESG, Elmira, succeeding Gladys Emmons.

Andrew Kelly, whose 'Horse Sense Philosophy' sketch is now being fed by WGY to the entire NBC red network on Monday nights, has letters of congratulation from many prominent persons, including Newton D. Baker, Owen D. Young and Elihu Root.

WGY is originating a 'Gypsy Trail' program for the NBC red network on Friday noon, with Jack Chapman, basso, and Chester D Vedder, narrator, as the artists.

When Herald Goodman and Dean Upson, of the Vagabonds, and Hank Keene, head of the Radio Gang, both WGY features, go on the golf links, they leave hill-billy and mountain singing behind them.

Tony Wons' scrapbook stanza is eight years old next Friday (25).

Annette Hanshaw operated a music store in Mt. Kisco, N. Y., before she went radio.

Allen Sisson, who subbed as press manager while Frank W. Kelly was on sick leave, has been added to the announcing staff of WHAM, Rochester.

Babe Ruth and Norman Sweetser did their Quaker Oats show last week on Friday noon, with WHAM.

William Fay, WHAM gen. mgr., in Washington last week to attend White House reception in connection with transfer of Roosevelt Ball funds to Warm Springs Foundation.

WHAM spending plenty in Rochester dailies to plug station's commercials.

Helen Meinardi scripted a sketch for Bing Crosby's Woodbury program on May 28.

Pauline Alpert's 'Dream of the Doll' is being published by Mills. She's the WOR pianiste.

Harold Levy, composer and former musical director for Warner Brothers, conducts the house orchestra on the Woman's Radio Review, over NBC, for the series of talks which women executives of the picture industry are giving on behind-the-scenes topics.

When Sarah Lyons, of Paramount's distribution department, NBC'd last week, the orchestra played two numbers from 'Many Happy Returns,' slated for release on June 1.

Midwest

WISN has installed studio orchestra, after being without one for year, and is now competing with WTMJ for remote controls in dance halls and night clubs.

Creditors of the defunct Midwesco circuit will get 14 cents on the dollar, according to an accounting filed in federal court here by the referee in bankruptcy. Former state chain has liabilities of more than $400,000.

Hearst's Wisconsin News has opened up for amusements, Saturday News now carrying two-full pages of amusement copy. Sentinel recently went from a column and a half of show news to a full page. News also has discarded Harrison Carroll gossip column in favor of Lloyd Pantages' pix chatter.

Illinois

Les Atlass has put up dorayme for a thoroughbred nag.

Pierre Roche shaping some radio platters for Studebaker plugs.

Freddy Weber through Chicago on a station relation visit to St. Louis.

Pat Kennedy and Jackie Heller are practically playing stock at the State-Lake.

William Rambeau readying open quarters in Detroit.

Pacific Northwest

Philip Irwin, recently of the cast of Ned Lynch players at the American theatre in Portland, has been added to the KGW-KEX staff of announcers.

Friday, May 18, was primary election day in Oregon. Thursday night, between 6 and 10:35 p.m., 16 political speeches were sent skimming out over the air by stations KGW and KEX of The Oregonian Publishing Company, Portland.

Maryland

WCAO has new warbler in Loyal Corlon.

Genevieve Cain, WFBR, sister of Jim Cain, pix scribbler and author of 'Postman Always Rings Twice.'

Bob Maslin, Jr., week-ended in N. Y. C.

Purnell Gould, WFBR commercial mgr., makes air debut via spiel on adv. biz.

Hammand Brown, radio ed. News-Post, guest m. c. at WFBR Frolic.

Abe Lyman's band tied the NBC red ribbon for WFBR Fri. (25) on its Phillips Magnesia 'Waltz Time' period.

WFBR using Johnny Johnston ork nightly this week on a sustainer.

C. M. Jansky, Washington ether engineer, guest-speak at Balto Ad Club luncheon.

Contract has been let for new WFBR antenna; will have vertical radiator, three-quarter wave. New 234 ft. steel tower will be state's tallest.

Walter Linthicum back on WBAL announcing forces after three years' absence.

George Givot, Al Trahan and Gypsy Nina guest-aired over WFBR last week. All were on vaude bill at Century.

Felice Iula made second lieutenant in Reserve Corps.

WFBR celebrating Baltimore Radio Week in honor of its twelfth anny.

Tennessee

Beasley Smith, orchestra leader of WSM, engaged to put on some presentations at the Princess Theatre, Nashville, beginning June 1. With him will appear Velma Dean, blues singer, and a band of fourteen pieces.

Francis Craig and his boys, WSM's broadcasting band, and Alpha Loulse Morton, Tommy Harrison, "Pee Wee" Cecil Bailey, Powell Adams, Clint Garvin, Red Hern, Bill Yandle, Mickey Tinty, Newt Richardson, John Gordy, Red Cunningham at Loew's Vendome theatre, Nashville.

Zeke Clements and his Broncho Busters will appear thirty minutes earlier each Saturday night beginning immediately on the Grand Old Opry.

Bachelorhood is a rarity at WLAC, Nashville. Latest announcement is engagement Edwin Gleaves, youngest of the Nashville station's announcing staff.

Plans have been completed for carrying a running account of the Nashville Boosters trip over WLAC, in a manner similar to that of last year when microphones were placed at all strategic points along the route taken by the club. J. T. Ward, WLAC executive, is president of the organization.

'Hooky Dooks,' WLAC feature of

(Continued on page 37)

WBBM Discount on CBS Right-of-Way; Chicago Station Rates Going Up

Chicago, May 28.

General wave of upped prices is in the making locally as WBBM, the CBS , for a boost on June While the other stations are refusing to jack rates at this time, it seems certain that by September all rates locally will be higher. WBBM officials had a long discussion with Niles Trammel, local NBC chief, on a possible boost at this time, but Trammel chilled to the idea. All NBC local or national price changes will have to wait for final decision on the recently completed field strength survey.

WBBM rate will hop from $460 to $480 an hour with several clauses being added to the new rate card. One new clause calls for the lowering of the discount rate on 52-week contracts from 20% to 10%.

But the important discount item in the new WBBM card, which is not yet released, will be an attempted solution of the station's big worry regarding CBS right-of-way over local shows, which right-of-way has been scaring local sponsors away from the outlet on evening shows. WBBM will offer all advertisers a 15% discount on shows programmed between 7-10 p.m. if they will agree to a run-of-the-station schedule, which gives WBBM the right to okay schedule move non-network shows at its own discretion and without notice.

Lower WGN Rate

Big thorn in the side of the WBBM general rise argument is WGN, the Chicago Tribune station, with a national rate of $450 and a local rate of $380. WGN has a local morning rate of $200 and a national scale of $235 as compared with a regular WBBM morning price of $240. Particular burn-up is that WGN is now selling time at 50,000 watts. However, WGN intends to keep its present rate setup until September at least.

That a general rise in rates is inevitable is agreed among radio men since the Chicago market is now being sold at a lower per capita cost than any other market in the world. Chi radio men point to smaller towns as Minneapolis, St. Louis and Kansas City, which carry station rates practically as high as Chicago, which has two and three times the population.

Stations also are reaching the maximum earning power locally on their present setup. WBBM, for instance, is almost solid due to the jam of CBS accounts and the only way it can possibly increase its revenue is to jack its rates.

KHJ'ER MOVES TO FRISCO

Los Angeles, May 28.

'Happy-Go-Lucky' hour, which has been a five times a week air vaude show on KHJ for the last two years, is being switched to KFRC, San Francisco.

Moving to the northern key station of the Don Lee chain is in order that the program, long a sustainer here, might be sold. It will continue to go out on all stations of the Lee CBS coast network.

Ohio Stations Seek FRC Okay to Rearrange

rrangement worked out among radio stations WKBN, of Youngstown, WJAY, of Cleveland, and WAIU and WOSU of Columbus, is approved by the Federal Radio Commission— and the prospects are said to appear bright—Youngstown will have more Columbia programs on a full time station.

These stations have presented to the commission a plan by which WKBN and WJAY will have full time on the air at a higher power, and Columbus will have full time divided between WAIU and WOSU of that city.

WKBN requests authority to change its frequency from 570 to 610 now occupied by WJAY, and to operate during the daytime with 1,000 watts power and at night with 500 watts, its present power, with the aid of a directional antenna.

WJAY would change from its present 610kc channel to 640 now used by WAIU and also increased power from 500 to 1,000 watts.

WAIU and WOSU, the two Columbus stations, then would divide time on the 570 kc channel now used jointly by WKBN and WOSU, WAIU asks 1,000 daytime power and 750 at night.

Warren Williamson, head of WKBN, declares the stations involved are all in agreement and the sentiment in Washington appears favorable to the changes. While WKBN's transmitter is capable of using the increased power, considerable technical change will be necessary before the new plan goes into effect.

Michigan's Radio Course

Ann Arbor, Mich., May 28.

Prof. Gail Densmore, who lectured on the subject of pronunciation over CKLW, Windsor, will launch a new English course at the University of Michigan this fall. Course is the outgrowth of his radio contacts and said to have been suggested by George Storer, radio showman, and owner of several stations.

Densmore will teach the grammar and technique of radio announcing and also take up the question of script writing for the air.

LANNY ROSS STAYS EAST

Hollywood, May 28.

Lanny Ross, radio singer, will not take a featured part in the Paramount filmusical, 'Her Master's Voice,' as originally intended.

Player, who is under contract to Paramount, remains east until the studio has an assignment for him in another picture.

'Brother' Is Hubby

San Francisco, May 28.

That she was married last October in Los Angeles to Harry Sarkin was revealed this week by Nanette LaSalle, bluester at NBC here.

She had introduced him as her brother to everyone around the studios.

MJB Back to L. A.

San Francisco, May 28.

MJB's Demi Tasse Revue moves back to Los Angeles on June 4 when Gus Arnheim's band opens at the Cocoanut Grove there.

Program will originate in the Grove, via KFI, and to the NBC network, with Tizzie Lish continuing to hold the comedy spot.

ANZAC PUBLIC PREFERS WAX

, May 14.

A fight is progressing locally for a reduction in the license fee of 24 shillings per annum. Federal Government for some time now has been collecting an extra three shillings formerly paid on patent rights from each license issued.

Listeners say government should play ball and give them the benefit by reducing the fees for air entertainment.

General opinion has it that 24 shillings is much too high for the class of programs put over by the A-class stations. Squawks have been heavy at the dry and drab bills given to the knob twirlers by the big bugs of the local field.

B-class stations only get revenue through advertising channels, copping not one cent from the government. Odd twist to the present situation is the fact that the masses got real entertainment from the B's. Although mostly wax, nevertheless, it is preferred to the flesh-and-blood performers heard over the A's.

McCLELLAND CHI NBC P.A.

Chicago, May 28.

Gilbert McClelland joins the local NBC press outfit.

Comes in from the United Press and press work with the World's Fair last year.

Standard Brands Won't Spare the Bankroll Competing with Cantor

Transatlantic Pickups For Burns and Allen

Columbia may pick up Burns and Allen by short wave during their scheduled tour of Europe for a series of crossfire travelogs on a sustaining basis. Pair sail for Italy June 16.

Idea as it now stands would be to bring them in from Rome or Florence at the start and give them a couple more airings when their itinerary take them to Paris and London.

Proposed travelog idea is the J. Walter Thompson Agency, which is interested in having the team kept in touch with the listeners while the White Owl stanza is off the air for the summer. Burns and Allen Wednesday ight, June 13.

Don Lee's Cabinet

San Francisco, May 28.

Don Lee has instituted a production cabinet for his KFRC, Frisco, and KHJ, Los An pooling the ideas of all department heads and members of the program and production departments for use in framing programs.

Execs and writing staff meet for a short spell each morning for an exchange of ideas, which are to be carried out during the day for the period intended.

Sidney Ten Eyck has returned to WCKY, Cincinnati, as morning announcer. Since making his radio bow at that station several years ago, Ten Eyck has done mike work at WLW, WOR, for NBC in New York, and also for WRC. He replaces Russell Hodges, who goes to Rock Island, Ill.

Word has gone out from Standard Brands to its agency, J. Walter Thompson, to let no expense stand in the way of framing the strongest talent setup possible to give opposition to Eddie Cantor when the comic debuts this winter on CBS for Lehn and Fink. Bitterness of the food packing combine arises from the fact that Cantor has agreed to compete for listeners with his former paycheck, Chase and Sanborn coffee. Lehn and Fink will have him slotted from 8 to 8:30 Sunday nights, which is parallel to the first half of the java shindig on NBC's red (WEAF) loop.

Standard Brands will not pick up the eight weeks' option it has on Cantor's services for the coming fall. Nor will it continue Dave Rubinoff on the Chase and Sanborn show after Jimmy Durante completes his present series.

Instead Standard Brands will give the coffee roaster's round of the clock an entirely new talent casting. Several outstanding names now on the air have already been approached, with one, a warbler, offered the privilege of selecting all the other talent for the show.

CJLS Starts

St. John, N. B., May 28.

CJLS has started broadcasting at Yarmouth, N. S. This station has been established by Laurie L. Smith, a local radio dealer and servicer. It is of 100 watts power.

Kiernan Kelly is station manager. He was formerly manager of a Yarmouth moving picture theatre, and lately manager of a broadcasting station at Glace Bay, N. S. Mansfield Ross has been erecting engineer in charge of the towers and antenna. The studio and broadcasting apparatus are on the top floor of a Yarmouth hotel.

This station was established over the protests of a local newspaper publisher who claimed the new unit would mar the reception of U. S. programs.

Don Lee Bags Del Monte

San Francisco, May 28.

Don Lee network is about set to put a line into the swank Hotel Del Monte, into which exclusive beach hostelry the network's artist bureau put Jackie Souders' band last week.

Al Cormack, technical director of KFRC, is now down there lining up equipment, and plans are to emanate several transcontinentals from there this summer, including the national golf tournament and the annual Quartz Arts ball, staged by the nearby art and literary colony of Carmel.

Drop Trent Meredith

San Francisco, May 28.

Trent Meredith is out of the Thomas Lee artists bureau where he was band booker for a few weeks, entire bureau remaining in the hands of Ellis Levy.

Change was made by Peter De Lima, bureau chief, when he was up from Los Angeles last week.

Choice Dial Spot Costly to Defend

Small Fortune in Railroad Fares to Washington for Hearings

Fairmont, W. Va., May 28.

Radio station WMMN still is battling for its life but prospects are brighter. A Pittsburgh group made and still is making efforts to obtain the wavelength assigned to WMMN. A. M. Rowe, owner and operator of WMMN, has had to do some tall defending in Washington to keep his wavelength. Senator M. M. Neely of Fairmont and for whom WMMN is named, has assisted Rowe.

Wavelength of WMMN tunes in right in the middle of the dial and is highly desirable.

Rowe's fight to keep his wavelength already has cost him thousands of dollars just in trips to Washington. Struggle has received no publicity locally. Local listeners know little or nothing about it.

Tufts to Boston

Nathan A. Tufts has quit J. Walter Thompson's program producing staff to join the Boston office of the Ruthrauff and Ryan agency. New connection will place him in charge of Kentucky Club tobacco's baseball broadcasts.

Tufts came to Thompson in June, 1932.

Geo. Storer at Desk

George Storer is back at his desk at WMCA, New York, after temporary indisposition due to overwork.

He aeroplaned to and from WWVA, Wheeling, W. Va., over the week-end to attend ceremonies in connection with new studios of that station.

New Business

SEATTLE

Mutual Creamery, daily 15-minute program, starting May 11 to run indefinitely. KOL.

Tums, series of 13 one-minute discs, to run two a week, starting May 15. KOL.

John Davis, daily announcement for two weeks starting May 14. KOL.

Lindgren Footwear Store, three quarter-hour live talent programs per week; started May 14, to run indefinitely. KJR.

Triangle Auto Parts Co., 13 announcements, between May 12 and June 2. KJR.

Western Dairy, 30 30-word announcements on KOMO between May 7 and May 30, and 23 50-word spots on KJR.

Washington Motor Coach, 13 30-word announcements on KOMO; 13 50-word announcements on KJR.

Hamrick's Music Hall, series of 31 spots between May 13 and 19. KOMO.

First Church of Christ Scientist, one year renewal of hour each Sunday evening for church services remote. KJR.

Northwestern Mutual Insurance Co., daily announcements over KPCB for one year.

Pittsburgh Paint and Glass Co., series of daily 100-word announcements over KOL; started May 7, to run four weeks.

Towers' Sport Shop, half hour remote of new store opening; May 15. KJR.

Better Homes and Gardens, announcement May 11. KJR.

Great Northern Railway, series of 25 announcements, three a week, started May 9. KJR.

Dodge Motor Co., series of announcements, started May 7, to run indefinitely. KJR.

General Tire Co., one announcement each week; started May 18, to run indefinitely. KOMO.

Proctor's (dept. store), half-hour morning and quarter-hour afternoon daily. KOMO.

Washington Motor Coach Co., series of 26 announcements divided between KOMO and KJR, three a week on each station; starts May 15.

Henderson Bros., six announcements. WOL.

Pittsburgh Plate Glass Co., 24 announcements. WOL.

Sherman Clay & Co., 34 announcements. WOL.

PORTLAND, ORE.

Columbia Optical Co., through Gerber Crossley, Inc. Agency, night time spot announcements twice daily. KGW.

Reo Motor Car Co., through Maxon Inc. Agency, 13 night time announcement service. KGW.

Meier and Frank, department store, through station, daily 15-minute 'Home Furnishing Bureau' program, one month. KGW.

Arab Inn, through Frederick Schmalz agency, 25-minute, KGW.

Conrad Bruce Co., through Terry Tebault Agency, renewal for year, 15-minute daily financial service. KGW.

Portland Gas and Coke Co., through McCann-Erickson, Inc. Agency, 13 fifty word announcements night time, nine announcements day time. KGW-KEX.

Meier and Frank, department store, through station, four night time, seven day time announcements. KEX.

Golden West Coffee, one minute daily announcement on Jeannette Cramer's morning cooking school program, for one month, May 8 to June 8. Through MacWilkins & Cole. KGW.

Great Northern Railway, 26 night time announcements spotted between May 10 and July 10. Through Altnow-Singleton. KGW.

B. M. Pilip, painting and decorating contractor, half hour program, Sunday morning. KGW.

Welch's Grape Juice, one minute electrical transcription morning time, three times weekly for 15 weeks. KGW, KEX.

Chrysler Corporation, Dodge division, one minute night time announcements, six times. Through Ruthrauff & Ryan. KGW.

DENVER

Cook Sporting Goods Co., five daily announcements, three mos., KFEL.

Hertz Driverless Car Co., 500 run of schedule announcements, KFEL.

Northwest Radio Advertising Agency, 500 run of schedule announcements, KFEL.

Harry Sternburg, furrier, one additional announcement daily, making two, to June 21, KFEL.

Golden Eagle Dry Goods Co., five Sunday announcements, one time, KFEL.

Channing's Restaurant, five Sunday announcements, one time, KFEL.

May Co., 500 run of schedule announcements, KFEL.

Victory Theatre, 13 announcements, KFEL.

American Typewriter Exchange, nine announcements each Thursday and Friday, one month, KFEL.

First United Broadcasters, for Willard Tablets, 15-min. program weekly, six months, KFEL.

American Legion, one announcement daily, exc. Sun., KFEL.

Darrow Music Co., one announcement daily, exc. Sun., KFEL.

Shanghai Tea Room, one announcement daily, exc. Sun., KFEL.

Pagoda Inn, one announcement daily, exc. Sun., one month, KFEL.

Old Town Hall, three announcements daily, exc. Sun., one month, KFEL.

Rocky Mountain Chromium Plating Co., one announcement daily, exc. Sun., KFEL.

Broadway Buick, 500 run of schedule announcements, KFEL.

PHILADELPHIA

Hartman's Soap, beginning June 1, 10:15 a. m., Wednesday and Friday, indefinite period. Placed direct. WFI.

Robbins and Myers (electrical fans) at 6:15 p.m. daily, indefinite period. (Feigenbaum Agency) WFI.

Knox Company (Cystex), 15-minute discs renewed for 26 weeks. Dillon and Kirk Agency. WIP.

Spiritual Psychic Science, 30 minutes week-days, 30 minutes on Sunday for six months. Placed direct. WIP.

Kellogg Sales Company, announcements on Uncle Wip's children's program and participation in Home Makers' Club. Direct. WIP.

Quaker Oats Company, three times with Uncle Wip reading Sunday comics. Fletcher and Ellis Agency. WIP.

Lentheric (perfume), five-minute talks on Home Makers' Club program. Placed direct. WIP.

German-American Chemical Co., program for 13 weeks. Placed direct. WRAX.

Quality Furniture Company, eight weeks' renewal. Direct. WRAX.

Truly-Warner (hats), sports broadcast with Bob Paul, 15 minutes nightly for nine weeks. Placed direct. WPEN.

Laundry Gems, program for 14 weeks. Paris and Peart. WRAX.

Girard Rug and Carpet Co., spot announcements for 3 weeks. Placed direct. WRAX.

German Railways, travelogue programs for five weeks. Placed direct. WRAX.

Camden County Beverage Company, baseball scores daily for duration of baseball season. Placed direct. WPEN.

Delaware-Kent Orchards, five-minute programs nightly. Placed direct. WPEN.

Kaps Ice Cream, daily spot announcements, indefinite contract period. Direct. WPEN.

BOSTON

Spencer Chain Stores, Inc., daytime time signals 52 weeks starts July 1, through Chambers & Wiswell, Boston. WBZ-WBZA.

Sears Roebuck & Co., four one-minute announcements; started May 8 through Chambers & Wiswell, Boston. WBZ-WBZA.

New England Flower Producers' Association, six one-minute announcements, started May 10. WBZ-WBZA.

James Hawley Co., first half hour of Musical Clock daily for three weeks; started April 30 through Chambers & Wiswell, Boston. WBZ-WBZA.

Roxon Sales Co., daily announcements on Old Farmers' Almanac for 11 weeks; started April 24. WBZ-WBZA.

Ford Motor Co., 17 announcements in Evening Tatler, starting May 31, through Harry M. Frost Co., Boston. WEEI.

Morgan Furniture Co., 100 15-minute programs; started May 22, through Harry M. Frost Co., Boston. WNAC.

Kamphene Company, 30 15-minute programs; started May 25, through Harry M. Frost Co., Boston. WAAB.

Gentles Baking Co., 364 daily announcements; started May 27, through John B. Mitchell, Boston. WNAC.

Whittemore Cleaner, 224 announcements; started May 20, through Ingalls Advertising, Boston. WNAC.

Henley Kimball Co., 28 announcements; started May 20, through Scott Advertising Agency, Boston. WNAC.

PORTLAND, ORE.

Dr. J. J. Colton, dentist; through station, daily daytime announcements, two each day; one year. KGW.

Eastern Outfitting Company, department store; through Bob Smith Agency; six five-minute programs, May 18 to 25. KGW.

Jubilee Committee, Jackson County, Oregon; through station, 15 daytime announcements, May 17 to June 2. KGW.

Shearer-Bennett, dental offices; through Terry Tebault Agency; half hour daytime dramatization of Sunday Oregonian comic pages; weekly, Sunday morning; one year. KEX.

Western Paint and Varnish Company, through station; 13 100-word daytime announcements; three times weekly, beginning May 21. KEX.

Fairvale Country Club; through Associated Advertising service; 13 five-minute programs; three times weekly, beginning May 11. KEX.

NEWARK, N. J.

Fischer Baking Co., 13 weeks, Tuesday and Friday nights, 15-minutes, 'Mystery Sketches' by Charlotte Geer and Richard Salisbury. WOR.

Cragston Associates, Inc. (West Point Yacht and Country Club), 13 weeks, Monday nights, 15 minutes, 'Robert Yap's Hawaiians.' WOR.

New York American (American Weekly), renewal, 52 weeks, Friday nights, 15 minutes, recorded dramatic show. WOR.

Reid Ice Cream Co., renewal, five weeks, Tuesday nights, half hour, Borrah Minevitch and His Harmonica Rascals. WOR.

Rickhey's Swiss Restaurant, Jersey City, one 1-minute announcement a day six times a week, indefinitely. WNEW.

CHICAGO

Kooloz Shaving Cream (Rit Products company), time signals at 8:59 p.m. each Tuesday, Wednesday and Sunday. Placed direct. WGN.

Miles Laboratories (Alka-Seltzer), 15-minute radio disc three times

(Continued on page 38)

Rewenals

Wasey Products, 13 weeks, 'Voice of Experience,' four matinee and one night time programs, effective June 11 and involving 40 stations over CBS.

Northam Warren Corp. (Cutex-Odorono), 13 weeks, effective June 22, Friday night show with Phil Harris and Leah Ray, over 31 stations on NBC's blue (WJZ) link.

Pacific Coast Borax, 13 weeks, starting July 5, 'Death Valley Days,' 17 stations on the blue (WJZ).

GRACIE BARRIE

"The Sweetheart of the Blues"

Weeks June 1st and June 8th
Earle, Washington
Booked for 2 Weeks

Reprint from Variety May 1st

PALACE, CHICAGO

Top list of standard acts assist in current show. Gracie Barrie is here again and brings a constantly satisfying pair of pipes. Miss Barrie has the stamp of quality. An individual style in song-selling, backed by face and figure that are eye-filling. Entertainment to the hilt.

Sole Direction
HERMAN BERNIE
1619 Broadway, New York

Always a Little Ahead of the Rest

SIZZ-LERS

For Further Information
HAROLD KEMP, NBC Artist Bureau
Personal Direction, CHARLES A. BAYHA

MGM STUDIOS
CULVER CITY, CALIF.

"The Singing Lady"
IRENE WICKER
4th Year for W. K. Kellogg Co.
All Material by Irene Wicker
Music by ALLAN GRANT
N.B.C.—WJZ 5:30 Daily

RADIO SHOWMANSHIP

(Merchandizing and Program Tieups)

OUTSTANDING STUNTS:

Farmers' Intervi
Ruth Etting, Li

ing the Iceman.
, Philadelphi

Etting Goes Technocrati

Lincoln.

Ruth Etting, stopping off here en route to the Coast, pulled as neat a mid-western publicity gag as she could ever find. She owns a farm in David City, Neb., and immediately upon alighting from the train, told the news lads she was going to junk all the farm machinery on her homestead that did away with either man or horse and put men at needed work.

Every sheet in the middle west as well as press associations carried the story. She has numerous relatives here and left after three days for Los Angles.

Tong-Boys Comeback

Philadelphia.

Eastern States Ice Association, with headquarters in Philadelphia, has lined up 29 ice dealers to locally sponsor a series of recorded programs whose purpose it will be to bring the iceman back into prime favor with the housewife and argue the advantage of natural ice over that of the frigidaired variety. Series runs to 13 stencils with each a musical melange and time for 15 minutes.

As part of the comeback campaign the dealers are pledged to supply themselves with new and attractively decorated trucks and to staff themselves with young, good-looking delivery men, each decked out in a smart uniform with Sam Browne belt.

isualize Scene for Fans

Chicago.

A picture of the trial scene, recently holding the spotlight in the 'Ma Perkins' sketch over the NBC red network, is now being offered to listeners.

To stimulate and to check up on the purchase of the sponsor's product, dialers are required to send in the back of an Oxydol carton.

Cholly in the Flesh

New York.

Cholly Knickerbocker is on the air under his real name, Maury Paul, which is unknown and unimpressive, and using his own voice, which is thin, high and scratchy. That constitutes two drawbacks to a program that otherwise packs considerable potential interest to womankind on behalf of Elizabeth Arden cosmetics.

Another unfortunate fact is that Paul seemingly cannot mention names. His society people are unlabeled, his incidents unidentified as to date or family. Yet of such a commonplace as a wedding, the chronicler of balls and suppers created a word-picture of much vividness and interest, embroidered with a wealth of detail. It was calculated to stimulate the feminine imagination

WIP Women's Picnic

Philadelphia.

Plans for the fourth annual WIP Home Makers' Club outing calls for a trip down the river to Riverview Beach, with studio furnishing talent and work crew for entertainment. Old-fashioned picnic will be held, with special contests for kids, arranged by Uncle Wip, station's premier 'Uncle.' Grand prizes to be awarded before return moonlight trip will be two all-expense trips to the World's Fair.

Home Makers' Club is largest woman's unit being sponsored by any of the local stations, and usually draws a crowd of more than two thousand on these annual affairs. Cost of event pays for itself in free publicity from the dailies, all of which is used promotionally by the outlet to secure new air advertising. Time on these shows is considered precious here, with the old newspaper angle working—the more the membership of women, the more time sold.

Nothing fancy, but plenty to eat for the gals, and lots of entertainment by stars from local theatres.

Here, ity!

New York.

Pepsodent, which has generally been quite gentlemanly in its commercial copy on the Amos 'n' Andy programs, is now hinting broadly that if teeth are clouded, yellow or stained, it may be the other fellow's tooth paste that's causi trouble. Change right Pepsodent is the idea.

There is a nice boundary between extolling the virtues of a product and rapping competitive produc as ineffective, useless or actually harmful. Evidently the rugged individualism of Pebeco, Colgates, Kolynos, Phillips, et al. has been contagious.

All this, of course, may ultimately hurt advertising in general. Too much success in breeding doubt and suspicion of the 'other fellow' may eventually boomerang.

Paging a Butt

New York.

Milton Blow agency, on behalf of Phillip Morris, expects to spot quickie announcements exclusively before and after sustaining dance periods on various stations. Announcements take the form of a page boy in a hotel crying 'Call for Phillip Morris.'

To tie in further with dance bands, company will provide trays for the cigaret girls in night clubs, cafes, hotel dining rooms, et al.

CBS Tells About CBS

New York.

Columbia has prepared for distribution at the Chicago World's Fair a 40-page booklet telling what the network is doing for its listeners. Brochure is illustrated, and besides plugging its own virtues as to showmanship and general achievement the web puts in a pat for the CBS station affiliates.

Booklet will be given away to those visiting the CBS exhibit at the exposition grounds. Compilation was done by the network's sales promotion department.

CHARLES CARLILE
TENOR
COAST-TO-COAST
CBS

COLUMBIA BROADCASTING SYSTEM
Presents
LEON BELASCO
MON., FRI., WABC, 12 MIDNITE
Coast-to-Coast
St. Moritz Hotel, New York, Nightly
Sole Direction HERMAN BERNIE
1619 Broadway, New York

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
COAST-TO-COAST
WABC
SUNDAY, 2:30 p. m.-3 p. m.
WEAF
WED., 6:30 p. m.
9 p. m.

Isham Jones Orchestra
COMMODORE HOTEL
NEW YORK
Tuesdays, Thursdays and Fridays, 11:30-12 P.M.;
Saturdays, 11-11:15 P.M.
coast to coast, WABC
Direction
Columbia Broadcasting System

A LEADING ORCHESTRAL AND ENTERTAINMENT ORGANIZATION WANTS CAPABLE AND EXPERIENCED MAN TO ASSUME CHARGE OF BOOKING DEPARTMENT. MUST BE FAMILIAR WITH HOTELS, CAFES, RESORTS, BALLROOMS, ETC., ESPECIALLY IN EASTERN PART OF UNITED STATES. EXCELLENT OPPORTUNITY FOR RIGHT PARTY. STATE QUALIFICATIONS FULLY, EXPERIENCE, ETC. ALL REPLIES STRICTLY CONFIDENTIAL. BOX 26, VARIETY, NEW YORK.

Inside Stuff—Radio

Mrs. Jack Little, who manages her husband's affairs, denies that the warbler-bandman has gone over to the Music Corporation of America. She avers that she made Little Jack Little's contract with the Ambassador hotel, Atlantic City, direct, after obtaining permission to take the assignment from Lawrence Lowman, CBS v.p., whose supervisory duties include the CBS Artists Bureau.

Warbler-bandman's wife says she turned down the Ritz, opposition spot to the Ambassador, because her husband didn't like the idea of playing a floor show. CBS Artists Bureau has booked Isham Jones into the Ritz with June 23 the starting date.

Her husband's contract, with CBS, relates Mrs. Little has until Oct. 6, 1934, to go and also that she has no intention of doing business with or through MCA. Little Jack Little, she adds, will pay CBS a commission on the Atlantic City stand and the network will give him a sustaining ire out of the spot.

WDAS, Philadelphia, feeling the icy attitude of local press as regards free publicity, is going the sheets one better. Station this week will begin to print its own newspaper, for circulation among the trade and for all listeners who request copies. Paper will contain newsy briefs, biographical data, and studio chatter.

Unusual feature of the sheet will be an editorial corner, which will be penned by the studio's execs on policy subjects and general radio information. Simultaneously with the release date of the paper each week, the station will air a special show devoted to the paper's editorials, with outlet's management speaking anent various station problems as they rise.

This marks first attempt by a local aircaster to break through the thick skin of Philly newspapers in an effort to publicize time sales and artists. Weekly will be edited by Jerry Stone, WDAS publicity agent, with heavy lay for public sympathy.

highers-up are still trying to decide what penalty the network can impose on WLW for a violation committed by the Cincy outlet last Dec. 31. At the request of the J. Walter Thompson agency WLW on that date picked up by wire and released over its transmitter a regular CBS program, the Union Central Life Insurance Co.'s 'Roses and Drums'. Stanza on the occasion devoted itself to a dramatization of the history of the Roosevelt family in America. WLW at the time further favored the Thompson agency by stepping up its power to 500,000 watts.

NBC execs first learned of the CBS program's release over WLW when the NBC traffic department a couple days later turned in a report on the incident. Richard C. Patterson, Jr., NBC's executive v.p., immediately took WLW sharply to account for the affair. Instance was the first in which an affiliated outlet carried an opposition network's commercial program.

Boswell Sisters switch their management to Rockwell-Mills, Inc., from the CBS Artists Bureau June 7. Move is in line with an agreement made with William S. Paley the past winter when the team sought to get a release from its contract. After doing a walkout on the network the act compromised the situation by consenting to remain under the CBS banner until June 6 in return for a cancellation of a renewal which would have bound the threesome to the web for another year.

Girls go on a theatre tour next week. First date is the Palace, Chicago (7).

With a printers' strike on in Montana, and several newspapers not publishing temporarily, radio stations stepped into the breach. All Montana stations subscribe to the independent news service from KNX, Hollywood, and called for increased news coverage.

One of the KNX clients, who operates a department store plus his station, also utilized the news service by posting dispatches in his store window.

General Tire is ceding its Friday night spot this week (1) to the City of Chicago for an hour's program over both NBC and CBS as a ballyhoo for the exposition. Show will run from 10:30 to 11:30 EDST.

Tire company has also okayed the inclusion of Jack Benny on the World's Fair broadcast of that night.

Premier Doumergue of France made third radio address of his administration May 14. Speech was recorded on eight disks, at the time it went over the air, and was later repeated on short wave length, from the disks, for French colonies and foreign countries.

Brunton Adds San Jose

San Francisco, May 28.

Ralph Brunton has signed papers making him owner of KQW, San Jose, which on Friday (1) will be joined with KJBS in the Northern California Broadcasting System.

Brunton also received permission from the Radio Commission to up KJBS from 100 to 400 watts, which goes in Friday (1), giving chain two stations of 500 each.

Margie Ann Knapp, 10-year-old warbler with a daily assignment on WGBF, Evansville, Ind., is in New York with her folks for a vacation and a summer course of study.

Radio Chatter

(Continued from page 34)

three years ago, soon to return to the air. Roger Sweet engaged in recruiting his gang of nit-wits.

Randy, organist at the Birmingham theatre, over WLAC, Nashville, Sunday afternoons.

One of the most interesting broadcasts from WLAC during the week, was the premiere of 'The Wagon Wheel,' Nashville's newest recreational center, which was formerly opened to the public on last Saturday night. The Wagon Wheel Orchestra is to be heard each night, with the exception of Monday and Tuesday, during the summer, going on the air at 11 P. M. The orchestra is that formerly directed by Beasley Smith.

Ted Grizzard, announcer at WLAC, lost his car from its parking place in front of the station. Thief drove the machine outside the city and removed every wheel, including the spare.

DeFord Bailey, joined the Saturday night Grand Old Opry at WSM.

Pennsylvania

Jim Londos, champ grappler, airing the inside of wrestling via WIP, Philly, last week.

Catherine Rand, playing at the Adelphia, severely burned by fire in accident. Gal in critical condition at Jefferson hospital in Philly.

George Jessel over WIP from the Earle theatre dressing room.

Lou Kelly and Andy Stanton back in Philadelphia after a sojourn on the Bermuda sands.

WFI signs singing find in Carl Davis, former Penn State Univ. grind.

Murray Arnold, WIP announcer, wading for the altar with a Philly blonde.

Larry Tate walked out a WCAU program last week.

Bill Bailey fills press agent job vacated by Fred Coll, now at WMCA.

Lillian Smith up from Baltimore for a turn at the Rafters nitery this week.

WPEN-WRAX readying the move to the new wave length, and holding the event for the day of their fifth air anniversary next month.

Vincent Travers band may go to Detroit, after fading from the Walton.

Jack Diamond, of the Isham Jones office, in Philly for a look-see at some local air talent.

Joe Feldman, Earle theatre chief, nixing all future cocktail parties for visiting celebs. Bills running too high.

Bill Green, ex-stock and legit actor, is chief announcer at WLBW (Erie, Pa.), owned by the Pennsylvania Telephone Corporation.

George Probert, for years a Broadway actor (last engagement 'Vagabond King'), back home in Erie, and may get on local broadcasting staff.

Patty Jean, diet talker, is now with Buffalo Broadcasting Corpn. (WGR).

Indiana

'Krausmeyer and Cohen' new wax program for Centlivre brewery over WOWO, Fort Wayne.

Marguerite Hitzman completing her first year as staff organist over WOWO.

Maury Neuman now with WLW a frequent visitor back to see his family in Fort Wayne.

Baseball getting a nice plug over WGL as Central league swings into action.

Paul Mills taking that funny Emil Boreo publicity photo around to all of his clients.

Gunnar Elliot, vet sports announcer, sticking to radio after all, since the sheriff's badge will not be a part of his person as planned.

Lincoln Life Insurance company still interested in a station of its own. Main hold-backs are the surrounding stations in Chicago and Cincinnati.

WINS sales department lining up some new commercials for direct appeal to children.

80% of 570 Papers Carry Radio Listings; Fan Magazines Multiply

Even though the newscasting pact between the press and radio has served to get broadcasting a better break on publicity among the newspapers in the East and Midwest, there has been a hefty increase the past several months in the number of local and regional fan mags. As compared to the publications of this description in existence at the end of last year the current list represents a boost of around 20%. Fan mag field as affecting radio has shown fewer dropouts the past four months than for any parallel period since the inception of the national networks.

Still showing a substantial resistance toward giving space to radio program matters are the newspapers in the South and in the Pacific area, with the dailies in the former region taking top rating in this respect. As far as the Coast is concerned the recent order from William Randolph Hearst his editors to spread out on picture and text space for radio is expected to result in a general easing up among the western newsprint fraternity.

In a recent survey of 570 newspapers in 300 cities it was disclosed that 80% carried program listings, only 25% maintained what might come under the heading of radio columns, and a spare 15% occasionally used pictures of radio personalities.

Here and There

Thomas R. Sterck has joined the Jean V. Grombach recording studios as director of sales. Sterck was formerly with the Gardner Advertising Co. and the William H. Rankin Co. His more recent connection was as eastern sales mgr. of Jim Handy Pictures.

Dwight W. 'Doc' Norris resigned last week as sales manager for NBC in Boston, to enter the free lance field.

Fred Girard has been added to the staff of WSGN, Birmingham. He will act as program director, handle the publicity and do some announcing. He comes from station WGAT, Cleveland.

Lee Everett, program director for WBT, Charlotte, N. C., has disguised himself by removing the moustache that he grew some months ago to fit a stage character that he played for the Charlotte Little Theatre.

Carl Zomar, who has conducted a program over WSOC, Charlotte, N. C., for several weeks, is now on the air over WBT, same city. Billed as a phychologist, he answers questions and gives advice.

Goodrich Tire and Rubber has waxed 13 five-minute announcements which it figures will be bankrolled on local stations by over 100 of its dealers.

Collins Riley, boss of Kansas City transcription firm, Associated Broadcasting, touring south and southwest.

Cuban Radio Chaos Ending

But Squawkers Delay Reforms—Dailies Seek To Stop Verbatim News Lifts

Havana, May 22.

New radio law has brought about a lot of complaints from the small broadcasters who went right up to President Mendieta and talked him into naming a commish to study the effects of the new radio bill as drafted by Dr. Marino Daiz, head of the Cuban Radio Commission.

Eduardo J. Chibas and Raul de Cardenas are president and secretary of the board, and have called everyone interested in the radio biz to get their opinion of the bill. At the last meeting it was agreed to ask President Mendieta to withhold the bill until the commish is ready to report.

Evidently the new radio bill tends to place radio in its right level, doing away with the air pirates, and those broadcasting disks all the time and getting paid in merchandise, as is the case in many stations here.

Cheap broadcasters went as far as trying to get all the stations here to get off the air as protest, but it was no go, as the regular stations no like idea. The new radio bill will only grant clear channel to stations of 5,000 or more watts, and now CMCD, CMQ, CMX and CMY are getting their plants ready for increased power.

Eduardo Alonso, newsman, has asked the Radio Commish to curb the epidemic of 'talking dailies,' as the news broadcasts are called here. More than 40 such programs are heard daily here, each one with a duration of an hour, and some of them going into two and three hours consecutively. They all read the news from the dailies, as none of them has any special service.

It is understood that the musicians, operators, announcers and singers will get together to ask President Mendieta to maintain the bill, as it means more work for them with better pay.

NBC Artists Service Is Happy To Announce That Musicland's Most Versatile Ambassador

EDDIE PEABODY

IS NOW UNDER THE EXCLUSIVE MANAGEMENT OF

HAROLD F. KEMP

NBC ARTISTS SERVICE

RCA BUILDING, 30 ROCKEFELLER PLAZA, RADIO CITY, NEW YORK

12TH WEEK
Pure Oil Pep Show
Every Saturday
WEAF, NBC NETWORK
7:30-8:00 P. M. E.D.S.T.

JUST COMPLETED
Five Consecutive Months
Hollywood Restaurant,
New York
with Rudy Vallee

GUEST STAR
Fleischmann Hour
Six Times
Also Show Boat Hour

GUEST ARTIST
Bab-O Surprise Party
Sunday, June 3
WEAF, COAST-TO-COAST NETWORKS
1:30-1:45 P. M., E.D.S.T.

COMMERCIALS

WEEK OF MAY 28

This Department lists sponsored programs arranged alphabetically under the advertiser's name.

All time is p. m. unless otherwise noted. Where one advertiser has two or more programs they are listed consecutively.

An asterisk before name indicates advertising agency handli account.

Abbreviations: Su (Sunday); M (Monday); W (Wednesday); Th (Thursday); F (Friday);

ACME LEAD
6:30-Su-WABC
12:30-W-F-WABC
Ed McConnell
*Henri H-Mc

A. C. SPARK PLUG
9-W-WJZ
'Cookoos'
*Campbell-E

A & P
9:30-M-WEAF
Harry Horlick
Frank Parker
*Paris & Peart

ARMOUR
:30-F-WJZ
Phil Baker
H McNaughton
Mabel Albertson
Irene Beasley
Roy Shields Orc
*N. W. Ayer

B. T. BABBITT
1:30-Su-WEAF
Mary Small
Wm. Wirges
*Peck

A. S. BOYLE
(Floor Wax)
2:30-Su-WABC
'Lazy Dan'
Irving Kaufman
* lackett

BARBASOL
8:15-M-WABC
Edwin C. Hill
*Erwin Wasey

BAUER & BLACK
(Blue Jay Corn Plaster)
4:15-Tu-F-WJZ
Wade Booth
Dorothy Day
*Needham, L & B

BAYER
9:30-Su-WEAF
Frank Munn
Virginia Rae
Ohman & Arden
Bert Hirsch
Haenschen Orc
*Blackett

BISODOL
8:30-W-WABC
Everett Marshall
Elizabeth Lennox
Ohman & Arden
Irving Kaufman
Victor Arden's Orc
*Blackett

BORDEN
10:30-Su-WABC
'45 Min. in H'lyw'd'
Mark Warnow
11:45-W-WABC
Jane Ellison
*Young & Rubicam

BRISTOL-MYERS
9-W-WEAF
(Sal Hepatica)
(Ipana)
Fred Allen
Portland Hoffa
Jack Smart
Lionel Stander
Eileen Douglas
Irwin Delmore
Minerva Pious
Ipana Troubadours
Theodore Webb
Lennie Hayton
*Benton & Bowles

E. L. BRUCE CO.
10:30-Th-WABC
Doris Loraine
Cadets Quartet
C Wheeler Orch
*O'Callaghan

CALIF. PACKING
9:30-M-WEAF
H Barrett Dobbs
Doric & Kn'bocker Quartets
M Wilson Orc
*Thompson

CALSODENT CO
4:15-Th-WJZ
'Rhyming Rover'
*Thompson

CAMPANA
10-F-WEAF
'First Nighter'
June Meredith
Don Ameche
Carlton Brickert
Cliff Soubler
E Sagerquist Orc
*Aubrey Moore

CARNATION MILK
10-M-WEAF
Gene Arnold
Lullaby Lady
M L Eastman
Jean Paul King
*Erwin, Wasey

CENTAUR
(Fletcher's)
10:30-W-WABC
Albert Spalding
Conrad Thibault
Don Voorhees
*Young & Rubicam

CHERAMY
(Cosmetics)
10:30-F-WABC
Maxine Lash
String Quartet
*Gumbinner

CITIES SERVICE
8-F-WEAF
Jessica Dragonette
Cavaliers
*Lord & Thomas

CLIMALINE
12-Th-WEAF
Harold Stokes
Jackie Heller
Gil Page
King's Jesters
*W. S. Hill

CUTEX
9-F-WJZ
Phil Harris
Leah Ray
*J. Walt. Thomp.

COLGATE-PALM
(Colgate Dentifrice)
9-Sa-WEAF
'C'lg'te Ho'se P'rty'
Joe Cook
Donald Novis
Frances Langford
Don Voorhees
Brad Browne
*Young & Rubicam
10-Tu-WEAF
(Palmolive Soap)
W. A. Backer, Dir.
ladys Swarthout
Eustace Wyatt
William Shelley
James Melton
John Barclay
Nat Shilkret
W. A. Backer, Dir.
*Benton-B
10:15-daily-WEAF
(Super Suds)
'Clara Lu & Em'
Louise Starkey
Isabelle Carothers
Helen King
*Benton-B

CONTINENTAL OIL CO.
10:30-W-WJZ
Harry Richman
Jack Denny
John B. Kennedy
*Tracy-L-D

CRAZY CRYSTALS
12-M to F-WEAF
Gene Arnold
8:30-M-W-F-WJZ
Maple City Four
*McC-Eric.

CONT. BAKING
9:15-F-WABC
Little Jack Little
*B., B., D. & O.

CORN PRODUCTS
11:15-M-W-F-WABC
(Kremel, Etc.)
Will Osborne
Pedro de Cordoba
*Hellwig

R. B. DAVIS
(Baking Powder)
9 A. M.-W-F-WJZ
9:45-Tu-Th-WABC
'Mystery Chef'
John McPherson
*Ruthrauff-R
6-M-Tu-W-Th-WABC
'Buck Rogers'
Curtis Arnall
Adele Ronson
Edgar Stehli
Joe Granby
Walter Tetley
Allan Devitt
Georgia Backeu
Elaine Melchoir
Adele Klein
Bill Shelley
Henry Gurvey
Harry Swan
Lionel Stander
Emmet Gowan
Beatrice Allen
*Ruthrauff & R

ELIZABETH ARDEN
9-Tu-WABC
Maury H. B. Paul
Fray & Braggiotti
Freddy Martin
*Blaker Agency

EX-LAX
9:30-M-WABC
'The Big Show'
Helen Menken
Gertrude Niesen
Erno Rapee
*Katz

FIRESTONE
8:30-M-WEAF
H. Firestone, Jr.
Lawrence Tibbett
Wm. Daly Orch.
*Sweeny-James

FITCH
7:45-Su-WEAF
Wendell Hall
*K. W. Ramsey

FORD MOTOR
9:30-Su-WABC
9:30-Th-WABC
Fred Waring
Ted Pearson
*N. W. Ayer

FUNK & WAGN'LL
(Literary Digest)
7:15-W-WJZ
Graham McNamee
*Badger & B

GEN. BAKING
5:30-Su-WABC
Julia Sanderson
Frank Crumit
*B., B., D. & O.

GENERAL CIGAR
9:30-W-WABC
Guy Lombardo
Burns & Allen
*J. Walt. Thomp.

GENERAL FOODS
(La France)
(Washing Powder)
9:30-Sa-WEAF
'Beatrice Fairfax'
Marjorie Johnson
Mc. Stickles Orc.
11:15-Th-WEAF
Frances Lee Barton
*Young & Rubican
9-Th-WEAF
(Maxwell)
Chas Winninger
Lanny Ross
Annette Hanshaw
Conrad Thibault
Muriel Wilson
'Molasses 'n' Jan'ry
Gus Haenschen
3-F-WEAF
'Maria's Certo
Lanny Ross
Mary Lou
Conrad Thibault
Gus Haenschen Orc
*Benton & Bowles
10-W-WABC
'Byrd Expedition'
*Young & Rubicam

GENERAL HOUSEHOLD
(Grunow)
Refrigerators
9:30-Tu-WABC
Minneapolis Symp'y
Eugene Ormandy
*Hays MacFarland

GENERAL MILLS
5:30-Daily-WABC
Jack Armstrong
All American Boy
4-Daily-WJZ
'Betty & Bob'
Betty Churchill
Don Ameche
Betty Winkler
Art Jacobson
Carl Brickert
Louis Roen
*Blackett

GENERAL MOTOR
(Chevrolet)
10-Su-WEAF
Victor Young Orc
*Campbell-E
(Oldsmobile)
9:15-Tu-F-WABC
Ruth Etting
Johnny Green
*B., B., D. & O.

GENERAL TIRES
10:30-F-WEAF
Jack Benny
Mary Livingston
Frank Parker
Don Bestor
*Hays MacFarland

GERBER & CO.
10-Su-WJZ
Mme. Schumann-H
*Erwin Wasey

GILLETTE
(Safety Razor)
7:15-Daily except Sa-Su-WEAF
Gene and Glenn
*Ruthrauff & R

GOODRICH
7:45-M-W-F-WJZ
'Taxi'
Max Baer
Franc Hale
Jean Southern
*Ruthrauff-R

GULF
9-Su-WJZ
Irving Berlin
Frank Parker
Revelers
Pickens Sis
Al Goodman
*Cecil Warwick

HEALTH PROD'TS
(White Cod)
3-Su-WJZ
'Bar X Ranch'
Carson Robison
John Mitchell
Bill Mitchell
Pearl Pickens
*Wm. Esty

HECKER H-O
6:15-Daily-WABC
'H-Bar-O Rangers'
Bobby Benson
Neil O'Malley
Florence Hallan
Billy Hallop
John Barthe
*Erwin-Wasey

EDNA HOPPER
2:15-Daily-WABC
'Helen Trent'
Lester Tremayne
Virginia Clark
Karl Heube
Dolores Gillen
Jack Doty
*Blackett

HOOVER
5:30-Su-WEAF
Edward Davies
Chicago a Capella
Joe Koestner
*Erwin-Wasey

HORLICK
9:45-Su-WJZ
Dr H Bundesen
*Lord & Thomas

HOUSEHOLD
9-Tu-WJZ
Edgar A Guest
Alice Mock
Jos Koestner's Orc
*C. D. Frey

HUDNUT
:30-F-WABC
Jack Whiting
Jack Denny
Jeannie Lang
Three Rascals
*B. B. D. & O.

HUDSON MOTORS
10-Sa-WEAF
Saxon Sis
Lennie Hayton
Graham McNamee
8:30-Tu-WJZ
Conrad Thibault
Lois Bennett
Honey Dean
Harry Salter
*Blackman

INDIVIDUAL CUP CO.
(Dixie Cups)
6:45-M-WABC
Bob Sherwood
Bradley Barker
Frank Novak's Orc
*Young-R

INSTITUTE AM. MEAT PACKERS
4-Su-WEAF
'Romance of Meat'
*Direct

JERGEN'S
9:30-Su-WJZ
Walt. Winchell
*J. Walt. Thomp.

JOHNS-MANVILLE
8:30-Sa-WEAF
Floyd Gibbons
Nat Shilkret Orc
*J. Walt Thompson

JOHNSON & SON
(Floor Wax)
1:45-Tu-Th-WABC
5:15-Su-WABC
Tony Wons
Keenan & Phillips
*Needham, L. & B.

KELLOGG
5:30-Daily WJZ
The Singing Lady
Irene Wicker
Allan Grant
*N. W. Ayer

KRAFT-PHENIX
10-Th-WEAF
P Whiteman Orc
Deems Taylor
Ramona
Peggy Healy
Jack Fulton
*J. Walt. Thomp.

KOLYNOS
7:15-Daily-WABC
Just Plain Bill
Arthur Hughes
*Blackett

LADY ESTHER
10-S-M-WABC
8:30-Tu-W-WEAF
Anson Weeks Orch
Seymour Simon Orc
*Stack-Goble

LAMONT-CORLISS
(Nestles)
8-F-WJZ
Ethel Shutta
Walter O'Keefe
Bobby Dolan Orc
*J. Walt. Thomp.

LARUS
(Edgeworth)
10-W-WEAF
Corn Cob Pipe Club of Virginia
*BBD&O

LEHN & FINK
(Lysol)
10:30-Su-WEAF
Helen Hayes
Nat Shilkret Orc
*Ruthrauff & R

LIGGETT-MYERS
(Chesterfield)
9-M-W-S-WABC
(Monday)
Rosa Ponselle
Andre Kostelanetz
(Wednesday)
Nino Martini
Andre Kostelanetz
(Saturday)
Creta Stueckgold
Andre Kostelanetz
Mixed Chorus
Ford Frick
*Newell-Emmett

LUXOR
(Armour)
3-Su-WEAF
'Talkie Pic Time'
June Meredith
John Goldsworthy
John Stanford
Gilbert Douglas
Murray Forbes
*N. W. Ayer

MANHATTAN SOAP CO.
11:30-Th-WJZ
Jack Arthur
DeMarco Sis
11:30-Th-WJZ
Harriet Lee
Edward Kennedy
*Peck

J. W. MARROW
(Oil Shampoo)
1:15-Tu-Th-WABC
Joan Marrow
Bob Nolan
Eddie House
*Placed direct

MACFADDEN
(Liberty Magazine)
10-F-WJZ
'Stories That Should Be Told'
Fulton Oursler
(True Story)
8:30-F-WABC
'Court of Human Relations'
Percy Hemus
Arnold Johnson's Or
Elsie Hitz
Ned Weaver
Lucille Wall
Allyn Joslyn
Paul Stewart
*Stack-Goble

MET. LIFE CO.
6:45-Daily WEAF
Arthur Bagley

DR. MILES LAB'S
(Alka-Seltzer)
10:30-Sa-WJZ
WLS Barn Dance
Ridge Runners
Mac & Bob
Clarence Wheeler
*Wade

MOHAWK MILLS
(Carpets)
10:30-Tu-Th-WEAF
Oroh & Singers
*B., B., D. & O.

MOLLE CO.
:30-M-Th-WEAF
WEAF
Shirley Howard
Guy Bonham
Wamp Carlson
Dwight Latham
Milt Rettenberg
Tony Callucci
*Stack-Goble

BENJ. MOORE
11:30-W-WEAF
Betty Moore
Lew White

MUELLER C.
10:15-M-W-F WABC
'Bill & Ginger'
Virginia Baker
Lyn Murray
*Hellwig

NAT'L SUGAR
9:30-M-WJZ
Theo Karle
Joseph Pasternack
*Gotham

NORTHWESTERN YEAST
8-M-WJZ
Jan Garber Orc
*Hays McFarland

OXOL
5:45-M-Tu-W-WABC
Dave, Bunny & G
Bunny Coughlin
Dave Grant
Gordon Graham
*B., B., D. & O.

OXYDOL
(Proct'r & Gamble)
2:45-Daily Except Sa & Su-WEAF
'Ma Perkins'
Virginia Dayne
Margery Hannon
Karl Hubel
Will Fornum
Chas. Eggleston
*Blackett

PACKARD
10-M-WJZ
Walter Damrosch
John B. Kennedy
*Cecil Warwick

PACIFIC BORAX
9-Th-WJZ
'Death Vall'y Days'
Tim Frawley
Joseph Bell
Edwin W. Whitney
Lonesome Cowboy
Joseph Bonime Orc
*McC.Erick

PALMER HOUSE
10-Tu-WJZ
Ray Perkins
Gale Page
Harold Stokes Orc

PEPSODENT
7-Daily, Except Sa & Su-WJZ
Amos 'n' Andy
Charles Correl
Freeman Gosden
('Rise of Gold')
7:45-Daily, Except Sa & Su-WEAF
Gertrude Berg
James Waters
9:30-Tu-Th-Sa-WJZ
(Junis Cream)
Eddie Duchin
*Lord & Thomas

PHILCO
7:45 daily ex. Sa-Su-WABC
Boake Carter
*F. W. Armstrong

PHILIP MORRIS
8-Tu-WEAF
Leo Reisman's Orc
Phil Duey
*Blow

PILLSBURY
10:30-Daily-WJZ
'Today's Children'
Irma Phillips
Walter Wicker
Bess Johnson
Irene Wicker
Lucy Gillman
Fred Von Amon
Jean McGregor
*Hutchinson
11-M-W-F-WABC
'Cooking Close Ups'
*Hutchinson

PABST
9-Tu-WEAF
Ben Bernie Orc
*Matt-Fogarty

PLOUGH, INC.
10-W-WJZ
Vincent Lopez
Ed Sullivan
*Lake-Spiro-C

PUROIL
7:30-Sa-WEAF
Eddie Peabody
De Marco Sisters
Joey Nash
Richard Himber Or
*Freitag

QUAKER OATS
8:45-M-W-F-WJZ
Babe Ruth
*Flecher & E

RALSTON
5-F-WEAF
Mme. Sylvia of Hollywood
*Gardner

REAL SILK
7-Su-WJZ
Chas. Previn Orch
Charles Lyons
*Erwin-Wasey

RED STAR YEAST
11-Tu-Th-S-WEAF
Edna Odell
Phil Porterfield
Irma Glen
Earl Lawrence

R. J. REYNOLDS
(Camels)
10-Tu-Thu-WABC
Casa Loma Orc
Connie Boswell
Stoopnagle & Budd
*Wm. Esty

RITCHIE
(Eno Salts)
8-Tu-W-WJZ
'Eno Crime Club'
Spencer Dean
*N. W. Ayer

SCHLITZ
10-F-WABC
B. B. D. & O.

SILVER DUST
7:30-Tu-Th-WABC
Paul Keast
Thelma Goodwyn
Rollo Hudson's Orc
*B., B., D. & O.

SINCLAIR
9-M-WJZ
Gene Arnold
Bill Childs
Mac McCloud
Joe Parsons
Cliff Soubler
Harry Kogen
*Federal

STAND. BRANDS
(Chase & Sanborn)
8-Su-WEAF
Jimmy Durante
Rubinoff
(Baker's)
7:30-Su-WJZ
Joe Penner
Harriet Hilliard
Ozzie Nelson Orc
8-W-WEAF
(C & S Tea)
Jack Pearl
Cliff Hall
Peter Van Steeden
Kathleen Wells
8-Th-WEAF
(Fleischmann)
Rudy Vallee and His Conn. Yanks
Marguet Anglin
Judith Anderson
Henrik Van Loon
*J. Walt. Thomp.

STD. OIL (N. Y.)
8-M-WEAF
Socony Sketches
Arthur Allen
Parker Fennelly
Kate McComb
Isabelle Winlocke
Ruth Russell
Robert Strauss
*J. S. Getchell

STERLING PROD.
9-F-WEAF
(Phillips Mag)
'Waltz Time'
Abe Lyman Orc
Frank Munn
Vivienne Segal
5:15 daily ex. Sa-Su-WABC
'Skippy'
8:30-Tu-WABC
Abe Lyman
Vivienne Segal
Oliver Smith
*Blackett

STUDEBAKER
9:30-Sa-WABC
Richard Himber
*Roche-W-C

SUN OIL
6:45-Daily-WJZ
Lowell Thomas
*Roche-Williams

TASTYEAST
7:30-Tu-WEAF
Brad Browne
Al Llewellyn
*Stack-Goble

TEXAS CO.
9:30-Tu-WEAF
Ed Wynn
Graham McNamee
Don Voorhees
*Hanff-Netzger

TIDEWATER
(Tydol)
7:30-M-W-F-WABC
Jimmy Kemper
Robert Ambruster
Hummingbirds
*Lennen Mitch

U. S. TOBACCO
(Dill's Best)
9:30-F-WEAF
'One Night Stands'
Pic Malone
Pat Padgett
Josef Bonime
*McC.-Erick.

UNION CENTRAL
6-Su-WABC
'Roses & Drums'
Elizabeth Love
George Gaul
Robt T Haines
Blaine Cordner
*J. Walt. Thomp.

WANDER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan A'
Allan Baruck
Henrietta Tedro
Ed Sprague
Stanley Andrews
Shirley Pell
*Blackett

WARD BAKING
9-Su-WABC
'Family Theatre'
James Melton
Josef Pasternack
*Fletcher-E

WM. R. WARNER
(Non Spl)
:30-W-WJZ
Cary Grant
Sketches
*Cecil, W. & C.

WASEY PROD
12-M-Tu-W-Th-F-WABC
3:15-M-WABC
8:15-Tu-WABC
Voice of Exp'rience
*Erwin Wasey

R. L. WATKINS
9-Su-WJZ
Tamara
Davis Percy
Men About Town
Jacques Renard
*Blackett

WELCH
(Grape Juice)
7:30-W-WJZ
Irene Rich
*Kastor

WESTERN CO.
(Dr. West T'thp'ste)
5:30-M-W-F-WEAF
'Frank Merriwell'
Donald Briggs
Dolores Gillen
*J. Walt. Thompson

WOODBURY
8:30-M-WABC
Bing Crosby
Jimmy Grier Orc
*Lennen-M

WORCESTER
(Salts Toothpaste)
8 p. m.-F-WABC
Zoel Parenteau's O
H Van Emburgh
*Fuller & Smith

WYETH CHEM
(Jad Salts)
8:15-W-Th-F-WABC
'Easy Aces'
Goodman Ace
Jane Ace
Mary Hunter
*Blackett

New Business

(Continued from page 36)

weekly for 13 weeks at 9:45 p.m. Titled 'Comedy Stars of Hollywood' (Wade Agency, Chicago). WGN.

Walgreen Company, program by Ben Potter at 6-6:15 p.m. for 13 weeks. (Blackett - Sample - Hummert). WGN.

Wieboldt Stores, time signal at 8 p.m. each Wednesday. Till forbid. WGN.

Illinois Central Railroad, time signal, three times weekly for six weeks. WGN.

Gas Applican Society, participation in Home Management period, 15 minutes daily except Sunday. (Campbell Ewald Agency.) WGN.

'Bordens, Cunningham's and Weiland' ice cream companies jointly, 'The Puzzler' program Wednesday and Friday at 9:45-10 p.m. (Aubrey, Moore and Wallace Agency, Chicago.) WBBM.

CHARLOTTE, N. C.

Byrd Products, Greensboro, N. C., series of 52 15-minute programs Tuesdays, Wednesdays, Thursdays and Fridays from 5:45-6:00 p. m., hair tonic account, beginning May 30, 1934, ending Aug. 28, 1934. Placed locally. WBT.

Black Flag Co., Baltimore, 55 one-minute announcements, beginning May 21, 1934, ending Aug. 3, 1934, daily except Saturday and Sunday. Placed by Radio Sales, Incorporated, New York. WBT.

L. E. Mahaffey, Clinton, S. C., 26 one-minute announcements for World Tours, Monday, Wednesday and Friday daytime, beginning May 18, 1934, ending June 16, 1934. Placed locally. WBT.

Willard Tablet Co., Chicago, continuation contract for 39 15-minute programs, Mondays, Wednesdays and Fridays from 5:30-5:45 p. m., beginning June 4, 1934, ending Aug. 31, 1934. Placed by Radio Sales, Incorporated, Chicago. WBT.

LINCOLN

Storz Brewing Company, 100 announcements to run over period of a year. KFAB.

Remington Rand, 18 announcements. KFAB.

Farmers Serum, daily spot announcements for a month. KFAB.

City Fuel, five days a week, 10-minute Little Emo movie chat broadcast for one year. KFOR.

Gold & Co., announcements before and after the chain Hudnut program. KFAB.

Doane College, participation in the morning Time and Tunes program, for one month. KFAB.

Willard Tablets, 13 announcements. KFAB.

Beacon Coffee Shop, announcements for four months. KFOR.

Table Supply, daily announcements for one year. KFOR.

Modern Method Shoe Repair, daily announcements for a month. KFOR.

PITTSBURGH

Benjamin Moore and Co., renewal of 15-minute program weekly on interior and exterior decorating for 26 weeks. Placed direct. WWSW.

Smithfield Ham and Products Co., one announcement daily, except Sunday, for two weeks. Placed direct. WWSW.

Saupp-Kilroy Co., Oldsmobile distributors, seven announcements. Placed direct. WWSW.

SEATTLE, WASH.

A. H. Lewis Medicine Co. (Tums), 13 announcements. Through Ruthrauff and Ryan. WOL.

Western Dairy Products, nouncements. WOL.

S. L. Savidge, Inc. (Dodge dealer), 13 quarter-hour programs. WOL.

KANSAS CITY

Hi Grade Groceries, 15 minutes daily, six days weekly, 52 weeks, disc. KMBC.

Ford Auto Agencies, 125 words daily, six days weekly. KMBC.

Jack and Loretta Clemens
WJZ
10:45-11 A.M.
Mon., Wed., Fri.
WILBERT'S FLOOR WAX
Direction
NBC Artists Bureau
and
Ben Rocke Productions

FRANK PARKER
Featured Soloi
A. & P. GYPSIES
GENERAL TIRES
First Tenor with
THE REVELLERS

fred allen's
HOUR OF SMILES
With
PORTLAND HOFFA
JACK SMART
IRWIN DELMORE
LIONEL STANDER
MINERVA PIOUS
EILEEN DOUGLAS
LENNIE HAYTON'S IPANA TROUBADOURS
Material by Fred Allen and Harry Tugend
Management Walter Batchelor
Wednesdays, 9-10 P. M., D. S. T. WEAF

HOTEL PIERRE
JACK DENNY
AND HIS ORCHESTRA
Conoco Oil Wed., 10:30 P.M. WJZ
Richard Hudnut WABC Fri., 9:30 P.M.
WJZ Sat., 12 Midnight Mon., 11:30 P.M.
WEAF Tues., 12:30 A.M.

VIVIAN JANIS
"ZIEGFELD FOLLIES"
CBS, Mon.-Fri., 12 Midnight
Sole Direction
HERMAN BERNI
1619 Broadway
New York City

ROY FOX
AND HIS
BAND
ON TOUR
B.B.C. NETWORK

THE GREEK AMBASSADOR OF GOOD WILL
GEORGE GIVOT
Loew's Deluxe Theatres
Sole Direction
HERMAN BERNIE
1619 Broadway New York

LEO REISMAN
AMERICA'S MOST EXPENSIVE RECORDING DANCE ORCHESTRA
on
BRUNSWICK RECORDS

HENRY BUSSE
AND HIS MUSIC
NOW
CHEZ PAREE
Chicago
SCHLITZ BREWING CO.
Fri. 9-9:30 P.M. CST
Columbia Broadcasting Co.

EMERSON GILL
AND HIS ORCHESTRA
CLEVELAND
WTAM Nightly
NBC Tuesday Wednesday Friday 1 p.m. E.D.S.T.

Songwriters' Gala Benefit Nets $10,000 and Proves a Signal Click

The Songwriters' Protective Association, marshalled by Sigmund Romberg, president of the S.P.A., staged a benefit for the Dramatists Guild at the Casino de Paree, N. Tuesday night, May 22. Show a sellout at $5 per, netting close to $10,000, including check for $3,000 donated by the American Society of Composers, Authors and Publishers.

Surprise of the evening to the benefit-worn audience was in finding the vast amount of showmanship in the program, from Gene Buck's m.c.ing to the smart work of the songwriters' themselves. Latter, sensing the rare mood of the audience and its friendliness, swept the show along into a memorable success.

Audience, Broadway wiseys, Park ave., the literati and songwriters' wives, found themselves singing the second choruses, and soon discovered they could do four part harmony. It was that kind of a night; warm—from the heart. The chink in their armor revealed by the sentimental memories evoked hearing the old tunes, the hard-boiled first night mob turned sucker—for a popular song. They all sang and liked the other fellows' singing almost as much as their own.

Everybody on the program was a hit; stand-outs, George M. Cohan turning his difficulties in finding the right page of his script of 'I'd Rather Write a Song' into a howl with his ad libbing, 'These Eugene O'Neill songs!' and his 'wait a minute—wait a minute' to the orchestra, then topping the ovation that greeted his 'Over There' by spryly going into his dance, Irving Berlin playing and singing 'Alexander' and holding each hand up separately while playing with the other to scotch the rumor of his one finger piano playing, so endearing himself to the throng that he was compelled to do an encore, George Gershwin doing 'I've Got Rythm' in sophisticated harmony interrupted by the spontaneous applause of the audience, Harry Armstrong leading the house in 'Sweet Adeline,' greeted by a dam-bursting of harmonizing.

Songwriters who appeared on the smooth-running, fast moving bill included Ferde Grofe, Harold Arlen, Dorothy Fields and Jimmy McHugh, Dick Rodgers, Herman Hupfeld, Jean Schwartz, Johnny Green, Dana Suesse, Lew Brown, Harry Warren, Fred Ahlert, Rudy Vallee, Arthur Schwartz, Sigmund Romberg, J. Rosamond Johnson and Gus Edwards. Mrs. Ethelbert Nevin and Miss Ella Herbert were asked to take bows.

Show started promptly at midnight, at which time it went on the air over CBS. The fear expressed beforehand by some meanies that no songwriter would leave the piano before he had played his whole medley turned out to be a base canard. Each performer left the stage quietly after he had done his prescribed bit, though on this sentimental occasion nobody in the audience wanted him to stop.

Lyman Baton-Wavers' Ass'n Temp. President

Movement among dance band leaders, with membership in the New York musicians' union, to organize themselves into an association last week reached the elections stage. At a meeting, at which some 20 batonists were present, Abe Lyman was voted temporary president.

Also appointed was a committee to formulate the group's articles of association.

Irving Mills has taken over the management of Joe Venuti's band, currently spotted at Delmonico's, Broadway niterie.

Club Lido, Sea Girt, N. J., opens tomorrow night (29) for its seventh season, with six acts and a band. Peppino, male member of mixed dance team, doubles as m.c.

Billy Hill Seeking British Pix Tieup

Billy Hill is currently in England negotiating with Gaumont British and British International Pictures for the writing of several scores. Hill accepted the invitation to cross the ocean and talk it over after he had failed to get a favorable offer from American producers.

Probabilities are that Louis Bernstein, of Shapiro, Bernstein & Co., Hill's publishing contact, will go over to put the finishing touches to the negotiations.

DIRECTORS MAY END MPPA FOLIO

Mounting opposition from the publishing end of the trade is expected to put a halt to the operations of the Music Publishers' Protective Association in the song folio field. Indications are that the directorate at a meeting scheduled for this week will vote to discontinue the lyric sheet idea.

John G. Paine, chairman of the MPPA board, declared last Friday (25) that, although the publishers are strongly aligned against continuing with the project, the dealers, particularly the syndicate stores, are divided on the question as to whether the MPPA lyric folio has helped or harmed the sale of sheet music. Meantime the MPPA is putting out another nickel lyric collection, this edition for the newsstand trade, totaling 500,000 copies. Latest folio representation is limited to 60 sets of lyrics, as compared to the 75 in previous issues.

In a survey taken by the Kresge stores, said Paine, it developed that the chain's managers were predominantly in favor of the songsheet folio. One out of every three Kresge managers answered that the folio had served to stimulate the sales of sheet music. There was, however, an instance of a manager reporting that a woman customer asked for a refund on a sheet of music after she had found that this song was included in an MPPA lyric folio bought at the same counter.

It is Paine's contention that, while the music business has taken a huge slump in the past three months, the drop would have been still worse had it been for the stimulus produced by the lyric compendium. As a case in point, Paine cited the report of a Kresge store in New Haven, Conn., which found its songsheet business boosted 40% with the sale of the lyric collections at the same counter.

ASCAP MEMBERSHIP PACT ABOUT READY

New membership contract of the American Society of Composers, Authors and Publishers should be ready for ratification by the organization's board of directors within the next two weeks. Minor clauses are still to be straightened, while the major angle awaiting settlement is whether to make the agreement run for five or 10 years beyond the current contract, which expires at the end of 1935. Majority opinion on the board favors the 10-year term.

Negotiations for an extension of contract with the broadcasters will be resumed after the new ASCAP membership agreements are signatured by the writer and publisher factions.

Par has renewed contract with Ray Turner, piano player in the music department. Accompanist was soloist with Whiteman's band.

Merle Carlson's orch. opened at Cafe de Paree, L. A.

Fio Rito's Tour

Hollywood, May 28.

Ted Fio Rito and band close Saturday night (2) at the Hotel Ambassador (Cocoanut Grove) and begin a vaude tour of 10 weeks for Fanchon & Marco at the local Paramount June 14. After nine additional weeks on the Coast, outfit hits east, playing Cleveland, Detroit and other RKO spots, and winding up at the Palace, Chicago, late in August.

After a few weeks' rest Fio Rito combo reopens at the Grove early in October.

Fly-By-Nite Clubs Find Chi Rags Now Chilly to Cuffo Ads

icago, May 28.

Chicago dailies are approaching the nite club advertising splurge with more caution this year following the flood of bad debts from the niteries during the 1933 World's Fair. Last year the dailies, particularly the Hearst papers, stepped out of their way to boost the nite club angle in stories and advertising, with the niteries topping the theatres in ad space.

But the dailies learned to their sorrow that nite clubs come and go like ships in the night, leaving a load of advertising debts unpaid. It is reported that 25 to 33% of all the nite club space in the dailies last summer is still on the bad debt list.

Dailies this year are demanding security or payment on the line from the doubtful clubs. Papers are once more making up to the theatres, realizing that the picture spots are year-round propositions.

SYD CHAPLIN SPOTS SONGS WITH MILLS

Paris, May 28.

Syd Chaplin, Charlie's brother and himself a former screen comic, keeps interested professionally through writing songs. He has just placed two of his original compositions, 'I Love You in Different Languages' and 'Give It to Me,' with Irving Mills' Exclusive Publications in N. Y. Bill Arnold, local fav maestro, who first introduced the ditties, now in America, did the placing of the publishing rights on behalf of Chaplin.

Chaplin's main business is playing the market.

Plan Show and Band In Salvin's Surf Club

Sam Salvin is planning an elaborate floor show and name band for his Sun and Surf Club, Long Beach, a membership club opening this summer. Salvin has bowed out of Ben Marden's Riveria in Englewood, N. J., with which he was associated last summer.

Ritz Bros. and Leo Reisman's orchestra are mentioned for the Sun and Surf.

BERNIE'S ONE-NIGHTERS

San Francisco, May 28.

Following his week at Marco's Orpheum, from which he also did his Pabst broadcast, Ben Bernie did one-nighters at the auditorium in Sacramento and Sweet's ballroom in Oakland before returning to Hollywood.

There, the maestro is scheduled for retakes on the Par lot. He expects to be back in New York about June 30.

SPOT LOU TRAVELLER

Hollywood, May 28.

Venice pier ballroom reopens May 26 for the summer season, as the Balboa Gardens, sponsored by makers of Balboa beer. Lou Traveller's band has been engaged, with Fred Howard and Nat Vincent booked as m.c.'s.

Pair, known on the air as the 'Happy Chapples' will remote their programs from the ballroom floor.

HAPPY HOUR IN S. F.

San Francisco, May 28.

The Don Lee network moves its matinee Happy Go Lucky Hour from KHJ, Los Angeles, to KFRC, San Francisco, Friday (1). Show will be sent out from here daily.

Mayer Issues Ultimatum to 19 Pubs—End MDS Tieup or Face Another Suit

Max Mayer is preparing to start court action against the 19 publi ers who have designated Maurice Richmond's Music Dealers Service, Inc., as their exclusive distributing agency. His complaint will charge these publishing firms with granting Richmond exclusive sheet music discounts that threaten the economic existence of others in the jobbing field. Suit will declare that this price discrimination is contrary to the fair competition, and that the combination is in restraint trade provisions of the Clayton and Sherman acts.

Mayer last week held informal conferences with a number of the publishers involved with a view to getting the situation amicably adjusted. In these discussions the pubs were advised that he (Mayer) would much rather avoid any further litigation, but, unless they express themselves by June 1 as amenable to dealing with him on the same basis as with Richmond, he would take the issue to court.

ichmond's Discount

Firms that have named Richmond as their exclusive agent sell to the latter at a 6% discount. Mayer, to get the product of these publishers, must buy from Richmond, who in turn allows his competitor (Mayer) a 1% discount. This gives Richmond a margin of 5% and permits him to service the dealer at a profit, while if Mayer sells to the counterman at the same price as Richmond the transaction resolves into a loss.

Richmond took over the facilities of the Music Dealers Service, Inc., when that central distributing bureau suspended operations following the withdrawal of nine member publishers during the trial of Mayer's $1,250,000 anti-trust suit in the New York Federal court. At the same time Richmond assumed the exclusive agency of the publishing firms that did not settle with Mayer.

Publishers that are tied up with Richmond on an exclusive basis, and against whom Mayer proposes to bring his unfair competition action, are Bibo-Lang; Broadway Music Corp.; Crawford Music Corp.; L. B. Curtis; DeSylva, Brown & Henderson; Donaldson, Douglas & Gumble; Harry Engel; Leo Feist; Isham Jones Music Corp.; Keit Music Corp.; Kornheiser-Schuster; Luz Bros.; Melo-Art Music Publishing Co.; Miller Music; Olman Music Corp.; Select Music Publications; Sherman, Clay & Co.; Superior Music, and Milton Weil Music Co.

Henderson Replaces Lunceford at Cotton

Fletcher Henderson and his band, who recently came under Irving Mills' direction, succeeds Jimmie Lunceford at the Cotton Club, New York, June 16. Lunceford goes out on a New England dance tour.

Henderson is the band which was taken on by Mills as a result of threats by Jack Hylton, London jazz maestro, to import Henderson and book him as opposition to Mills' Cab Calloway combo in London last February. Mills and Hylton at that time were engaged in litigation over a previous tour involving Duke Ellington.

Spokane Minus Nite Spots Due To Liquor Ban

Spokane, May 28.

There is not a single night spot or speak left in Spokane as a result of the recent police edict that persons illegally dispensing beer and hard liquors would feel the brunt of the state liquor laws.

Newspaper drive is accredited by some operators as being the cause of the police shutdown on the gay spots. Beer in taverns, with a 1 a.m. closing, is all that is available to those seeking late entertainment.

Beer and wine licenses for the Cotton Club and Hofbrau, two popular nite resorts, were refused by the state liquor board. Both closed.

H. Arnold Replaces Bro. Billy in Riviera Casino

Paris, May 28.

With Billy Arnold now in America, his brother Henry Arnold and the old B. A. band assume the dance engagement at the Hollywood casino, Juan-les-Pins of the Riviera, opening in mid-June.

Billy Arnold has been around these resorts for 15 years since the war, until the settling of his father's estate took him back to his native Paterson, N. J.

PWA Concerts in Phila.

Philadelphia, May 28.

Philadelphia Municipal Works fund is providing free concerts for the benefit of locally unemployed musicians. Plans were announced last Monday eve (21) at the Bellevue-Stratford hostelry during a big shindig.

Occasion marked the first time Leopold Stokowski, of the Philadelphia orchestra, consented to lead a pickup group of men. Maestro was quoted as saying that United States should follow the European lead by appropriately setting aside yearly funds for free music concerts.

Show was arranged by Eddie Sherman, with Jimmy Jones conducting a gratis 30-piece band. Guest talent at the show included Nick Lucas, George Raft, Vera Van, Bill Robinson, with Eddie White as m.c.

Wittstein's Prom Date

New Haven, May 28.

Eddie Wittstein and his orchestra of 25 are slated to perform at the Yale Senior Prom June 18. MCA also has Wittstein set for the General Motors show at the local State Armory June 2-9.

Wittstein starts his season at the swank Dunes club, Narragansett Pier, R. I., on July 1.

Frisco Spot Reopens

San Francisco, May 28.

Harold Maguire and 'Dutch' White, operators of night spots around here for a long time, have taken over the Coq D'or, which did a brody within a fortnight of its inauguration recently.

Renaming it the Kit Kat club.

Native Pride Puts Screen Hits Over In Great Britain

Reg Connolly, of the English music pub firm of Campbell-Connolly, is in New York on a fortnight's business trip in connection with the American subsid firm of C-C, Ltd. Connolly brought his London accountant over to check the American business records and wind up sundry details.

Connolly states that picture songs in Great Britain mean even more than in this country, as the native pride in its favorites exceeds that of the American regard for Bing Crosby. Besides, there are more Crosbys in England than locally, in that the music hall and comic opera favos who have gone cinematic enjoy a greater hold on their publics. Hence the screen songs sell much better.

Furthermore, screen musicals with any sort of a native appeal, and locally made, get more b.o. attention than the best Hollywood-made pictures.

Otherwise, however, music biz is on a par with American conditions at this time—poor.

Shapiro, Bernstein will publish the score of 'Saluta,' operetta, which Cort and Abramson are slated to produce. Script co-authored by Frank D'Armond and Will Morrissey.

Amateurish Beginning Mars Chances Of Theatre-Cafe in Auditorium

May 28.

Housed in the former artistocratic opera home, the mammoth Auditorium, an attempt to ape the Casino de Paree in New York has proven a soggy dud. Opened on May 18, the place, renamed the Cascades, has already gone through several changes in production, setup and operation. But so far it hasn't done anything at all. And won't mean anything until several radical changes are made.

Last year an architect by the name of Andy Reborl was associated with the Streets of Paris concession at the Fair. Reborl has now entered show business. He built the Cascades in the Auditorium and started to produce his own show. It was pitifully amateurish. He gave up the ghost after seven days and turned the production job over to Fritz Blocki and associates. Blocki is a local p.a. and playwright.

They've brought in Lottie Mayer and her diving act, added a male quartet, a femme dancer and a line of girls. It all summed up to hash and small-time vaude. The meagre audience yawned and drooled into its coffee. People got up and went home.

Business is still lousy, and it will continue to be unless they bring in a sock name or attraction, or until they pep up that show with some laughs. They're trying to be very high class and hoity-toity, and they're succeeding only in being boring. They're letting the audience go to sleep.

Two orchestras make a fine flash on either side of the big house, but still that isn't enterta1nment.

House had and still has an excellent chance to make coin, especially with the Fair on tap. But they're not going at it in the right way, and if they continue in their present manner they're not going to continue at all.

Sidewalk Cafe Opens

Philadelphia, May 28.

The Rafters, one of the largest drinkeries in Philly, opens this week with a right-off-the-sidewalk idea. Front of the place, facing on a main highway centrally located, is opened wide.

Show features Oliver Naylor's ork unit, Arthur Williamson, Frank Murtha as m.c., and Carioca team of Dupez and Treese.

Zelli, Arnold Combo

Joe Zelli and Billy Arnold, both Americans who have been in Paris so long that people think them native Frenchmen, will reunite in New York as a cafe combo. Zelli has the spot bearing his name currently on East 58th street, Manhattan, but he is planning another venture with Arnold. They are an old nite life partnership from the Continent.

Arnold is organizing his own native American band and may first essay some dance engagements before taking up the Zelli partnership.

Claremont Reopens At Pop Prices and Roger Kahn's Band

In line with N. Y. City Park Commissioner Moses' plan to reclaim city park property for benefit of the masses, the snooty Claremont roadhouse on Riverside Drive and 124th street, New York, opens tonight (Tuesday) with a pop priced admish scale. Roger Wolfe Kahn marks his comeback as a dance maestro at this spot. With him and an NBC wire are the Three Marshals, Joan Blane, Evelyn Doe and Vincent Calendo as specialists.

Claremont, like the currently agitated Central Park Casino case, was a stiff-priced dinery under previous auspices. New direction (Arnold Schleifer) is bringing it down to pop scale at $1.50 dinner, $1 luncheon and 50c. teas.

The C. P. Casino, under Sidney Solomon's operation, has likewise been scored for its ultra-snooty manner of operation and tariffs. Commissioner Moses has served ouster notice on Solomon and his Dieppe Corp., which was organized during Jimmy Walker's reign with a mixture of Park Ave. and show biz execs on the directorate.

Denver Enditis

Los Angeles, May 28.

Western picture house tours of two draw name bands will wind up in Denver middle of June, after being booked that far by Fanchon & Marco. Combos jump from there direct to New York.

Duke Ellington band closes at the Orpheum, Denver, June 14, with Ted Lewis and his musikers closing there one week later.

Most Played on Air

To familiarize the rest of the country with the tunes most on the air around New York, the following is the compilation for last week.

Plugs are figured on a Saturday-through-Friday week, regularly.

Only the chain stations are listed as indicative of the general plug popularity.

Data obtained from Radio Log compiled by Accurate Reporting Service.

Title	WEAF WJZ WABC
Cocktails for Two	25
Had My Moments	23
Little Man—Busy	23
Nite on Desert	23
All I Do Is Dream	22
I Ain't Lazy	22
Your Love	22
Beat o' My Heart	21
1,000 Good Nites	18
Love Go Wrong	18
Love Thy Neighbor	17
May I	17
I'll String Along	16
Love Me	15
Good Nite Lovely Lady	14
Reminds Me of You	14
Hold My Hand	13
Rip Tide	13
True	13
Why Do ream?	13
My Shawl	12
When a Woman Loves	12

P. England to Stage W-A Show in France As Int'l Exploitation

Paul social director of the Waldorf-Astoria, N. Y., sailed for Paris Saturday (26) to stage 'A Night at the Waldorf-Astoria' galas at the Hotel Georges V, Paris, and also later in Cannes, Nice, Monte Carlo and other spas and resorts.

Intended as a ballyhoo for the swank N. Y. hostelry, and the first time a hotel has gone to such elaborate international exploitation lengths.

One angle is to attract the westflowing tourism from Europe to America, instead of vice versa, now that the exchange favors Europe.

NIGHT CLUB REVIEWS

ZELLI'S, N. Y.

The exchange being what it is, Joe Zelli is doing a Mahomet for the second time—if the Americans won't come to Paris he's coming to America. Joe being originally a Brookiyn Italo-Frenchman (the French part was assimilated at his rue Fontaine bolte in Montmartre) he's really no stranger on this side. However, that kiss-your-hand-madame routine goes great with the East 58th streeters (off Park avenue), where Zelli now holds forth.

It's on the site of the old Park Avenue Club, nee Belle Livingstone's Salon, but a completely redecorated interior, almost severe in its decor, but a motif that grows on the patron. It lacks in acoustics, with the musical sound reverberating, but that will be corrected. Primarily it's designed for all-year comfort, being well ventilated on a warmish Saturday night.

Joe Zelli has a smart room in the 'right' part of the town, but a wrong type of floor show. He's right in not striving to make it too smart and ultra, but he can assimilate a little more chic in keeping with the general atmosphere. As it is, the variety floor show is very Fanchon & Marco, while the auspices are ritzier Ziegfeldian.

Zelli previously essayed a Royal Box on his last time, over a couple of years ago, but it fell under the axes of the prohis. Now that it's legal, he could again incorporate a little of the Royal Box idea, although the table-to-table phone stuff is a bit Babbitty these days and he's wise to eschew it.

However, the informal m.c.'ing which Zelli did at his world-famous Paris nitery on the hill could be restaged again. Instead, Joe hangs around that front-of-the-house bar too much. That's quick and easy money, of course, at 75c. a copy, but the prix fixe $2.50 dinner, with almost 100% wine accompanying, warrants giving the interior more personal attention. Zelli and Charlie are pards in this venture, both putting up the coin.

Bob Grant and band, from the former Embassy club, N. Y., and the Beach and Tennis club, Florida, this past winter, dish up the terp music in a manner which has made them very popular with the smart bunch. Godoy's Argentine band, last at Peggy's Chapeau Rouge, are likewise highly effective with their rumba-tango stuff.

Pops and Louie, colored song and dance team; Van Noys Sisters, dancers; Frazee Sisters, California hotchaists, and Milton Douglas, m.c., complete the show. Zito, who did those caricatures which still adorn Zelli's place in Paris (now the Femina), is also of the staff, sketching the patrons as a house courtesy, sans pourboire, as in the French capital.

Douglas is oke as m.c., but the rest are not gaited to the interior. A smart single woman a la Marion Harris or Helen Morgan, and possibly one other specialty act, is all that's necessary. Too much show and n.s.g.

But that room with the Zelli rep and personality should get 'em, regardless.

Zelli is merely employed as a glad-hander and general greeter, hence the whyfore of his hanging around the bar out front. He has nothing to do with the running of the restaurant. Patrons don't know that, whether in or out of the cafe operating circles, and they may resent it.

Charlie Wagner and Zelli cooperate the spot but the restaurant is a sub-leased concession. Al Howard, entrepreneur of the now defunct Embassy Club, and the Bath and Tennis club, Miami, put Zelli in and was responsible for the Paris cafe man coming to America again. Howard also spotted Bob Grant, although reported Howard has other summer cafe plans somewheres on Long Island and may remove both with him when it gets too hot for the in-town room. (This shouldn't eventuate, however, in view of the excellent cooling system in the current Zelli's).

Zelli was reported also anxious to bring over some typically Parisian talent, but couldn't swing the b. r. for transportation, etc. Hence the above-reviewed makeshift show. That's going out shortly, though, with Gloria Grafton and another act or two succeeding. Grant's orchestra remains, as does Godoy's Argentinians. Meantime a puppet-show entertainment has been booked in. *Abel.*

Chez Florence, Paris

Paris, May 20.

You have to think twice when you drop into this place, to figure out why it is the marvel of the season and its business keeps going up instead of dropping off. It is perfectly plain and ordinary looking. No atmosphere decorations. No floor show. Not even a singer. Nothing but a mob buying champagne and drinks and having a swell time.

The crowd is completely mixed. High Paris and international society comes. Spot is a must for visiting American show people and for the local theatre crowd. Ordinary French middle class folk drop in after the show. Business suits, dinner jackets and evening dress are side by side, and one can drink anything one likes. Since there is no show the crowd serves as a show for itself, and some of the faces to be seen here are alone worth the price of admission.

Reason is the mysterious thing they call vogue over here. The word has spread that this is the place to come to, and the people come. Spot is known as a 'boite Americaine,' but the crowd has an overwhelming percentage of French, without which this meagre touring year it couldn't live.

This vogue business, however, doesn't grow by itself, and it was carefully nursed along with superb skill by Victor, of Chez Victor's of Cannes, who runs the place. His secret is that he knows his Paris, knows whom to invite on the house to bring in the paying guests, knows how to treat the people who will become his friends, and knows how to treat the newspaper crowd, getting a little piece in the paper by a round-the-towner from time to time, where it will count.

One big thing the spot provides unlike most Paris nitery bosses, is dance music of the first order. Victor keeps the music going 100% of the time, without a break. He has two bands, each of which goes nearly an hour at a stretch before being relieved by the other. Right now he is using Willie Lewis' all-colored band, whom he had in Cannes, which dishes out Harlem jazz such as Paris never hears, except when a stage outfit such as Cab Calloway's or Duke Ellington's comes over and plays a concert hall. For dancing it's almost unknown here.

But it can't be the dancing that brings 'em in, because the floor is so small, especially when they begin stacking on the extra tables toward 1 a.m. This success has got to be put down to the breaks and to Victor's flair—that's all the place has got. *Stern.*

ADELPHIA ROOF

Philadelphia, May 24.

Huge business marked the move of Jack Lynch's nitery from the dining room to the hostelry's roof garden. Place seats a crowded 400 with a small dance floor.

Room has been remodeled and made into an airy place, nicely ventilated and well able to handle the crowds in the worst swelter. Club is still the only one in town which enjoys a paying biz, with mid-week attendance its crowning glory. Price, fair enuff for Philly, with a week-end minimum of $1.50 and no cover. Cuisine top-notch.

Adelphia's biggest draw for many weeks has been m.c. Mickey Alpert, who has created a greater following than any cane-swinger in nitery history of the town. Floor shows are always tough in this locale, but Alpert has had them eating out of his palm for so long he's become a Philly institution.

Show opens with midget Johnny Morris of the ciggie air program, who pipes the 'calling Phillip Morris' theme song in a cute bell-boy rig, showering the place with samples of the product. Show proper starts with Mildred Tolie in a song and dance—the edge on the voice. Richard and Diane Townsend follow with a ballroom tango and snare a neat Bolero encore. Jerry Dryden, subbing for Cathrine Rand, handles a solo waltz that's just fair, but a fast-stepping trio of tapper

(Continued on page 51)

Ban Song Title Mention

Cincinnati, May 28.

No more mention of song titles in announcements originating in the WCKY studios. It's idea of L. B. Wilson, prez, who is strong for verbal brevity.

'Names of bands and singers, yes,' says Wilson, 'but no waste of words on tune titles, for they go on the air just the same.'

An Old Favorite and Deservedly So
JACK DENNY
who continues to thrill New Yorkers with his unusual music on the Pierre Roof and via the Continental Oil program over NBC. An unusual leader who features unusual tunes. For example:
"I'VE HAD MY MOMENTS"
"ALL I DO IS DREAM OF YOU"
"A THOUSAND GOOD NIGHTS"
"RIPTIDE"
"HOT DOGS AND SASPARELLA"
"SLEEPY HEAD"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
· · · NEW YORK · · ·

MOSS WILL O. O. CONTRACTS

Chesterfield Will Try for Wash. Probe If NVA Board Eliminates Social End

After all these years Henry Chesterfield now wants to know what happened to 'all that money.' The secretary-of the NVA last week threatened manager-members of the NVA Fund, Inc., with a Federal investigation of past records unless they live up to an agreement.

The agreement referred to by Chesterfield is the one signed by th NVA Fundera two years ago which guaranteed support for all NVA activities, including the social end, for the next five years. It's the social phase that the managers are trying to run out on now, says Chesterfield.

Anent the proposed scrapping of all social and clubhouse functions by the NVA in New York, Chesterfield said: 'And then what will happen to these poor souls (meaning actors) who will have no place to come in and read, to sit down and rest?'

The manager-members of the NVA Fund are sympathetic about Chesterfield's 'poor souls' with no place to hang out, but they say the organization just hasn't got the money to support a social clubhouse on Broadway. The $200,000 anticipated from the recent NVA drive will not be sufficient to fully provide for what they regard as more needy obligations. Among the latter are the NVA Sanatorium at Saranac Lake, the weekly charitable list in New York and the unpaid debts inherited from the past by the circuits' new NVA operating board.

Chesterfield told the managers he would like a favorable decision on the clubhouse matter this week or else.' The 'or else' implied that a committee of actors, headed by Walter C. Kelly, will go to Washington and ask for an investigation.

Managers' viewpoint is that the money collected from the public through the theatres is represented as for strictly charitable purposes, and that social functions in their opinion do not come under the head of charity.

Saranac Lake, N. Y., May 28.

Dr. Karl Fishel, new medical superintendent of the NVA San, is due here Wednesday (30). He officially takes office June 1.

Par Booked House Turns N. Y. Par Down On Apollon Holdover

Although booked out of the same office (Paramount), the Metropolitan, Boston, last week refused to co-operate with the Paramount, New York, in the latter's request for a release of the Dave Apollon unit. Holding over 'Little Miss Marker' (film) currently, the Broadway house wanted to hold last week's Apollon stage show also.

Boston theatre had Apollon booked for this week, opening Friday (22), and refused to release him, despite that the request was made five days in advance.

The N. Y. Par had to book a new stage show for this week when the receivers operating the Boston house refused to play ball.

QUOTA FILLED

Washington, May 28.

Local Variety Club, organized last month, is up to full quota of 75 active members. Drama editors, none of whom are on active list, have been invited as associate members.

Club will have permanent quarters in Willard hotel.

New 15-People Turn

New 15-people combination of Rosette and Luttman, Paul Tisen's Gypsy femme ork and the Caron Sisters opens at the Earl, Washington, June 1, following into the Fox, Philadelphia, the week after.

Set by Phil Bloom of Rockwell-O'Keefe.

KATE SMITH REJECTS 12 WKS.' FILM WORK IN L.A.

Los Angeles, May 28.

rning down a 12-week offer to stay at the Paramount here and picture jobs with Metro and Goldwyn's Eddie Cantor's film, Kate Smith departed to finish her personal appearance tour. Visits Portland, Seattle, and either Denver or Detroit before returning to New York.

Fanchon & Marco planned to change the show weekly if Miss Smith had accepted the 12-week offer at the L. A. Paramount.

AFA PROTESTS 'RIPE TOMATO' ADVERTISING

American Federation of Actors, through Ralph Whitehead, has vigorously complained to Billy Rose against the advertising of 'Amateur Night' at the Casino de Paree in the N. Y. dailies last week which contained the line, 'You supply the vegetables—we supply the actors.' First tomato-throwing eve was to have been Sunday (28).

At the same time that Whitehead was dictating his protest, the Independent Agents' Association was planning to also voice an official protest at its next meeting, on the same premise as that of the AFA, namely, the degradation of actors by the Casino de Paree's advertising and intentions.

Billy Rose, who is in on the Casino's management and produces its shows, sent a form letter to all vaude agents last week asking for talent for the Sunday night show, gratis. Letter stated that he was looking for new talent and that the 'Amateur Night may result in the discovery of a new Eddie Cantor.' The letter also included the hint, 'Between the Casino and Billy Rose's Music Hall, I am going to need plenty of people this coming year.'

Whitehead's letter stated in part, 'I consider your advertisement a direct insult to every member of the profession under our jurisdiction and I intend to carry this message to every affiliated American Federation of Labor group throughout the United States and Canada.'

Another slap at the same Casino de Paree advertisement may come from the Better Business Bureau over the claim that the Casino features the only shore dinner in Manhattan.

ENFORCING OLD NY AGENCY LAW

All Booking Offices and Artist Bureaus Must Submit Contracts for City Supervision — License Comm'r. Finds Out Through Attorney at Hickey & Anger Hearing

UNIFORM CONTRACT?

All booking offices in New York circuit, indie and the artists' bureaus of the radio chains, will undergo contractural supervision by the License Department within the coming month. Commissioner Paul Moss will invite a committee that is representative of the different branches of the vaude and radio fields to draw up a uniform contract to be used by all bookers of vaude, picture house and radio talent.

It will be the first time since 1916, the last time a Fusion administration controlled the government of New York City, that a License Commissioner will have enforced the clause in the Employment Agency Law forcing booking offices to have their contracts okayed by either the License Department or the Mayor. It is aimed to end the abuses practiced on acts by nondescript booking offices, and to abolish inequitable contracts.

Just Found Out

The fact that he had this power was unknown to Commissioner Moss until it was brought to his attention by J. Robert Broder, theatrical attorney of 1560 Broadway. Broder pointed out this clause in the law when appearing Friday (25) as counsel for John Hickey and Harry Anger, producers, in a hearing before the License Commissioner on their complaint against Eddie Sherman, indie booker, over a last-minute cancellation of the unit, 'Words and Music,' by the Hippodrome, Baltimore.

Clause in the Employment Agency Law allowing Commissioner Moss to wield such an influence on the booking offices reads: 'Such contracts or statements shall contain no other conditions and provisions except such as are equitable between the parties thereto and do not constitute an unreasonable restriction of business. Terms of such contract or statement in blank shall be first approved by the Mayor or Commissioner of Licenses and his determination shall be reviewed by certiorari.' This is contained in Section 183.

In the drafting of a uniform contract, such clauses as give the booking offices the right to cancel

(Continued on page 54)

Code Complaints Against 6 Unit Producers Pending; Godfrey Pays Off

Complaints against six unit producers are pending with the New York Labor Compliance Board of the NRA for violation of the Code's clauses pertaining to chorus girls. Mrs. Dorothy Bryant of Chorus Equity will appear for the chorines at the hearings, when held.

Producers and their units figuring in the complaints are, John Schultz, 'Gossips of 1934'; Sam H. Grisman, 'Manhattan Cocktail'; Billy Rose, 'Crazy Quilt'; Hal Sands, 'Little Show'; Nick Agenta, 'Let's Go Places'; J. H. Jermon, 'Last Round-up.' Charges range from insufficient salaries to payless layoff days and, in the Grisman case, to no pay at all after five days of rehearsals.

George Godfrey and Jack Linder, indie bookers, were forced by the Compliance Board to pay Sanami & Nichi Co., flash act, an extra $125 for a three-day date at the Folly, Brooklyn, March 13-15.

The 10-people act was originally booked by Godfrey for $100, but following the hearing Linder claimed that the agent of the flash, Bill Schilling, had said the act contained only four people and that six extra musicians were rung in at the theatre without the bookers' knowledge, so that the act could be shown for a prospective night club date. Minimum wage for 10 people for three days stipulated in the code is $250.

Vaude Producers to Ask for Code Satisfaction from Rosy, Or They'll Go to Roosevelt

Renewed effort is underway by the Vaudeville Producers' Association to crack what they term the strangling clauses in the Motion Picture Code. A petition detailing their trials and tribulations is to be gotten up for submission to Divisional Administrator Sol A. Rosenblatt some time this week.

If Rosy fails them the petition will go to General Hugh S. Johnson, NRA head, and, unless satisfaction comes from this quarter, an interview will be sought with President Roosevelt.

Alex Gerber, producer, and Jack Partington, of Fanchon & Marco, are drafting the petition, which will contain all possible data on amount of stageshow time presently in the U. S.; expenses entailed in staging units and acts; the impossibility of getting an appreciable amount of consecutive playing time for these same units and acts to obviate the necessity of paying chorus girls $3 per layoff day between bookings.

Want Code Seat

Another squawk of the producers is the lack of representation they have on the Code Authority, or anywhere in the NRA for that matter. It is their claim that men with little knowledge of the vaude business are dictating their conduct. At a meeting in C. B. Maddock's office in N. Y. Thursday (24), it was stated by one of the producers present that 'if Rosenblatt knew anything at all about the problems attached to their work the layoff choristers' wage would never have been included in the code.'

A revision of the code or a new code for vaudeville itself, to allow for a reduction in actors' salaries when acts and units play break-in dates will also be requested in the petition.

The vaudeville committee appointed some time ago, consisting of Sam Dembow (Paramount), Charles C. Moskowitz (Loew), and Leslie Thompson (RKO), to study the problem in vaude occassioned by the code and lack of playing time, has not begun to function as yet. The three circuit operators have not been able to find the time away from their regular duties to get down to the vaude study.

SLAP $550 JUDGMENT ON GEORGE GODFREY

George A. Godfrey's flier last summer as a vaude impresario at the Cosmopolitan, New York, had as its latest sequel the filing last week of a $550 judgment against the booker by Hubert & Hubert, renting agents for the house. Judgment taking followed a suit brought on a personal note alleged to have been given by Godfrey in connection with the Cosmopolitan affair.

Godfrey and his vaude attempt occupied the house for six weeks. Maurice Rosenzeig acted as attorney for Hubert & Hubert in the note litigation.

RKO'S SUMMER ECONOMY CUTS

RKO has instituted a severe stage show budget cut everywhere except at the Palace, New York; Albee, Brooklyn, and Palace, Chicago.

In some instances the salary slashes are higher, but the average is 25%.

The three cutless spots remain as is on the assumption they'll play stage shows through the summer, regardless. It's possible they may comprise the total RKO playing time through the summer.

4 Acts—$150

New Haven, May 28.

Al Robbins bringing vaude into Strand (nabe) on a two-day (Wed.-Thur.) weekly policy. Four acts being furnished on daily nut of $150.

Sacramento Folds

San Francisco, May 28.

Plaza, Sacramento, which Sam Harris opened last week with the only flesh show in the state capital, folded after five days.

Performers on the first and only show claim they haven't been paid off.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.

BRyant 9-7800 NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

THREE SAILORS

Thank George Black and Val Parnell for giving them the honor to appear i

THE ROYAL COMMAND PERFORMANCE

Before their Majesties

THE KING AND QUEEN OF ENGLAND, AT THE PALLADIUM, LONDON, MAY 8

And to Eric Wollheim and Clifford Fischer for bri ing them over to Europe.

London "Evening News"

"Turns That Made the King Laugh...the THREE SAILORS who gave the Royal Party the biggest laugh of the evening. When these nobly inane acrobats began to swim for their lives across the stage, spouting water like whales, the King and Queen were enjoying the most helpless fit of laughter in which I have ever had the pleasure to observe them."

Now playing four weeks return engagement at the Savoy Hotel, London.

L. & L. Receivers Ask Maude Hilton for $60, Agency's 7G Creditor

Some sort of reverse-English figures case Lyons & Lyons agency and Maude Hilton, vaude and sister of Matty Rosen, agent associated with Charles Morrison, and of Al osen, manager of Loew's State, N. Y. The receivers in bankruptcy of the L. & L. agency, Irving Trust, have written Miss Hilton, threatening to sue her for $60 commissions allegedly due.

Considering that Miss Hilton is a creditor of Lyons & Lyons for over $7,000, and is so listed in the bankruptcy schedules, the idea of being sued in turn for 60 bucks has her riled.

When her younger brother, Matty Rosen, joined L. & L. some time ago as an associate agency member, she loaned Lyons & Lyons Agency, Inc., $10,000. She was paid back about $2,800. Then the bankruptcy, leaving the balance due.

Irving Trust, merely going through the roster of accounts receivable, came across an open claim by L. & L. against Miss Hilton for $60 commish, and wrote her the usual claimant's form letter.

NAME ACTS FOR POLI THEATRES

Loew booking office is looking for attractions for the Poli theatres in six New England towns, with both percentage and straight salary deals in mind. Loew circuit took over operation of the Poli houses last week.

No regular stage policies will be established over the summer, but Loew will book name turns and shows as frequently as they are available. Towns in mind are New Haven, Hartford, Bridgeport, Springfield, Mass., and Worcester.

Same idea is contemplated by Loew for its own Penn, Pittsburgh, now in straight pictures.

Advice to the Loew agents is that only drawing names are wanted. They can either be in form of units or single attractions, preferably from radio. Loew will build vaudeville shows around the latter.

MILO ASKS FREEDOM ON HABEAS CORPUS WRIT

Syracuse, May 28.

An alimony prisoner in Onondaga County jail here since May 17, when he was arrested on a civil warrant charging him with contempt of court, Robert Grob, professionally Milo, bird mimic, is seeking his release on a writ of habeas corpus, with argument set for tomorrow before County Judge William L. Barnum.

Milo was arrested on the Keith stage here while filling a vaudeville engagement and held in the absence of $3,000 bail to guarantee his apeparance in court in New York City on May 25 to defend the contempt charge. Mrs. Etta Grob claims the actor owes her $33,750 in back alimony. New York authorities failed to send for Grob following his arrest.

Frank Wirth Sues on Newark Cancellation

Newark, May 28.

Frank Wirth, Inc., of New York is suing the Essex Amusement Corp., owner of the local Paramount, and Adam A. Adams, president, for $1,400 in Supreme Court. Suit is for breach of contract.

It is alleged that Wirth had a contract for appearances at the theatre the week of Jan. 13, 1933, and that the act played only two days and was not paid. Among the acts was 'Cloud Swinging Ethelda,' done by Mrs. Ethel Freeman.

Mrs. Freeman stated she had refused to do her act as the theatre was not big enough. Adams testified that not only did Mrs. Freeman refuse to perform, but a special act of clowns contracted for did not appear.

AFA BRANCHES IN HUB, MILWAUKEE, DETROIT

Branches of the American Federation of Actors will be established within the coming month in Boston, Milwaukee and Detroit. Boston is to come first. Ralph Whitehead, executive secretary of the actors' union, is going there Saturday (2) for the first AFA meeting.

Branches of the AFA cannot be formed in other parts of the U. S. unless they have 50 members to start with, according to Whitehead. Another factor holding up a more rapid spread of the AFA throughout the country is the delay in finding men who can head these branches.

First branch outside of N. Y. was formed in Philadelphia a few weeks ago.

Moss Issues Summonses for 8; Test of Law

Inspectors from N. Y.'s License Department invaded Broadway on Monday (28) to serve summonses on eight vaude agents for evasion of the Employment Agency Law. Names of the reps selected by Commissioner Paul Moss to get the summonses would not be revealed by him pending the service.

The summonses are returnable in West 54th Street Court next Monday (4) for a hearing before a magistrate, who can either hold the cases over for General Sessions, or dismiss them if he rules that the vaude reps cannot be classed as employment agents.

Licensing was to have gone into effect May 1, the start of the fiscal year on the License Department's books, with the agents supposed then to have paid $25 license fees, undergone bonding ranging from $500 to $1,000 and submitted to fingerprinting. Instead, they elected to fight the licensing move, retaining Maurice Goodman and Harold M. Goldblatt as counsel for the Loew and RKO franchised agents and the members of the Independent Agents' Association.

Conviction of evasion of the Employment Agency Law, which Moss contends that all unlicensed artists' representative are doing now, entails a mixmum fine of $500 and maximum sentence of six months in jail.

Commissioner Moss stated yesterday afternoon that the summonses would be mixed up among the RKO, Loew and indie agents. At the time called none of Moss' inspectors had notified him that any of the summonses had been served successfully.

CLEVE. STRAIGHT FILMS

RKO Palace, Cleveland, goes stageless Friday (31), when Mr. and Mrs. Jesse Crawford, organists, depart to make way for a straight picture policy.

Console team was originally booked in for four weeks with week-to-week options. They stayed five. Five-act vaude shows booked out of New York went out when the Crawfords went in.

Par May Play Vaude in All Its British Film Houses; Names Wanted

London, May 16.

Paramount is making a determined stand to bolster up the vaudeville policy for all its picture theatres in England.

It is intended to resume vaudeville on a big scale at the Plaza, London, which originally opened some years ago with big flash productions by Francis Mangan, in addition to double features. Harry Foster has been in consulation with Par executives, and it is practically settled that big American acts will play at Paramount's houses in Liverpool, Glasgow, Leeds, Manchester, Newcastle, and the four Astorias, located in London suburbs, Finsbury Park, Old Kent Road, Streatham and Brixton.

Conflictions

Some of these spots are in direct conflict with opposition houses, particularly Manchester, which is opposed by the Palace, an indie house operated for the company by George Black, and the Ritz dance hall, also wanting American attractions.

Another place where Par is likely to encounter opposition is Streatham, where the Streatham theatre is now going over to vaudeville after a 10 years' legit policy. House is booked by Parnell & Zeitlin.

Importance of this house going vaudeville, in conjunction with Golder's Green Hippodrome, owned by same company, and once ace legit house in the suburbs, is fact it is being exclusively booked by Parnell & Zeitlin. They have already lined up Sophie Tucker, Mills Brothers, Jack Hylton, Jack Payne, and Layton and Johnstone.

Paramount has found that names, in conjunction with films, help box office grosses, and with the number of deluxe houses it now controls it is in a position to offer as much time as General Theatres. If they have any difficulty in getting attractions, due to opposition encumberances, it is in a position to do i own importing.

All in all, it looks like the vaudeville situation here is becoming more important rather than declining.

Yates and Lawley Split

Hal Yates and Cooper Lawley, long partners, have parted. Both are back in America, the breach occurring in London some weeks ago when Lawley decided to return to the States and get married. As it developed, the nuptials never came off.

Yates continued as a single in England for some time thereafter.

MARY BRIAN ON THE HOOF

Through in films, Mary Brian is now going into vaudeville as a hoofer.

Miss Brian is rehearsing in New York for a foursome with Gordon, Reed and King, standard dancing act.

PAULINE COOKE
1674 BROADWAY
WILLIAM GARGAN
PICTURES
MIKE CONNOLLY, Pilot

DICK and EDITH
BARSTOW
LAST WEEK (May 18), RKO PALACE, NEW YORK
WEEK JUNE 1st, EARLE, PHILADELPHIA
WEEK JUNE 8th, EARLE, WASHINGTON
irecti IRVING TISHMAN

DICK MIDGIE
NASH and FATELY
FOX BROOKLYN, THIS WEEK (May 25)
While at the ROXY, New York (May 11), "Variety" said: "Nash and Fately, comedy dance team, have an easy time following. Big boy and short girl romped around and got a lot of laughs." (Kauf)
Direction JOHNNY SCHULTZ

ARREN and BRODERICK
Return Engagement Within Six Months
RKO PALACE, NEW YORK, THIS WEEK (May 25)
Direction MILES INGALLS and MARK LEDDY

GINA and GIANO
Dancers of Distinction
FOX, BROOKLYN
This Week (May 25)

KATHRYN McKENNA
FOX, BROOKLYN
This Week (May 25)
Direction GUY MARTIN

DOLORES, ANDE AND DMITRI
"Delineators of Dance Travesties"
Just Completed Two Weeks at the London Palladium, and One Week at the Holborn Empire for General Theatres
Now Playing the Savoy Hotel, London, with Continental Work to Follow
Thanks to Dick Henry and Harry Foster
European Representatives:
FOSTERS' AGENCY
Leicester Square, London

Variety Bills

NEXT WEEK (June 1)
THIS WEEK (May 25)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (1)
Sid Page
Sammy White
Harrison & Fisher
(Two to fill)
(25)
Ruiz & Bonita
Arren & Broderick
Owen McGivney
Buster West
Eddie South Orch
Academy
1st half (1-4)
De Guchi Japs
Honey Boys
Joe Termini
Bobby Pincus
Ruiz & Bonita
2nd half (5-7)
3 Whippets
Kay Hamilton
Lewis & Moore
George Beatty
Jack Randall Co
2nd half (29-31)
3 De Long Sis
Jerome Mann
Joe Morris Co
Adair & Richards
Bill Robinson
BROOKLYN
Albee (1)
Christensens
Stuart & Lash
Dancing Maniacs
CHICAGO
Palace (1)
Lucille Page
George Prentice
Murray & Charles'n
Phil Harris Orch
Elaine Arden
(25)
Jarret & Holm
Murray & Charles'n
Cliff Edwards
Rimacs Orch
Sunshine Sammy
CLEVELAND
Palace (25)
Mr & Mrs Crawford
DETROIT
Fox (1)
3 Randalls
Ames & Arno
Jarret & Holm
Johnny Burke
Rimacs Orch
(25)
Frankie Connors
3 Randalls
Howard Fine & H
Hudson Wonders
MINNEAPOLIS
Orpheum (25)
Sally Rand Co
NEWARK
Proctor's (1)
Cooper & Pic't Rev

ON HIS
9th WEEK
CHINESE THEATRE
HOLLYWOOD
JACK POWELL
Placed by
LEDDY & SMITH

Britton Bd
(Two to fill)
(25)
6 Whirlwinds
Paul Gerrits
Jesnie Lang Co
Vic Oliver
Harrison & Fisher
Madison
1st half (26-27)
3 French Misses
Wilbur Hall
Honey Boys
Senator Murphy
Mitza Vermille Co
Tilyou
1st half (26-27)
Ben Beyer Co
May & Stephenie
Olivette Co
Frank Melino
Frank Conville
Red Donohue
Mary Small
Slate Bros
(25)
Kings Scandals
NEW BRUNSWICK
Keith's
1st half (2-3)
A Night in Harlem
1st half (26-27)
Hilton Sis Rev
TRENTON
Capitol
2nd half (5-7)
Baron Lee Co
1st half (25-28)
1 Vespers
Bits Turner
Garner Wolf & H
Bickle & Gray Rev

Loew

NEW YORK CITY
Capitol (1)
B Minnevitch Co
Everett Marshall
Patricia Bowman
Betty Jane Cooper
Lathrop Bros
Boulevard
1st half (1-4)
Osaki & Taki
Rio & West
Vibratones
Joe Kelso
Lee Twins, Rio & E
2nd half (5-7)
Gautier's Shop
Paula Howard Co
Sully & Thomas
H & F Semon
Bryant, Rains & Y
Orpheum
1st half (1-4)
Fuller Bros & Sis
Jos Pope Jones Co
Abe Reynolds Co
Sully & Thomas
H & F Semon
Bryant, Rains & Y
2nd half (5-7)
Fuller Bros & Sis
Gregory & Raymon
Vibratones
Joe Kelso Co
Lee Twins, Rio & E
Metropolitan (1)
Kitchen Pirates
Buster Shaver Co
Mme Sylvia Co
3 Swifts
Valencia (1)
4 Cards
Bill Telaak Co
George Givot
Benny Davis Co
AKRON
Loew's (1)
Joe Penner Co
BALTIMORE
Century (1)
DeMay, Moore & M

OFFICIAL DENTIST TO THE N. V.
DR. JULIAN SIEGEL
PARAMOUNT BUILDING
Is Week: Madeline Hedge; Ildred Emerson

Phil Cook
Chaney & Fox
2nd half (5-7)
DeLong Sis
Rio & West
Cardini
Garner, Wolf & H
Society Scandals
Paradise (1)
Seiler & Wills
J & K Lee
Hal Jerome
Bill Robinson
Long Tack Sam Co
State (1)
Al Gordon's Dogs
Gypsy Nina
Smith & Dale
Bob Murphy Co
Louise Gay
Reiss Bros Rev
(One to fill)
BROOKLYN
Gates Ave.
1st half (1-4)
Willie Mauss
P Howard Co
3 Swifts
May & J & Carroll
3 X Sisters
T Monohan Orch
BOSTON
Loew's (1)
Jas Evans Co
Johnny Hyman
Pease & Nelson Co
Mills, Kirk & H
Dawn & Darrow Rv
(One to fill)
COLUMBUS
Ohio (1)
Zingoni
JERSEY CITY
Loew's (1)
Spices of 1934
NEWARK
State (1)
Thurston
PROVIDENCE
Loew's (1)
Cab Calloway Orch
WASHINGTON
Fox (1)
Abe Lyman Orch

Paramount

NEW YORK CITY
Paramount (1)
F & J Hubert
Raymond Baird
Trojans
Martha Ray
Buster West Co
Charlie Davis
BOSTON
Metropolitan (1)
J Harold Murray
Eunice Healy
Freddie Sanborne
Llazeed Arabs
Eddie Stanley Co
BUFFALO
Buffalo (1)
Davey Kraft
Georgie Price
Colette Carloz
Marie McQuarrie

CHICAGO
Chicago (1)
Al Bernie
Pichianna Tr
Papy Ezra & Z
Outlying (1)
Hudson Wonders
Ross & Edwards
Jed Dooley
Russel Elmer & A
MICHIGAN
Detroit (1)
George Raft
Earl Lavere Co
Roy Smeck
Emmys Pets
FT. WORTH
Texas (1)
Let's Cheer U

Warner

ELIZABETH
Ritz
1st half (2-5)
Variety Gambols
Marcy Bros & B
Karyl Norman Co
Dalton & Craig
Howard Woods Orc
2nd half (6-8)
Harlem Rev
PHILADELPHIA
Earle (1)
D & E Barstow
Vic Oliver
Donatella Bros & C
(Two to fill)
(28)
Cab Calloway Rev
PITTSBURGH
Stanley (1)
Guy Lombardo Orc
WASHINGTON
Earle (1)
Large & Morgner
Gracie Barrie
Britt Wood
Rosette & Luttman
P Tisen Orch
(28)
Chappelle & C'lton
Kirk & Lawrence
Seller & Wills
George Price

Independent

CHICAGO
State Lake (27)
Blossom Seeley
Benny Fields
Jackie Heller
Fred Lightner
(Others to fill)
HOLLYWOOD
Chinese (indef. run)
Cambarelli
Jack Powell
Cookie Bowers
Jackie Hughes
Billy Severin
100 Voice Ens
Grauman Ballet
LOS ANGELES
Orpheum (24)
J & K Hesley
Smith Sis
Nelson's Katland
Manteil's Maneq'ns
Harry Cody
6 DeCardos
Million Dol r (23)
2 Cossacks
Lester Raymond
Winifred, H & B'ce
3 Chocklateers
Sylvia & Dona

Fanchon & Marco

NEW YORK CITY
Roxy (1)
Jeanne Devereaux
Wosloy Eddy Co
Gae Foster Girls
(Others to fill)
DENVER, COLO.
Orpheum (24)
Mills & Green
Bruce Jordan
Bud Hyde Co
XOA 3
LOS ANGELES
Paramount (31)
Student Prince
(24)
Helen Morgan
J C Flippen Rev
PHILAD'PHIA, PA.
Fox (1)
Del Campo
Rose Alexander
Nadine Gae
3 Waltons
12 Drury Lane G'ls
6 Dancing Dandies
(Others to fill)
SAN FRANCISCO
Orpheum (1)
Street Singer
J C Flippen Rev
(25)
Olsen & Johnson

London

Week of May 28

Astoria M. H.
Lauria, Joy & Nick
Canterbury M. H.
1st half (28-'0)
Alf Leonard 3
Frakson
2d half (31-2)
Connor & Drake
3 Glissons
Dominion
Act Superb
Karina, Vadio & H
Palladium
6th Crazy Month
Nervo & Knox
Flanagan & Allen
Naughton & Gold
Eddie Gray
3 Bonos
Irene Vermillion
Alphonse Berg
Chester's Dogs
Agar Young Tr
Melvilles
Palladium Gls
Cliff Berzac
Michaelson
Jans & Whelan
Bibi Delabere
Helen Thompson
Donald Stuart
Pip Powell
Victoria M. H.
Somers Bd
CLAPTON
Rink
Geddes Bros
Beams' Babes
EAST HAM
Kinema
1st half (28-30)
Hartley Sis
Co. as booked
2nd half (31-2)
Co. as booked
Premier
Val Rosing
EDGEWARE RD.
Grand
6 Zlo Angels
2 Sharpes
Van Dusen
FINSBURY PARK
Empire
Mills Bros
Anna Rogers
W & E Myles
Murray & Mooney
Connie Graham
Hal Scott
Co. as booked
HOLBORN
Empire
Harry Roy Bd
Hill & Hoffman
Wright & Marion
Claire, Rowe & C
Co. as booked
HOLLOWAY
Marborough
3 Australian Boys
Thom & Mack
Lester & Andree
KILBURN
Grange
6 Zlo Angels
2 Sharpes
Van Duzen
ISLINGTON
Blue Hall
1st half (28-30)
Connor & Drake
3 Glissons
2nd half (31-2)
Alf Leonard 3
Frakson
LEWISHAM
Palace
'Old Time M. H.'
Chas Austin
Willie Lancet
Harry Bedford
Arthur Reese
Tom Leamore
Neil Calvert
Ida Barr
David O'Toole
LEYTON
Savoy
10 Moonbeams
Van & Ray
NEW CROSS
Kinema
Harry Taft
4 Paulettes
3 Edmund Boys
PECKHAM
Palace
Harry Taft
4 Paulettes
3 Edmund Boys
Tower
Vine, Moore & N
Anderson Sis
Rome & Romaine
STAMFORD HILL
Regent
3 Australian Boys
Thom & Mack
Lester & Andree
STREATHAM
Palace
Vine, Moore & N
Anderson Sis
Rome & Romaine
STRATFORD
Broadway
10 Moonbeams
TOTTENHAM
Palace
Geddes Bros
Beam's Babes
WALTHAMSTOW
Granada
Elliotts
WEST HAM
Kinema
1st half (28-30)
Co. as booked
2nd half (31-2)
Hartley Sis
Co. as booked
WOOD GREEN
Palace
Alfredo Orch

Provincial

Week of May 28

BIRMINGHAM
Hippodrome
Roy Fox Bd
Tracey & Hay
Blondie Hartley
Synco Nymphs
Will Morris
Low & Webster
EDINBURGH
Empire
Alexander & Rose
Trix Sis
Billy Bennett
Charladies
Stanelli
Noyes & Dee
Hengler Bros
Karlson 4
HULL
Palace
Danny Malone
Co as booked
LIVERPOOL
Empire
Layton & J'nstone
Kirks
Jean Kennedy
Enos Frazere
George Lacy
Wiere Bros
Billy Danvers
Cottrillos
MANCHESTER
Palace
Gene Dennis
Forsythe, S'n & F'll
Terrianos
Hatton & Manners
Geraldine & Joe
Russ Carr
Geo Hurd
Olsen's Sea Lions
Norman Carroll
PORTSMOUTH
Hippodrome
George Robey
Ted Ray
Addison & Sylv
3 Zarovs
Buckleys
Wensley & Dale
B & A Pearson

Cabarets

NEW YORK CITY

Airnue Rest
Ernie Hulst
Algonquin Hotel
Cookie F'rchild Orc
Jack King
Ambassador, L. I.
Jackie Maye
Julin van Lowe
Evalyn Martin
Bubbles Shelby
Kathleen Howard
Dot & Dash
Earles Bros.
Will Willis
Thel Dressler
Chas Golden Orc
Arrowhead
Irving Conn Oro
Bal Musette
Millard & Anita
George Marshal
Pierrots
Madam Georgette
Mme Yvette
Leon Bedore
Apache Orc
Bal Tabarin
Betty Calton
Paco & Estelle
Can-Can Orc
Beaux Arts
Lucien La Riviere
Thomara Doriva
Clara Larinova
Inez La Vail
Clothiel Berryessa
Norman Astwood
Siltan & Mari
Maurice Shaw Orch
Lopez's Hawaiians
Biltmore Bleau
Alfred Brito Orc
Black Kat
Luigi
Bossert Roof
Eddie Lane Oro
Casino de Paree
Eleanor Powell
Jimmy Savo
Saxon Sis
Holland & June
Cardini
Hinda Wassau
Carolyn Marsh
Leon Friedman Orc
Ben Pollock Orch
Casino Town Club
Breez Fletcher
Allan Cales Orc
Central P'k Casino
Eddy Duchin Orc
Iberia Strenge
Minor & Root
Chapeau Rouge
Peppy de Albrew
Frances Maddux
De Marcos
Godoy's Tango Bd
Dick Gasparre's Or
Chateau Cresta
Sedane & Swar
Evelyne Darville
Claremont
Roger W Kahn Orc
3 Marshalls
Joan Biane
Evelyn Doe
Vincent Calendo
Club Kentucky
Ada Lee
Wilma Novack
Louise Dryden
Mabel Russell
Ross-Kahan Orch
Club New Yorker
Jack Rees Orc
Club Richman
Jack Mason Rev
Lido Girls Orc
Commodore Hotel
Isham Jones Orc
Isabel Brown
Cotton Club
C C Rev
Adelaide Hall
Jimmy Lunceford O
Croydon Hotel
Charles Eckels Orc
Delmonico's
Blanche & Elliott
N Morton & Boys
Sid Tomack
Selma King
Dorothy Van Alst
Satch & Satchel
Joe Venuti & Orch
Dubonnet
Joe Fejer Orc
El Chico
Tanco & Lorca
Las Ajedas
Adelina Duran
Orlando Ricarde
A B C 3
Pilar Arcas
Menendez Orch
Essex House
Glenn Gray Orc
Gov. Clinton Hotel
Enoch Light Orc
Ha-Ha Club
Danny Healy
Jack White
Jerry Bergan
Lillian Fitzgerald
Roth-Andrews Orch
H'lyw'd Restaurant
Rudy Vallee Orch
Eddie Peabody
Moore & Revel
Beauval & Va
Mickey Brantz
Iris Adrian
Mathea Merryfield
Marion Martin
Drucilla Strain
Gene Marvey
Jerry Lester
Holland Tavern
Florence Bender
Elmer Dade
3 Blue Chips
Hotel Dixie
Art Kahn Orc
Hotel Edison
Raginsky Ens
Hotel Gotham
P Van Steeden Orc
otel Lexington
Jack Little Orc
Hotel Lincoln
Pancho's Orc
Hotel Gt. Northern
Ferdenando Orch
Hotel McAlpin
Sam Robbins Orc
Hotel Montclair
Harold Stern Orc
Mario & Floria
Rosita Ortego
Hotel New Yorker
Charlie Davis Orc
Hausten & Harden
Leata Lane
Ruby Wright
Hotel Pennsylvania
Don Bestor Orc
Baron & Blair
Hotel Pierre
Jack Denny Orc
Hotel Roosevelt
Reggie Childs Orc
Hotel Whitehall
Don Bigelow
Jolly Friars
Joe May
Kelly's
Chiquita Venezia
Peggy La Plante
Jeanne McCauley
Evelyn Thawl
Claire Osgood
Danny Higgens
Ira Yarnell
Carlos Lopez
Billy Plaza
Elaine McCoy
Carlos & Marchan
Joe Capella & Orch
Kings Terrace
Sid Tomack
Rich'dson Orc
Leon & Eddie's
Chas Drew Bd
Ron Perry Orch
Madison
Pancho Orc
Lincoln
Walker O'Neil's Orc
Dwight Fiske
Marden's Riviera
Harry Richman
Ann Greenway
Fred Berrens Orc
Marlborough House
Vivian Vance
Michael Zarin Orc
Mori's Rest
Nye Mayhew's Orc
Moulin Rouge, B'kn
Larry McMahon
Connie Lang
Eleanore Gardner
Frank Morey
Martin Trini Orch
Nautilus Club
Dave Bernie Orc
New Wonder Bar (Union City)
Ann Pennington
Bernard & Rich
Gale Tracy & L
Lily Lido
Noel Sherman
Billy Arnold
Joe Pape
Edith Lowe
Ernie Golden Orc
Old Roumanian
B Thomashofsky
Regina Zuchenberg
Ethel Bennet
Anna Fiordorovna
Viola Cody Co
Sammy Calton
Dorothy Lee
Helen Dean
Sylvia Strauss
Frances Loring
Hy Lemberg
Ted Edwards
Grabowsky Orch
Paradise
NTG Rev
Peter Higgens
J Johnson Orc
Felicia Sorel
Ann Lee Patterson
Needa Kinkaid
Bruno & Manon
Earl, Jack & B
Johnny Hale
Iva Stewart
Park Central Hotel
Chas Barnett Orc
Plaza Hotel
E & J Vernon
Marion Chase
Orlando's Orc
Emil Colman Orc
Restaurant La Rue
Arthur Warren's O
Ritz Tower
Nat Harris Orc
Russian Kretchuna
Kuznetzoff & N
Samovar
Mme Nicolina
Radneff
Simon Philipoff
Mon'negro & Dorita
P Zam's Gypsy Bd
Savoy-Plaza
Freddie Martin Orc
Sernet's Pub
Gertrude Moody
Zora Gray
Pat Whalen
Billy Calligan
Ann Ross
Chris Meehan
Showboat Casino (City Island)
Dave Fox
Ruth Nagel
Helen Davis
Castle Sis
Gordon & Bennett
Merrymakers
Simplon Club
Endor & Farrell
Estelle Taylor
King's Jesters
Wm Farmer Orc
Sherry's
Harry Bush Orc
Mario & Flario
St. Moritz Hotel
Leon Belasco Orch
Wilkins & Meyers
Sheila Barrett
St. Regis Hotel
Vincent Lopez Orc
Medrano & Donna
Surf Club
Jack Myers Orc
Charlotte Murrie
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Jack Murray Orc
Theatre Cafe
Chas Strickland Orc
Henry Fink
Tic Toc Club
Arthur Boron
Cross & Dunn
R & E Reyes
Sugar Marcel
Mimi Rollins
Pomeroy Girls
Buddy Fishers Orc
Tuscany Hotel
Bela Loblov Orc
Ubangi Club
Dave Martin Orc
Vanderbilt Hotel
Joe Moss Orch
Ward & Hopkins
Village Barn
Anthony Trini Orc
Beth Challis
Eddie Ray
Geo McGuire
Frances McCoy
Josh Medders
Sir Jack Joyce
3 Octaves
Ruth Delmar
Rose McLean
Village Nut Club
Cliff Clifton Rev
Nutsy Fagan
Bebe Moffee
Louise Mitchell
Allyn Reese
Walsh Bros
Eddie Clifford
Milt Spielman Orc
Waldorf-Astoria
Margo
X Cugat Orc
E Madriguera Orc
Wash Sq. Club
Frank Farrell Orch
Westchester Club
Froy & Bragiotte
Arthur Brown
Weylin Hotel
Michael Covert Orc
Harriett Lee
3 Jays
Wivel Cafe
Amy Atinsan
Jack Wick
Lillian Lorraine
Ami Pavo
Maldie Du Fresne
La Salle Orch
Zito
Bob Grant Orc
Pops & Lanie
Van Nays Sis
Marie & Jeanne
Zito
Gaday's Bd

CHICAGO

Blackhawk
Seymour Simons
Earl Rickard
Chez Paree
Gus Van
The Tick Tocks
Countess V'n Lossen
Maurice & Cordoba
Henry Busse Orc
Club Leisure
Lucio Garcia
Billy Meagher
Joe Manni's Orch
Betty Chase
Jack Sexton Jr
'Sugar' Harolds Or
Club Royale
Lec Morse
3 Racket Cheers
Nellie Nelson
Szita & Annis
Dorothy Wahl
Fritz Miller Orc
College Inn
8 Evans Co-eds
Jackie Heller
Beuvell & Tova
Frankie Masters Or
Congress Hotel (Joe Urban Room)
Art Kassel
Robert Royce
Cherie & Tomasita
Colosimo's
Julia Lyons
Dorothy Henry
Deronda & Barry
Enrico D'Alba
Eddie Deering
Countess Boriska
Signor Barsoni
Art Buckley
Bob Tinsley Orc
Club Alabam
Trudy Davidson
Eddie Roth Orc
Drake Hotel
Slavic Ballet
Stanley Hickman
Biltmore 3
Frances Willer
Harriet Lindgren
Ruth Lee
The Crusaders
Earl Burtnett Orc
Edgewater Beach
Esther Todd
DeRonda & Barry
Art Carroll
Harry Sosnik Orch
Harry's N. Y. Bar
Joe Buckley
Don Penfield
Germaine LaPierre
Harry Harris
Al Wagner
Billy Meyers
Elmer Schobel
Joe Buckley Orch
Hi-Hat Club
Sunny Gaer
Jimmy Cassidy
Effie Burton
Rick & Snyder
Ruth Barton
Dot Meyers
K-9 Club
Billy Brannon
Half-Pint Jaxon
Ed Casey Orc
Leon La Verde
Earl Partello
George Oliver
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Marge & Marie
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Club Minuet
Sylvia Lee
Yvonne Nova
Henry Mack
Adelina Dossena
Frank Sherman
Mural Room (Brevort Hotel)
Earl Estes
Edgar Rice
Stan Rittoff Orch
Jaros Sis
Nut House
Moe Lee
Jo-Jo
Geo DeCosta
Harry Sherman
Jimmy Lane
"Opera Club"
Edwina Mershon
Lawrence Salerno
Tom Gentry Orch
Jose Rivas Orch
Pierce & Harris
Palmer House
Ted Weems Orch
Lydia & Joresco
Stone & Vernon
4 Calif's
Larry Adler
Abbott Girls
Paramount
Dora Vaughn
Phil White
Julia Gerity
Edna Rush
Miss Harriett
Pearl Trio
Rainbo Gardens
Samovar
Leon Lavarde
Dawn Sis
Lyle Smith
Alice Rydner
Terrace Gardens
Roma Vincent
Ainsley Lambert B
Clyde Lucas Orc
Tin Pan Alley
Al Sanders
Eadie Hayes
Crane Sis
Vernon Craig
Gwen Lorry
Barney Gugle
Stuart Woodbridge
Floyd Townes Orc
Via Lago
Bobby Graham
Crane Russell Orch
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler Bd
225 Club
Al Garbell
Edna Leonard
Billy Richard
Art West
Jean LaMarr

Fanner Seeks Divorce

Seattle, May 28.

Fay Baker, 24-year-old fan dancer, is seeking annulment of her marriage to a Northwest mounted policeman. She married the mountie last spring in upper Saskatchewan.

New Acts

EDDIE SOUTH and Orchestra
20 Mins.; Three
Palace, N. Y.

Here's a colored combo that should make its mark on the rostrum, and on the air in like proportions, because, if nothing else, it's different so far as colored bands are concerned. It doesn't aspire to the Whitemanisms of an Ellington, or the hi-de-ho of a Calloway; but, instead, it modestly confines itself to the prime business in hand—that of pleasant entertainment as a stage attraction. Its musical virtuosity for microphonic purposes becomes evidenced from the stage chores.

South, at the helm of this eight-man combo, is really the band. Yet it wouldn't quite do to advise throwing the support away and go it alone as a colored violin virtuoso. For one thing he's not quite expert enough for concert platform virtuosity, and, the varieties being what they are these days, he couldn't wisely essay one of those colored Duci de Kerekjarto acts.

But a proficient violinist he is. He's somewhat banally billed as 'the dark angel of the violin.' He might protest that distorted attempt at flossiness.

At the helm his expert little troupe, he manifests showmanship from the barrier, to the degree he twice tied it up at the Sunday night frolic at the Palace. He chooses his songs cannily and, even when he essays a Joe Venuti type of hotcha fiddling, he does it with a reasonably familiar air, 'After You're Gone,' so that when he plays around with the melody in the accepted futuristic standards of today, the customers out front get the idea. As a general thing all essay too musicianly intricacies, at the expense of the listener.

South elects all his airs with an ear to the melodic and the popularly appealing. He mixes up 'Cocktails For Two' with Mexican rumbas and Spanish foxtrots, and makes his modest little octet say uncle.

The band is bullish on strings and has only one brass. No sax, the reed being a rhythmic clarinet. There is also some ensemble vocalizing by a sextet.

South has been in Vienna, making casual but impressive mention of this in line with a Viennese waltz motif, 'Pardon Mademoiselle,' which registered. He's also been in a Chi nitery. He mentions the Palace as his first New York date, but played a Harlem theatre recently.

BEAUVELL AND TOVA (4)
Dancing
14 Mins.; Special in Full
Orpheum, New York

As a team Beauvell and Tova rate as anything but new to the picture houses and night spots in New York. Counted among the places where this sleek pair of ballroom gliders have exhibited themselves are the Roxy, New York; Fox, Brooklyn, and Hollywood restaurant, Broadway. But as part of a four-people combination the Beauvell and Tova unveiling is recent.

To the act as unlimbered at the Orpheum the pair contributed three numbers, the first a slow-motion routine of ultra smoothness and grace, the second, a spirited and eye-fetching interpretation of the carioca, and the finale, an exotic rhythmic design based on a courtship theme and climaxed with a whirlwind pirouette. Finished, attention compelling is everything they have to offer. Both the turn and the duo's persons bespeak class.

To give them a breathing spell just prior to the finale number the dance duo have interpolated into the act a lass whose forte is a pleasant little voice of the silver-bellish genre. Though no great shakes of endowing the ballads she undertakes with style and emotional meaning makes the interlude an easy one on the ear.

Fourth member of the troupe is the accompanist. In keeping with the class level of the turn he's togged out in formal evening wear. Act's stage dressing is limited to a black cyke and a white-lacquered platform. *Odec.*

PALM BEACH REVELS (5)
With Grace DuFaye, Eddie Stuart and Dot, Dona and Teddy
Dancing
16 Mins.; One, full (special)
Orpheum, N. Y.

This is one flash that merits the best of the available vaude time if only on the talent of Grace Dufaye, a superior contortionist to rhythm. Her two routines in this vehicle stopped the proceedings on both occasions during the show caught and, to say the least, she deserved the receptions.

Rest of the act is also dancing, including a girl trio in straight hoofery, and Eddie Stuart's fine tapology on a prop baby grand. They're also applause winners, but not as big as Miss DuFaye.

How this showmanly contortionist has escaped from being catapaulted into the 'name' class is hard to understand. Certainly that acro, tap and control contortion stuff qualifies her for class 'A.'

Flash is nicely mounted and dressed and was the closer here.

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15 YEARS AGO

(From VARIETY and Clipper)

Broadway Association was having one of its intermittent drives against tack cards and snipes. Snipes are out but the cards still prevail.

'Chu Chin Chow' in its third year in London, still playing to around $25,000 week.

Federal Trade Commission finally rested its case against the Keith Booking Office VARIETY and others Waiting to see if defendants wanted to call witnesses. J. W. Fitzpatrick, of the White Rats, was one of the prosecution's star witnesses, but Harry Mountford dodged.

Labor politicians in Chicago were striving to cut agents to 3% commission.

N. V. A. making a drive for lay members to help finance the clubhouse. Cost $25 a year.

Milo Belden, who sued Winchell Smith, John Golden and Frank Bacon alleging 'Lightning' was a plagiarism from his play, not only took the count but was soaked $500 counsel fees to the defendants.

Last week in May saw 10 new shows, mostly musicals, coming to Broadway. There were 18 musicals to chance the hot weather, including the holdovers.

Hot tip out that the police were after Sunday shows, and many houses cut out dancing. Nothing happened.

Talk of another Equity strike, but merely brought an arbitration agreement.

50 YEARS AGO

(From Clipper)

Prof. E. C. Taylor was doing a handcuff-box trick quite similar to that later done by Houdini, but he used fake cuffs. Houdini's fekes had not yet been invented.

Dion Boucicault, who had announced a private car for the current season, placed an order for two cars to be built during the summer. One was a sleeper for 28; the other a diner-observation.

Carver B. Cline, who later was p. a. for Koster & Bial's, was taking the Hess opera co. through Mexico. One of the best liked of the old timers.

Madison Sq. theatre (Frohmans) announced a single touring company for 'May Blossom,' its current success. till touring 'Hazel Kirke' 'Esmeralda.'

'La Pettite Ada Jones' was pulled out of Miner's Bowery. Later, not so pettite, she was a permanent feature at Hubers' museum and a phonograph best seller.

Herbert ros. played a one night engagement at Koster & Bial's to show the act to a visiting foreign manager.

Plans filed for rebuilding of burned Standard theatre, using the old foundations. House was to cost $80,000. In Greeley Square where the Saks store now stands.

Season was petering out, with some houses cutting prices to prolong the run. Decoration Day then regarded as opening the outdoor season.

Fire in a restaurant next Daly's theatre. Smoke filtered into the auditorium and the ballet girls fled the stage, causing a slight panic.

Inside Stuff—Pictures

Although the Warner-ERPI peace-piping is reported by spokesmen for some of the involved parties to be progressing satisfactorily it was admitted in the Brothers' camp that unless the settlement is signed, sealed and delivered by the end of June there is likelihood of a renewal of hostilities.

Refusing to confirm reports that $5,000,000 paid by the Electric to the Brothers will put the fight for all time in the files. Brotherites indicate that should their arbitration be subjected to an accounting, as was being sought before the armistice, the money would run upwards into $20,000,000.

ERPIites, while maintaining the same formal silence, contend privately that the Electric has no intention of letting the settlement, if reached, run into millions. They call it 'getting rid of a nuisance' and say that their terms are for shouldering expenses of litigation rather than making a gratuitous settlement.

While the negotiations proceed, it is stated, Warners' other anti-trust action against the Electric still remains active. It is on the trial calendar of Wilmington for September. Just how this will be handled in the event the arbitration matter is closed has several angles. Brotherites speak guardedly, at the same time conceding it more than likely that in such a circumstance the anti-trust may also be included in the peace deal.

On the other hand, if hostilities are resumed, the first entanglement to be threshed out is whether arbitration would be returned to star-chamber, or out in open court. A number of appeals already have been made to date on this single issue. As it stands now arbitration would be headed for the open.

Irving Trust's third report on the RKO receivership, filed after weeks of delay on Tuesday (22), contained nothing new except that certain figures of accounts are detailed that are not already generally known in the trade. Fact that RKO realized a profit the first quarter of 1934, ended March 31, was already previously indicated by both RCA and RKO.

However, Irving Trust fussed with the present report more so than with others and a general press gathering was the occasion whereat the report was released after its filing.

RKO's net profit for the first quarter is handed as $498,131, as ended March 31, 1934. The consolidated net profit for the various theatre companies managed by RKO is $99,650 for this period. This compares with a previous report issued by minority interests in Keith-Albee-Orpheum showing that the latter corporation together with its subsid, the B. F. Keith company for the same period netted an aggregate $268,000, before Federal income taxes.

The combined picture end of RKO-Radio Pictures, Inc., and RKO-Pathe Pictures, Inc., netted $308,602 this first quarter.

An appointment to head RKO theatre publicity-advertising, permitting Bob Sisk to confine himself to RKO administrative, production and distribution departments in that sphere, is imminent. With it, according to understanding, someone will be designated to attend to the Music Hall alone, away and apart from whoever is to head RKO theatres advertising. John Dowd, long with the company, is in line for latter, he and the selection for the Music Hall to directly contact RKO theatre operating heads, but not be subject to each other. Sisk got back Thursday (24) after a studio visit on 1934-'35 product and year book.

The publicity-advertising split is among the changes wanted by the John Meehan faction which agreed on certain others and is sitting back seeing them tried out, including the breakdown of RKO into numerous theatre divisions and establishment in some spots of city managerships.

Allied Owners' Corp. is not going ahead to sell guarantee of leases on Brooklyn theatres it built, holding off on this phase of its bankruptcy for the time being at least. Leases concerned are those guaranteed by Loew on Kings and Pitkin theatres, Brooklyn, and Valencia, Jamaica.

These are among the seven houses Allied built for Par and under which Allied has a claim against Par for arbund $6,000,000, including purchase contract and back rent. Par owes its back rent principally on the Brooklyn Par, while Loew is in default for nearly a year on its trio.

Trustee informants in Allied, of which Prudence Bonds is an affiliate, say that matters are being pushed to clean up the bankruptcy at the earliest possible date, but that the sale of Loew's guaranty of leases is not a part of the present program. No meetings have been set to gain court permission to conduct this sale.

What occupies indie distributors more than anything else these days is figuring out answers against elimination of double featuring. Latest to go on record is Nat Levine, head of Mascot, who calls the hue and cry against duals 'a red herring drawn across the trail to cover more important matters now affecting the film industry'. He gives Jack Cohn a little publicity, agreeing with the Col sales head that double featuring is something for the individual distributor and exhibitor to decide, adding it isn't something the exhib must do.

Levine likens duals to bargain day in a department store. He maintains that if an exhibitor feels that doubles give him an opportunity to break even or profit on his investment, then there is no reason why he should not be allowed to continue the practice.

The cross picketing gag, claimed by those in the know to derive from what strictly is a gag, has reached the point where theatre operators are paying no attention to it. Although it's conceded a certain amount of damage must be resulting from the picketing, no one is making any efforts toward restraining orders or other court relief.

Attitude seems to be to let the unions get tired of trying to bother the theatres and to settle their squabbles in some other manner. Having had their experience with the Empire picketing and now with Allied, it's pretty generally known in inner operating circles that even if the 306-Allied mad-on is settled, there are several other state charters laying around under which a similar situation may spring up as many times.

The Frank A. Vanderlip bondholders committee in Paramount, which, in terms of creditor representation will wield the strongest power on a reorganization, does not look for tentative draft of a plan from Kuhn, Loeb, right away, but expects that within a week K-L will talk to them about it. Committee information is that enough figures and facts have been gathered already to warrant some discussion of reorganization measures very soon.

Meanwhile, it is borne in mind that a final plan is not only unlikely but impossible before numerous large claims and other matters, including Paramount Broadway reorganization, Allied Owners bankruptcy, etc., are cleared up.

Universal is using RCA sound for the first time on any of its own pictures on 'The Red Rider' serial in production. Studio has employed Western Electric since signing with the latter five years ago.

Lower royalty charges by RCA over WE caused the change, and as the U serials are made under a separate corporation, Adventure Pictures, company was able to do so without violating its contract with WE.

Adventure Pictures has been incorporated for the past four years, however, but Universal has stuck to WE. Likely that from now on other U films made by separate corporations will go RCA.

Although Ed Kuykendall, head of the MPTOA, immediately went on record as in opposition to Darrow, it was later revealed that many of the points which the lawyer would have the film industry concede in its code are the very points for which the MPTOA battled in Washington during early codedom. A 15% rather than the present 10% rejection privilege, and shorts divorced from features, as well as no designated playdates, are claimed to be as much a part of the MPTOA program as of the Darrow report.

Inside Stuff-Vaude

Financial statement on the RKO booking office, as included in the circuit's report:

'Radio-Keith-Orpheum Vaudeville Exchange, Inc., and Vaudeville Collection Agency, Inc., showed a combined loss for the eight-month period ended August 31, 1933, of $75,401.84. The report noted that drastic reductions in expense, particularly of Radio-Keith-Orpheum Vaudeville Exchange, Inc., had been instituted, and that it was believed that this phase of the business would improve during the 1933-34 winter, especially in view of the renewed interest in the use of vaudeville which seemed to be taking place at the time the report was written. For the four-month period from September 1, 1933, to December 31, 1933, the combined operations of these two subsidiaries resulted in a profit of $2,803.31. This improvement continued, and the operations for the three months ended March 31, 1934, show a combined profit of $9,036.32.'

Improvement was largely due to the last general cutting down in the booking office, such as withdrawal of Martin Beck, George Godfrey, clerical staff, etc.

Question of vaudeville over the summer at the N. Y. Palace is up within RKO but so far this is one of the RKO houses that hasn't been placed on a conditional two weeks' notice permitting change in policy or closing at any time. House may go straight pictures over the hot spell. Nut has been running from $10,000 to $11,000 with vaude with the breaks on profit in the majority over the winter.

When he played Loew's State, N. Y., recently, Penner thanked Manager Al Rosen for advice given the comedian seven years ago. At that time Rosen was managing a New England house which Penner played. Actor asked Rosen what he thought of the act, latter telling the comic to stick to it because it should click with kids. Penner credits Rosen with his present success with the youngsters.

Gummo Marx, the non-pro brother of the Marx brothers, is recovering from a taxi smash in New York in which he sustained a broken leg and then pneumonia. His wife's jaw was fractured and 14 teeth knocked out in the accident.

Gummo was in the dress business but recently secured a seat on the rubber exchange.

Robert Presnell, who had contractual trouble at Warners when studio wanted him to abdicate the post of supervisor to return to writer ranks, is still under contract to that organization though working elsewhere. Deal is 40 out of 52 weeks at $1,000 weekly.

At present Powell is on a 12-week layoff at Metro and after that he may go to other studios on writing assignments with Warners still bound to the grand weekly payment for the balance of the year should Presnell not have available employment.

Player just edging into top picture brackets is boasting how he chiseled an extra day's work out of the studio to which he went on loan. Did it by faking a lapse of memory on his lines in final scene of the picture.

Called back the next day, his memory was perfect both as to dialog and extra pay check. Studio execs found out and their memory may not be so fickle.

United Artists went to the open market to offer its 'Sorrel and Son' a Broadway birth, with highest bidder welcome to it, and the Mayfair (Walter Reade independent) went high enough to land a booking. It's the first time this season and for some time that UA has kept anything from its own N. Y. Rivoli. Story was done as a silent several years ago.

His friendship with the head of a major studio is enabling an agent, new in the per center field, to garner new clients. Agent parks himself in the head man's office and talks to the players as they come in to see the boss.

It's hard for an unattached actor or director to refuse when the request comes right in the boss' reception room.

Heavy demand for writers continues in Hollywood, while the market for other talent is still below par. Known writers have had no trouble getting studio jobs and agents report that those with plenty of experience in film scripting could go to two or three studios.

Lots are preparing heavily for coming production and there aren't enough capable scribblers to go around.

Every city that has 25 theatres and more plays all the pictures produced in America and, in the course of a year, all of the foreign features brought in under quota which have English dialog. Industry leaders divulge this fact to disprove further theories advanced by various welfare groups that the elimination of block booking would enable communities to select their own screen menus.

First preview of Douglas Fairbanks' 'Private Life of Don Juan' be shown in mid-Atlantic about the middle of July on the steamer will bring Fairbanks from London.

Arrangements made by United Artists and London Films with a British line for the showing of this Alexander Korda production.

W. R. Hearst is particularly interested in the next Marion Davies picture, 'Movie Queen', concocted by Sid Skolsky. Hearst, prior to leaving on his European jaunt, conferred with the adaptors and dialogers, giving them an abundance of suggestions as well as lines he feels will strengthen the story.

NRA, and its allegedly broad outlook, played no part in Federal Government's dismissal of its anti-trust action against Warners-FN. This is the opinion of code specialists who hold that the decision should not be regarded as an Eagle precedent by other companies in the industry.

Although service on all individuals but Jesse L. Lasky has been made, there is no immediate prospects that the suit of the Paramount trustees to recover $12,237,071 will be filed in the state courts. Inner circles reveal that while the trustees have served papers, action will not be filed now.

Frank C. Walker is slated for a new post close to the President, Washington picture contacts report, as soon as Congress adjourns in June. When Walker returns from this vacation it will be to the new berth in the fall.

Charlie O'Reilly, codist and TOCC head, had to postpone that official business trip to Omaha because of an ulcerated tooth. He may leave sometime this week to find out what is the source of eagle trouble on the plains.

Warm Interest in June 1 Equity Meet; Expect 2 Factions to Have It Out

roughout Equity's membership there is mounting interest in the association's annual meeting Friday (1) at the Astor, New York. Session seems sure to develop battles between the younger roup and the present regime.

There are so many proposed resolutions in addition to constitutional amendments carded that it does not seem possible for the meeting to be finished during the scheduled period between 2:30 and 5 p.m. That there ill be an adjournment and an additional session appears likely.

Understood that as many as 20 resolutions will be offered from the floor, not all proposals necessarily coming from the group. At another pre-meeting session last week the group recapitulated its program and additional resolutions were agreed on, range of which extend from protests of the code minimum salaries to summer theatres and Sunday performances. Latter matter may be forced to attention by a petition with 30 signatures, said to have been drawn up and signed.

By-Laws Controversy

Perhaps the amendment which may precipitate the tensest contest is that which would give the membership the right to amend the by-laws, which power is now only with the Council, latter, however, also to retain equal right. Amendment stipulates that it must receive a two-thirds majority vote at the meeting. Group seeks its passage on a majority vote. That point will be put to the meeting for decision before the amendment is actually considered, therefore indicating a double struggle over the same point.

Reason the group seeks the adoption of the amendment is the claimed fact that Equity's council has the last word in all controversial matters. If, it is stated, the membership at a general meeting voted for Sunday performances, council is supposed to be empowered to veto. Group therefore aims to remove that power so that the general membership's vote on all important points will be final. If adopted the amendment would switch virtual control of Equity.

Despite the fact that the legit code exempts rural summer theatres from its coverage, one of the group's resolutions would have the minimum $40 weekly pay apply. Declaring that summer theatres with but a few exceptions do not gross enough to pay such salaries, Equity leaders will oppose the proposal. Equity leaders feel that the summer spots furnish some surcease from the depression and higher pay would automatically eliminate the country spots. They added that if Equity ruled out summer theatres, then Equity must take care of distressed members who would be affected—and there are no funds in Equity for such purposes, or certainly not enough.

Authors and Composers Fight N. Y. State Tax Levy; Rice Is Leader

Albany, May 28.

Playwrights, composers and authors joined with Elmer Rice in the later's court action before the Appellate Division of the Supreme Court last week against the State Tax Commission to recover taxes assessed against royalties collected from their works.

Rice is endeavoring to obtain from the state $3,231.85, assessed against him for 1929, '30 and '31, on the basis of a United States Supreme Court decision of 1932, holding taxable by the states incomes from copyrights and patents. New York State has taken the attitude that the effect of the decision makes the levy retroactive. Appellants are fighting this assumption of the state.

Arguments required nearly two full days for their presentation to the court. Counsel argued for Rice as well as for the following: Jerome Kern, Robert E. Sherwood, Maxwell Anderson, Oscar Hammerstein, 2d, Sigmund Romberg, Laurence Schwab, Fanny Heaslip Lea, Arthur Schwartz and the estate of David Belasco. All are seeking tax refunds for the three-year period. While Rice asks $3,231.85, the others are endeavoring to obtain smaller amounts.

WHITE BACKING SELF FOR SUMMER MUSICAL

After several changes of plans, 'Scandals' will be produced by George White, due on Broadway early in August, but not at the Hollywood. Revue was virtually set for the house, with Warner's backing, but understood the deal was nixed by one of the brothers. Hollywood appears definitely slated to be remodeled for legit show purposes, however. Warners has acquired additional property back of the house so that the stage can be deepened. House may get Max Gordon's musical, now being written by Buddy De Sylva and Sid Silvers.

White decided to back himself after getting additional coin from Fox on the picturized 'Scandals,' which he supervised. Original cash payment to manager was $45,000. Recently White received $50,000 as against a percentage of the gross. He sailed immediately (May 19) for Paris for material and effects.

Bert Lahr will top the cast for the new White musical. When it looked like the show was off, Lee Shubert negotiated for Lahr for 'Life Starts at 8:30,' musical which is due about the same time as 'Scandals.' Ray Bolger and Louella Gear have been engaged for 'Life.'

SIX MUSICALS GETTING READY

Broadway's next major musical shows are projected for late summer, but a sextette of such productions in sight have taken more definite proportions. Indications are that the four current musicals will hold over into the heat period—'As Thousands Cheer,' 'Follies,' 'Roberta' and 'New Faces.' Newest musical due in is 'Caviar,' next week at the Forrest.

'Follies' principal setup was revised over the week-end when a group of featured artists withdrew, with replacement players opening Monday (28). With the new salary setup the 'Follies' can operate profitably—both house and show—at a pace of around $16,000. Into the show are: Josephine Huston, Gerry and Dixon, Bartlet Simmons and Mildred Webb. Withdrawn are: Everett Marshall, Jane Froman, the Ebsens and Don Ross. Fannie Brice and the Howard Brothers remain indefinitely.

All the 'Follies' withdrawing cast members were booked elsewhere before they quit. Marshall and Miss Bowman open for Loew at the Capitol, New York, June 1, and Jane Froman plays the same house June 22.

Wilma and Buddy Ebsen left the show Thursday night (21) to open the following day with Abe Lyman in Baltimore.

'Life Starts at 8:30,' the corrected revised title of 'The Family Album,' is slated for rehearsal June 25, but without Bert Lahr, who was mentioned as chief comic. Ray Bolger, Louella Gear and Philip Loeb are already engaged, with the latter probably staging the revue. Show will be presented by Lee Shubert. J. J. Shubert, who formerly handled the firm's musicals, is not concerned, nor has he had a hand in the 'Follies,' save for a few weeks early in the try-out period.

Other four later musicals more or less in the making are George White's 'Scandals,' definitely slated after several pro and cons, a new Earl Carroll revue, Lew Brown's forthcoming musical and Ray Henderson and Jack MacGowan's 'And So Are You.' Brown flies to the coast this week for talent, as he did with 'Strike Me Pink,' last season with Jimmy Durante and Lupe Velez.

COLLINS' LIGHT OP.

Norwalk, May 26.

Andrew J. Collins, veteran Connecticut showman, has taken over 'The Theatre in the Woods,' outdoor light opera theatre here.

Collins will open the season late in June with 'The Mikado.' He is the owner of theatres in Danbury and South Norwalk.

FIGHT CHI 'DRUNKARD'

Sponsors Take Legal Action Against Charles O'Neal

Hollywood, May 28.

Attorneys representing the management of 'The Drunkard,' now in its 47th week at the Theatre Mart here, have been ordered to take legal action restraining Charles O'Neal from making false representations in connection with his announced plan to open two 'Drunkard' companies in Chicago.

Local management has been notified that O'Neal, who played in the Theatre Mart cast some months ago, has beeen describing himself to Chicago newspapers and others as a co-owner, star and director of the Hollywood venture.

Sponsors of the company will open their No. 3 'Drunkard' show in the Hotel Schroeder, Milwaukee, June 3.

BANKER BACKER OF 'BLACK CROOK'

Modernized revival of 'The Black Crook,' slated for June 12 on the Bowery, will have downtown backing, it is reported, although Donald Gilpatric is named as the presenter. Stanton Griffis, the banking firm of Temple, Noyes & Co., is named as principally concerned. Griffis is said to have been silent partner in a number of Broadway productions, and he owns stock in corporate activities of Katharine Cornell and Guthrie McClintic.

'Crook,' with several name leads, will have plenty of 'lookers' in the show girl line. It will be spotted in the old People's theatre, renamed the Bowery Gardens. There are tables in the front row space for dining and libation purposes, which is expected to class the house a cabaret rather than theatre.

Nita Naldi, Ann Pennington and Lew Hearn are announced to head the cast.

Equity Drops Osterman, Wini Shaw, 10 Others For Coast Engagement

Hollywood, May 28.

Equity has suspended Jack Osterman, Wini Shaw and nine other members of the cast of 'Shim Sham Revue,' which folded Monday (21) after three disastrous weeks at the Music Box. Members were dropped for appearing with a non-Equity organization.

Walkouts brought about by failure of promoters to pay salaries led to the abrupt closing of the revue.

Revised Legit Code Nearly Ready; No Drastic Changes, but Disputed Points Still Not Fully Solved

Draft of the revised code for the legit theatre was brought to New York last week by deputy administrator William P. Farnsworth, and it went back with him Friday (25) so that further rewriting could be accomplished. That no radical changes in the original had been inserted was indicated, but the plan to present the document to the Code Authority Monday (28) was set back, and such proceedings will likely be held up several weeks.

Outstanding code features—ticket control and labor arbitration—were not solved problems by any means. In some respects legit show business' reputed evils are little changed from the claimed conditions of year ago, so far as the code is concerned. Ticket feature of the code was so at variance with what had been agreed on at the Washington hearings that that portion of the revision was not even considered at Farnsworth's conference Thursday (24). The CA administrator separately huddled with labor heads Friday and then hopped the train. Understood that labor stood pat.

Stiffer Penalties

Code does empower the authority to handle the ticket situation. About the same plan as followed this season will be carried out, but with violators of the rule liable to more drastic punishment. Ticket agencies will be required to file cash bonds of $500 each, such money to be confiscated by the CA in case of violation of the rules. In other words, every time the CA discovers a broker gypping it would cost the spec half a grand. First proposed to make the fine $1,000.

In the first code the authority did not have the right to fine or discipline, all its decisions going to Washington for review. That proved unsatisfactory to the showmen, and the teeth are now inserted.

Ticket provision in the code which would have created a bureau is said to have been deleted. One regulation would have all ducats allotted to agencies perforated with

(Continued on page 46)

2 ACTORS ORDAINED TO THE PRIESTHOOD

South Norwalk, May 28.

Two former roadway actors are being ordained to the priesthood of the Roman Catholic church within a week of each other.

Rev. Joseph Fay, of former Deputy Police Commissioner Thos. Fay of New York, and on the stage as a juvenile lead, was ordained last week. Rev. Walter Plimmer, the son of Walter Plimmer, veteran vaudeville booking agent, will be ordained this week in Baltimore.

Father Plimmer had the leading role in George M. Cohan's 'The Hometowners' a few seasons ago and later played the lead in Thomas Jackson's '10 Percent.' His last engagement was as leading man of the Montgomery Players at Montgomery, Ala. He will celebrate his first mass next Sunday at the Church of Our Lady of Angels in Bay Ridge in the presence of many members of the profession, including George M. Cohan, Hugh O'Connell, Horace MacMahon and Bruce Macfarlane. His father is expected to come from Florida where he has been living for several years for the ceremonies.

'SAILOR' CAST ALL ON PCT.

Cast of 'Sailor Beware' at the Lyceum, New York, is now on percentage. Arrangement is peculiarly framed, salaries being proportioned to $9,000 gross, which level the management claims is necessary for an even break.

Players say that if the pace is $7,000 they will receive as much as previously when takings were $9,000 or better. Show has been getting around $6,000, said to be profitable to the house, which is operated by the management.

Several months ago the 'Sailor' players virtually seceded, signing a blanket notice when informed a salary cut would be made. After several cast meetings during a period when the management backed and filled, there was discord and since then the actors have been strictly on their own. Some accepted the new percentage deal, others reported handing in notice.

Management is counting on revived interest in the show with the arrival of the fleet Thursday (31).

MGRS. REQUEST BAR PERMITS

Next Monday (4) a delegation of legit managers huudle with Edward P. Mulrooney, head of New York State's Alcoholic Beverage Control Board, with the idea of seeking licenses to dispense liquor in theatres. Smoking rooms of the better show shops are ample in size for the installation of bars, but the rules stipulates that all places selling retail must have kitchens and tables where at least 20 persons may dine at one time. Rules also require bars to be fully visible from the street.

Latter provision has not been strictly followed, however, exceptions being noted in any number of class cafes. Showmen feel that theatres should be exempt from both the kitchen and the visibility provisions. Managers contend that amusement spots such as the Casino de Paree and the Manhattan Casino (due to open soon) are as much theatres as they are cafes, since the show's the thing. Both places were formerly devoted to legit.

Opposish

That the Paree type of establishment is regarded as opposition to theatres was indicated recently when the managers objected to its listing among legit shows in the dailies. Publishers assented and ordered cafe ads out of the group. Show and drinking establishments of the Paree or Manhattan type mostly to be spotted in modeled theatres, are further planned for New York and other cities.

Only theatre on Broadway with a license is the Metropolitan Opera House. No explanation for the exception given by the ABCB. If legit houses secure liquor license privilege it would open the way for other types of theatres to secure the same privilege.

Wash. Actors Develop Cold Puppies; Refuse to Do Congressional Satire

Washington, May 28.

'Both Your Houses,' scheduled for first performance in capital this week, was yanked out of rehearsal and cancelled when National Stock Players formally protested playing the show to Manager Steve Cochrane.

Ads were already out on play, with critics pointing out that it had heretofore missed Washington because of sharp ridicule of Congress and government. Rebellion came the first day of rehearsal when Romaine Callender, who drew part of U. S. Senator Fitzmaurice, one of fattest roles in piece, balked at reading his lines. Others concurred in general objections that play was too biting in sarcasm at expense of legislators and went in a body to see Cochrane.

Actor Tells Why

Callender's protest included reading of several lines from the script: 'I object to uttering these speeches. I consider them an affront to the Congress of the United States and a reflection on the integrity of our legislators. Besides I consider this play might be construed as a covert attack on the political administration which is lifting the nation out of the depression. I think the New Deal deserves a better deal particularly as it has been striving to help the actor and the organized theatre.'

Cochrane sided with the cast in dropping the production. His explanation as given to the press was:

'I scheduled 'Both Your Houses' because it had never been done in Washington, had been awarded the 1933 Pulitzer prize and because some members of Congress whom I consulted thought that while its humor was caustic and biting, the main theme was an attack upon a condition rather than on any particular party or administration. I would close the theatre rather than insult Congress.'

National subscription list includes 20 members of Congress. Pulitzer play was replaced by 'Jimmy's Women.'

Plays Abroad

La Machine Infernale

('Infernal Machine')

, May 19.

Four-act tragedy by Jean Cocteau. Sets and costumes designed by Christian Berard. Produced by Louis Jouvet at the Comedie des Champs Elysees, Paris.

Young Soldier	Yves Forget
Soldier	Robert Moor
Chief	Romain Bouquet
Jocasta	Martha Regnier
Tiresias	Pierre Renoir
Laius' Gh	Julien Barrot
Sphinx	Lucienne Bogaert
Anubis	Robert Le Vigan
Matron	Jane Lory
Little Boy	Ichel Monda
Little Girl	Vera Phares
Edious	Jean-Pierre Aumont
Messenger	Marcel Kibl
Creon	Andre Moreau
Shepherd	Louis Jouvet
Antigone	Andree Servilanges

way should know about this play, even though it has not been a commercial success for Jouvet. It's very likely to go down as one of the masterpieces of modern French drama. Piece is a modern rewrite of the Edipus legend, and it's a tragedy worthy of the tradition set by Sophocles. No reason why an outfit like the Theatre Guild should not put it on with the sets and the cast it deserves.

Moreover, Edipus had a good modern press agent named Sigmund Freud, and people may well be willing to go see the origin of the greatest of the complexes.

Cocteau has tackled the story with superb boldness. His second act is the meeting of the Edipus and the Sphinx; his third is the wedding night of Edipus and his mother. The fourth, thanks to the high artistry of everyone connected with the production, reaches a tragic height hard to duplicate in modern times. It is introduced by a prolog spoken through loud speakers from an empty stage, hung with bloodred draperies, in which Cocteau explains that the spectator is beholding one of the most perfect infernal machines ever constructed by heartless gods for the mathematical annihilation of a mortal. As the prolog continues wires carry the red drapes and part of the set upward to make a second story of the Greek structure before which the act is played, and as the voice dies out the drapes are whisked off into the flies, leaving the stage clear for the actors.

Edipus then learns what he has done—killed his father and married his mother—and in the last five minutes he is actually shown with bloody eye-sockets, after he has blinded himself with the brooch of his wife-mother.

It's got to be good in order to avoid being either ridiculous or boring or, both, and Cocteau has proved he can get away with it.

Cocteau's Sphinx is a young girl, and she lets Edipus guess her riddle because she's tired of killing men, and she likes his silly, swashbuckling manner. The character of her lines shifts when she gets ready to do her stuff, so that she is plenty mysterious. Lucienne Bogaert does a grand job, but there are actresses on Broadway who could do as well.

Atmosphere of fatality and horror is further carried by having Edipus and Jocasta doze off momentarily while they talk, their lines then revealing their unconscious. This is done sparingly and is convincing and natural. In the wedding night act the bed is tilted so the audience can see them on it. But there's no dirt. It's a tragedy.

Play is well constructed in the orthodox way—no fancy disjointedness. That's why some of the French critics have contended it's out of date, but for Broadway that's all to the good. It's plenty modern without being so ultra as to be incomprehensible. And the emotions dealt in are fundamental.

Fact it hasn't set Paris on fire commercially is nothing against it, for this is a terrible season, especially for the highbrow stuff. With a good, arty build-up and a striking production it ought to make New York sit up. *Stern.*

Where Was I Tonight?

('Wo War Ich Heute Nacht?')

Vienna, May 1.

Comedy in three acts by Olga Scheinpflug. Translated from Czech and for the first time produced in German at the Kammerspiele in Vienna.

Authoress Olga Scheinpflug is one of the foremost actresses at the Czech National Theatre of Prague.

Story of the play is about a Professor of Ethics who, behaving in an unethical manner partakes of too much alcohol. He completely loses all idea of what had taken place and, as a result, is credited with having committed various crimes, all of which he believes.

Olga Scheinpflug turns this story into a very amusing detective story. Hans Thimig is the professor, and save for a tinge of over-acting lends color and character to the leading part.

Adequately adapted, it is likely to appeal in the States.

THE CITY OF SHIPS

London, May 15.

Play in three acts by Mary D. Sheridan. Produced by Andre Van Gyseghem for a fortnight only at the Embassy theatre, May 14.

Lucy Layland	Nancy Poultney
Elizabeth Layland	Mary Hinton
Debbie	Cicily Oates
Harvey	Anthony Quayle
Charles	Alan Wheatley
Richard Layland	Vernon Sylvaine
William Roscoe	Alfred Sangster
Captain Hugh Crow	Guy le Fevre

This is an historical play, the action occurring between 1805 and 1807. Authoress claims the incidents described in it are founded on fact.

Subject matter is the abolition of slavery by England, which came about with the passage of a bill to that effect by parliament.

Locale is the drawing-room of a wealthy shipowner, whose family for generations had fattened on the proceeds of the slave trade. His only child engages herself in marriage to the son of another shipowner who had prospered in the same fashion. Boy signs on as a ship's surgeon in one of his father's vessels, and on his return is rabid against slavery. In the end, the girl's father determines to replace the slave cargoes with shipments of commodities, and the audience is shown a far, far, better world.

A conventional story plus an historical background, well written and extremely moving in spots. In the spots where it isn't so moving, it scarcely moves at all. Well acted throughout and artistically produced.

Hasn't been a big slavery play in the States since 'The Birth of a Nation.' If this one could be doctored, with more characters and scenes added, it might prove okay in New York. *Jolo.*

GUILD MOVING 'MARY' INTO OWN THEATRE

'Mary of Scotland' will move from the Alvin, New York, to the Guild across the street after Saturday's (2) performance. It is a Guild attraction and the organization's own house becomes available by the closing of 'Ah, Wilderness' after a run of 35 weeks. 'Mary' is in its 27th week.

Changes in 'Mary' leads sends Margalo Gillmore and Stanley Ridges in for Helen Hayes and Philip Merivale Monday (4), but the original players rejoin the show for touring in the fall.

It is anticipated that attendance will taper after the cast changes, but with reduced operating expense to offset that in the Guild's own house.

Colloquialism

Chicago, May 28.

Lloyd Lewis took great trouble in doing research work on his new play, 'Brother Burdette,' in order to get the proper tone of the conversation of the 1860 era. However, despite all evidence, he was forced to cut out one phrase which was very popular at the time.

The phrase was: 'That would be the nuts.' Lewis is certain everybody would think that an error.

AFRICAN OPERA GETS NEW LIFE

thiopian 'Kykunkor,' or 'native African ,' which been drawing lovers of dance recitals and such in several spots, switched into the 52d floor Chanin auditorium last Wednesday (23) night and drew turnaway business at the 191-seater. Ticket prices are $2.75, with $1 the lowest admission. Attraction started in a tiny unknown house on 23d street and, when ousted for fire violations, took refuge in the City College auditorium.

Asadata Dafora Horton, head man of the outfit, who is native but educated, has been lecturing on African tribal customs, laid the rent on the line for one week and got his money back on the first night at the Chanin sky place. Performance is a series of ceremonial dance ensembles strung together with a story which has some sex angle. 'Kykunkor' was mentioned for Broadway but Dafora demands guarantees.

Pastor's Folds

Hollywood, May 28.

Tony Pastor's club, replica of the one time variety pride of New York, has folded after four weeks, with actors and other attaches holding the sack for unpaid wages totaling around $3,600.

Two of the actors, Billy Hart, who impersonated Al Smith at the entrance, and John P. Wade, have already filed wage claims with the State Labor Bureau, and others of cast of 'Ticket of Leave Man,' meller, given in connection with the venture, are expected to follow suit first of the week.

Inside Stuff—Legit

Although Noel Coward will produce his own plays, Max Gordon will be a managerial participant if he so elects. Letter from the British author-actor-producer last week assured Gordon that he is welcome to purchase an interest in any of new firm's forthcoming attractions in light of their cordial business relations in the past.

Gordon was concerned with 'Design For Living' and this season sponsored 'The Shining Hour' (engagement ended at Booth, N. Y., Saturday, 26). Cast came over intact from London and returns there for appearances. Gordon and Coward each had one-third interest, balance owned by the principals. Alfred Lunt and Lynn Fontanne who starred with Coward in 'Design' are jointly interested with him in the new producing company.

Three plays by Harvard's John Dos Passos, written some time ago, are now in book form, encompassed in one volume. Titles are 'Airways, Inc.', 'The Garbage Man' and 'Fortune Heights'. First two reached the stage in Greenwich Village, 'The Garbage Man' then (March, 1926) called 'The Moon Is a Gong', as screwy a show as ever staged in the Cherry Lane. Some 67 characters were programed but some doubled and tripled and the cast numbered about 30 players or one sort of another. Stage hooding during a funeral was a highlight.

'Fortune Heights' was not produced but at least one book reviewer rates it the best of the Dos Passos trio and opines it has a good stage chance.

One of the younger managers on Broadway supposedly tried to double-cross his own lawyer. Latter was supposed to be under salary and to have shares of stock in the venture but the manager claimed there was no profit.

Attorney, however, discovered the manager had been collecting a goodly sum in kick-back money from the actors and others. When confronted the showman decided to pay his adviser the agreed salary and stock, while the latter is having the statements audited believing the venture really played in the black.

Irving Berlin will have a 10% interest in 'Merrily We Roll Along', the George S. Kaufman-Moss Hart comedy-drama which Sam H. Harris will present in the fall. Managerial arrangement calls for both authors to have a share with Kaufman making the larger investment.

Kaufman told Berlin he was welcome to buy in on his share, a return favor in connection with the exchange this season's 'Let 'Em Eat Cake' and 'As Thousands Cheer'. Kaufman is collecting on the latter, but lost on 'Cake'. So did Berlin.

Adele Bushnell, author of 'I, Myself', formerly wrote vaudeville acts. Her name in those days was Nancy Bradford.

Revised Legit Code

(Continued from page 45)

the broker's initials, and if found in another agency it would be prima facie evidence of monkey business. Clause was bitterly fought by the agency men in Washington, and now the managers say it is a bad idea, because it might tend to limit rather than aid distribution.

Retain Prohi Rule

Indications are that the rule prohibiting agencies from exchanging tickets will be retained, despite their arguments for the right of resale and doubling the 75c premium limit in such transactions. Small agencies not licensed are ruled out, box offices not being permitted to do business with the 'dissenters,' same going for licensed brokers. Understood code also forbids gratuities to treasurers. One guard against sidewalk specs is a clause requiring agencies to be at least 100 feet from a theatre.

Labor situation looks like a Mexican standoff. Compulsory submission of all complaints to an Industrial Relations Board of three (one impartial, named by the two representatives of both sides). But labor reserves and is conceded the right to strike in the National Recovery Act. How arbitration and striking can be mixed is a query that isn't answered. The board will not have the right to decide on wages, hours or work, its function being rather vague.

Equal Representati

Code Authority's makeup will find the managers and labor equally represented, a majority vote to be decisive, but the right to appeal to Washington retained. So that questions can be decided on without an even split, three public representatives will be named to the CA.

Hours of rehearsal are set, straight shows to rehearse eight consecutive hours, with one hour out for lunch or dinner. Musicals call for seven hours' rehearsal out of 10 consecutive hours, but the rules are off for the last seven days of rehearsals.

Cheap tickets of the throwaway type are permitted, but each 'pass' must stipulate the amount of money to be paid and the approximate location. Managers protest this provision, one declaring that the 40c admissions will spread like a prairie fire to all classes of legit shows. If that proves true, some managers insist, wages back stage and actors' salaries must conform to the cheap admissions.

Pooh-pooh Throwaways

Attempts to oust throwaways were countered by stage hands and Equity, labor insisting that its people be permitted to work regardless of ticket prices. That throwaways mean a short sighted policy that might entirely destroy the business was pooh-poohed by the labor people.

Code does not apply to summer rural theatres unless such be located in communities of more than 30,000 or unless competing with regular stocks and shows. Regional boards will be named to span the country.

Managers say the code has been of great value despite the criticisms aimed at it. They figure without the code Equity might have imposed a basic agreement that could have been a hardship, and the same goes for labor.

Farnsy Optimistic

Washington, May 28.

Revised legit code probably will be mimeographed and distributed for new signatures late this week, NRA said following return of Deputy Administrator William P. Farnsworth from his New York meetings with managers and labor leaders.

Plainly surprised that both factions received the NRA compromises so warmly, Farnsworth expressed his pleasure at outcome of conferences Thursday (24) and Friday (25), and said that only a few slight changes remain to be effected before the document is sent out for okay of individuals and organizations.

Tie-up between NRA and Treasury Department will settle most of the fuss about tracing tickets from box offices through brokers to patrons' hands and obviate necessity for putting inflexible clause in code requiring marking. Provision inserted by NRA to require theatres to designate the broker to which tickets were given has been scrapped as not sufficiently fluid and was bothersome.

Idea is that Internal Revenue Bureau has encountered difficulty in collecting 10% on ducats handled through brokers, while Code Authority has been unable to dope out a simple system for tracing pasteboards. Resources will be pooled in order to strengthen tax bureau enforcement machinery and supplement C.A.'s snooping system. Able to get exact dope from theatres through the C.A., the Revenue Bureau will have more information on which to work and can run down suspected violators of both the code and the tax laws at the same time and with greater ease.

Heartened by reception given his ticket scheme, Farnsworth seemed even more gratified at the attitude of union leaders who had blustered and threatened at code hearings and seemed to be a major obstacle to smooth promulgation perfected pact. Only trivial alterations remain to be made in the clauses covering mediation of labor disputes, which provide for series of arbitration boards with equal membership and impartial chairman to handle each particular controversy. Original plan of setting up permanent regional tribunals has been modified so that for every scrap a new body will be picked by the principals with nearly-final powers to engineer a settlement.

SCHOOL THROWS SHOWS OUT; TOO MUCH DAMAGE

Pittsfield, Mass., May 28.

Stage your shows in the Colonial theatre and not in the high school auditorium is the pointed suggestion made by the Pittsfield School Committee to promoters of plays, amateurs and otherwise.

Such rentals for the Colonial would be a break for this old legit stand, which has been dark virtually throughout the last several seasons. Damage caused to the high school stage by the thespians prompted the recommendation that they do their stuff elsewhere.

New L. & S. Lewis Play, 'Burdette,' D. C. Start

Chicago, May 28.

New play, 'Brother Burdette,' by Lloyd Lewis, of the Chicago Daily News, and Sinclair Lewis, will get its premiere in Washington early in September, with Henry Hammond doing the producing. Casting difficulty called off the previously planned spring opening.

Show is about Bob Burdette, a famous Kansas politician during the Civil War. Joe Losey is directing.

Cooper-Long in Summit

Newark, May 28.

Lyric, Summit, opens June 25 under the management of Irving Cooper and Jesse Long.

Company will play established successes and new plays in stock.

PLAYS OUT OF TOWN

THE MORNING AFTER

Providence, May 23.

Comedy in three acts by John C. Gibbs. Directed by the author. Presented for one performance at Barker Playhouse by Proscenium Club with following cast: Basil Leighton, Catherine Peterson, K. T. Faulkner, Lucille Sutton, Eleanor Caulfield, R. W. Richmond, Walter Shoesmith, Betty Hanson, Walter Roberts, Robert Stone, Henry Owens, Barbara Fisher, Hope Richardson, Dorothy Schloss.

Publicized as first of proposed series of plays by local talent, this farce can hardly be rated a Broadway chance. Its merits are chiefly in the dialog.

Play is based on series of complications following a 'Scavenger' party (game allegedly popular with Park Ave. last winter). Action takes place in Johnny Powell's apartment 'in a large eastern city.' It is Saturday morning. Curtain finds Johnny returning from an unsuccessful seige in Boston trying to sell locomotives. Faced with possibility of losing his job, he gets on the trail of the current president of Cuba who is visiting the country on a good will tour.

Before he can catch up with Fidelio he finds in his devastated apartment certain articles left over from the 'scavenger party'; a lady's slipper, a duck, pair of 'woolies,' etc. Then come the complications.

Play is written with satirical slant, but tries to cover too much territory. Basil Leighton stood out prominently, winning a good hand on his final exit. Other principals were adequate in more stereotyped roles.

Audience seemed to find play consistently amusing. Might be candidate for summer tryout spot.

Chi Legit List Down to Trio Again; 'Horses' $10,000; 'Wednesday' $2,500

Chicago, May 28.

Loop is sticking to its trio of attractions, two homey plays and a musical. Business is fair enough.

'All the King's Horses' is back on its feet after a slight wobble on the start of its second session. Critics have gone out of their way to boost the show and tell the readers to attend. Figures to stick around awhile, with the Shuberts having nothing in view for replacement.

Small coin is enough to satisfy the low overheads of the two other plays, 'Big Hearted Herbert' and 'I Loved You Wednesday.' Latter was the third on the stock production list by Horace Sistare at the Studebaker, and may develop into the best of the trio on business.

Estimates for Last Week

'All the King's Horses,' Grand (M-1,207; $2.75) (3d week). Picking up after a slight drop last week to $10,000. Looks set for a run.

'Big Hearted Herbert,' Cort (C-1,100; $1.50) (5th week). Has nothing to worry about. Going along on pace which keeps it above the $3,000 mark, which is profitable.

'I Loved You Wednesday,' Studebaker (C-1,250; $2.50) (2d week). Clicked on its opening with Edna Hibbard featured. At $2,500 pace for opener and likely to build for stay during the Fair.

MUIR TRIES AGAIN, BUT IT'S STILL NO

At last week's Council session Equity refused to reconsider the Gavin Muir case. Actor was banned for six months for holding the curtain of 'Dangerous Corner' during the final performance as a road show in Washington, D. C., in February, and he did not go on until his demand for $200 in lieu of an extra week's notice was put in his mit.

Despite the fact that the six-month suspension was retroactive and will expire Aug. 27, Muir regarded the punishment as too severe, since it also carried with it a fine of $100. Attorney Philip Wittenberg, representing Muir, appeared before Council, but the answer was that Muir's offense was graver than the average layman could understand and that the suspension would stand.

However, the actor's claims for about $600 for playing extra Sunday night performances during the 'Corner' tour will be arbitrated. Understood that Muir annoyed Equity by taking his case to the NRA and legit code authority, and also threatening suit and delaying the refund of the two hundred bucks.

Duffy-Curran's Plans

San Francisco, May 28.

Henry Duffy and Homer Curran are readying several shows for the Curran, and possibly the Geary here, with first to be Jane Cowl in 'Shining Hour,' which Duffy will bring into the Curran early in June.

Curran has booked the Thomas Wilkes production of 'Mourning Becomes Electra,' which will go into the now darkened Geary if the Curran isn't available. Curran also is planning to do 'No More Ladies' and 'Mary of Scotland.'

Currently, Curran's production of 'She Loves Me Not' is at the Curran, only Frisco piece, and doing fairly well.

ENGAGEMENTS

Lionel Pape, Ilka Chase, Jane Bramley, Winifred Harris, Charles Romano, Alan Marshal, Jane Corcoran and May Marshal, 'While Parents Sleep.'

Sam Levine, 'The Milky Way,' replacing Leo Donnelly.

James Rand, Freda Lubin, John Bothwell, Dorothy Ferguson, E. A. Whitty and Alice Jefferson, 'Hedda Gabler.'

Alice Du Cole, 'Caviar.'

Jane McIntyre, 'She Loves Me Not,' replacing Jane Buchanan.

Nita Naldi, 'The Black Crook.'

Dorothy Raymond, 'Dodsworth,' replacing Maria Ouspenskaya.

Shepperd Strudwick, Joanna Roos, Jean Dixon, Pierre DeRamey, John Miltern, Mary Orr, Thomas P. Gunn, Joe Sweeney, Walter Scott and Arthur Hughes, 'Tight Britches' (complete cast).

Here's Why

, May

Boston commentators, mystified as to the reason for Katharine Cornell's return engagement to that city for three days in the Boston Opera House next month may now be enli

The Cornell company had originally planned three days in Portland, Maine, the date being cancelled immediately after the Buffalo engagement, by reason of the fact that the Portland stage hands refused to work for three days only, stating that it was a rule of the union that they could accept no employment for any period of less than two weeks.

Result: Maine will be deprived of seeing Miss Cornell this season.

YORK, KING LEGITER FOLDS IN REHEARSAL

'Frenchy,' a legit show which was to star Yorke and King, with Chic Yorke the backer, was called off after rehearsing four days at the Vanderbilt, N. Y. Yorke paid the cast one week's salary, the requirement for try-out shows during May, June and July.

Play may be tried out in summer stock. William Francis Dugan was staging, with the authors said to be his wife and sister-in-law, Margarita von Breuning and Ruth Patterson.

Akron Opens June 4

Akron, O., May 28.

Guild Players, Broadway group, will inaugurate a summer season at the Colonial theatre here Monday, June 4. It will be under the supervision of Ed Clarke Lilley, impresario at the old Music Hall in past seasons.

Guest star system is to be inaugurated that will bring Florence Reed to the local stage in her original role in 'The Shanghai Gesture,' as well as other stars from the Broadway belt. Quite a few of the supporting roles will be filled by players who will remain in Akron during the engagement.

Another departure from the customary summer policy will be seven evening performances a week, with matinees every Wednesday and Saturday.

Opening play will be 'Big Hearted Herbert.'

Future Plays

'Saluta,' musical, by Will Morrissey, music by Frank D'Armand. Harry Cort and Charles Abramson will produce the show, opening set for June 25. Play in two acts and 15 scenes, calls for 24 principals and a chorus of 36.

'While Parents Sleep,' comedy by Anthony Kimmins, to be produced by William A. Brady. Play will be presented at the Playhouse June 4.

'Limbo' by Jerome Dreyfuss, planned for production by the Théatre Mart Group at the Brooklyn Little Theatre July 1.

'Dear Queen,' authored by Lillian (Mrs. Arthur) H. Kober and Louis Kromenberger, will be produced in the fall by a new managerial team, Norman Stein and Richard La Marr. Play was reported in other hands.

Current Road Shows

(Week Begi ay 28)

'Ah, Wilderness' (Will Rogers), El Capitan, Los Angeles.

'All the King's Horses,' rand, Chicago.

'Big Hearted Herbert,' Chicago.

'Bitter Harvest,' Hollywood Playhouse, Hollywood.

'I Loved You Wednesday,' tudebaker, Chicago.

Katharine Cornell, Hartford, 28-30; Providence, 31-2.

$7,500 FINALE FOR 'HOUR' IN BOSTON

— Boston, May 28.

Only legit house lighted this week is Shubert, opening tonight (Monday) with 'Mikado' in four-week Gilbert-Sullivan revivals by S. M. Chartock.

'The Shining Hour' closed at Plymouth Saturday (26) after profitable two weeks. The Nagel matinee idea, with autographs as angle for fans, and chance to meet the actors after show, was big help. Final week estimated at nice $7,500. Conrad Nagel, Vincent Heming and John Stacy of the company announced as heading for the Coast to appear in a play for Henry Duffy, two weeks, then same trio to Frisco for four weeks.

ROGERS IN L. A. GRABS $12,000

Hollywood, May 28.

Henry Duffy's production of 'Ah, Wilderness,' at El Capitan, had the legit field virtually to itself, and mopped up for biggest take house has had in years. Will Rogers credited for draw, with the house upped to a $2 top for the three weeks' stay.

First week of the opus, with only one matinee, due to Rogers' picture work, garnered around an easy $12,000, with sale heavy for the remaining two weeks.

Only other legit locally was 'Shim Sham Revue,' which folded Monday night at the Music Box after three financially disappointing weeks.

'Bitter Harvest,' which was premiered two weeks ago at the Little Theatre in Beverly Hills, moves into the Hollywood Playhouse tonight (Monday) for a commercial run. Leslie Fenton, playing the lead, is only member of original cast to continue with the piece.

All downtown houses continued shuttered with nothing in sight for several weeks.

K. Cornell Season's Closer, Takes $10,000 At $2.75 Top in N.H.

New Haven, May 28.

Shubert, town's only legit, folded for season Saturday (26) following an up-and-down season. Regular road show policy was supplanted by seven weeks of Wee & Leventhal bookings beginning around Easter. W. & L. policy may be repeated in September.

Finale was Katharine Cornell for three days (24-26) on former policy. At prices of $1.10 and $2.75 for four performances, run got better than $10,000, which was plenty in the black.

Philly Ends Tough Season; Saw 64 Shows, Mostly Rehash; 30 Break-Ins

Philadelphia, May 28.

Philly's down to one legit house, and that one may call it a season any day now. Erlanger folded Saturday (26) with 'Wind and the Rain,' moved there from Broad, failing to click. Very remote possibility that big house on West Market street will get anything more until fall. Shubert houses are through for the 1933-34 season.

That leaves only the Broad, which has 'Big-Hearted Herbert.' Critics were quite enthusiastic and show did satisfactory biz considering that first-half of the week was sweltering, last half rainy and the circus was in town. Decent weather breaks may give comedy a chance to stay beyond two-week period; this week will tell the tale. A gain over last week's $7,000 is confidently expected.

Summary of the '33-'34 season shows that Philly played 64 legits as against 69 the previous year and 123 during the peak season of 1928-29.

The real gravity of the situation, however, is in the character of the 64 offerings. Four were 'specials,' Monte Carlo ballet, Mask and Wig, etc.; 30 try-outs; 11 revivals or return engagements; 18 shows from New York. Of that 18, only nine were original productions. Others were second-casts used in the two cut-rate Wee & Leventhal houses here.

Of the 30 try-outs, only eight won success later on Broadway; e.g., 'Murder at the Vanities,' 'Roberta,' 'Follies,' 'Dodsworth,' 'As Thousands Cheer,' 'No More Ladies,' 'Her Master's Voice' and 'Pursuit of Happiness.'

If not from the standpoint of quantity, certainly from that of quality, 1933-34 marked a new 'low' for Philly.

Estimates for Last Week

'Wind and the Rain' (Erlanger). Moved here after fairly good week at the Broad. Not so forte in big Market street house. $4,000.

'Big-Hearted Herbert' (Broad). May make a little run of it with any kind of weather breaks. $7,000 in first week quite okay under conditions.

Season's End Finds 22 Survivals on B'way; Tourists May Help Hold 'Em

Season of ically ends Saturday (June 2) the summer period starts Monday with 22 attractions on Broadway. Warm weather may cut down the total, but the chances of the survivors seem better than usual because of the scarcity of new shows slated for the early half of the heated period.

Last week started with a heat wave and ended with plenty rain, despite which business held its own for the most part and some grosses improved. There were no premieres last week, and, although there is one opening this week and two next week, fresh production is at low ebb, with June and July listings sketchy. Several musicals are taking form, but none of major proportions will start rehearsing until late next month, which would date their Broadway debuts around late in July or early August.

Showmen are expectant of increased attendance from an influx of visitors, but hardly from the two championship fights. Monday (28) the Ross-McLarnin fight drew plenty of fans, but mostly sectional. June 14 the Baer-Carnera scrap should attract people from greater distances and theatres should get some of that trade. The fleet arrives Thursday (31) and the unusual ballyhoo probably will bring in the out-of-towners.

Of recent entrants, 'Invitation to a Murder' at the Masque looks best. First full week drew close to $5,000 and attendance is steadily improving. 'Come What May' Plymouth got less money and its chances are still doubtful. Only scheduled closing is 'Ah, Wilderness!' Guild, 'Mary of Scotland' moving there from the Alvin Monday. Next week brings 'Caviar' to the Forrest and 'While Parents Sleep' to the Playhouse.

Total listing of shows includes 'Stevedore,' which is doing well outside Times Square but does not count well attended. 'The Drunkard' revival, nor pop opera at the Hip.

Estimates for Last Week

'Ah, Wilderness,' Guild (35th week) (CD-914-$3.30). Final week; Cohan-O'Neill combination one of season's standout attractions; goes on tour in fall; about $7,500 lately but averaged over $14,000 during height of run.

'Are You Decent?', Ambassador (7th week) (C-1,166-$3.30). Doesn't get much coin but some profit; around $3,000, mostly from cut-rates.

'As Thousands Cheer,' Music Box (35th week) (R-1,000-$4.40). Broadway's class revue and list leader; held to $22,000 gait and sure summer stayer.

'Come What May,' Plymouth (3d week). (C-1,036-$2.75). Reviewers accorded Sunday attention to newcomer and business may improve; little coin to date; $5,000 or under.

'Dodsworth,' Shubert (14th week) (CD-1,387-$3.30). Except early last week business held virtual capacity pace; over $21,000 claimed.

'Every Thursday,' Royale (4th week) (C-900-$2.75). Low grosser getting by through small cost of operation; estimated around $2,500.

'Follies,' Winter Garden (22d week) (R-1,483-$4.40). Cast changes lowers the nut further starting this week; about $17,000; under new set-up betters even break.

'Furnished Rooms,' Ritz (1st week) (C-918-$2.75). Presented by Edgar Allen; written by Ragnhilde Bruland; sole premiere this week; opens tonight.

'Invitation to Murder,' Masque (3d week) (D-789-$2.75). Attracting attention and film people angling for rights; first full week about $5,000 and growing; okay at figure.

'Jig Saw,' Barrymore (5th week) (C-1,096-$3.30). Held to good money during subscription period, which ends this week; should stick into July; claimed $10,000.

'Mary of Scotland,' Alvin (27th week) (D-1,387-$3.30). Cast changes after this week with show moving to Guild; business tilted to big coin lately; nine performances; over $21,000 last week.

'Men in White,' Broadhurst (36th week) (D-1,118-$2.75). Date indefinite, which holds picture out until Broadway date is over; rated around $12,000.

New Faces,' Fulton (12th week) (R-900-$3.30). Will enter summer period and may stick through with few musicals around; intimate revue making some money at approximately $8,800.

'No More Ladies,' Morosco (19th week) (C-961-$2.75). Most shows improved slightly last week but attendance eased off here; about $8,500, okay for comedy, however.

'Roberta,' New Amsterdam (28th week) (M-1,717-$3.30). Should pick up starting this week when the fleet comes in; musical slipped under $14,000 last week.

'Sailor Beware,' Lyceum (35th week) (C-923-$3.30). Also looks to improvement from sailors in particular; grosses around $6,000 probably better even break.

'She Loves Me Not,' 46th St. (32d week) (C-1,413-$3.30). Run well into summer expected; takings around $12,600 turn some profit for former high grosser.

'The Milky Way,' Cort (4th week) (C-1,057-$2.75). Lower floor trade but balcony bare; may insert feminine name in cast; around $5,000 and much less than indicated; but makes some money.

'Tobacco Road,' 48th St. (26th week) (D-969-$3.30). Going into June and may last throughout summer; business still very good for drama; approximately $9,000.

Other Attractions

'Stevedore,' Civic Rep theatre; good thing on 14th street.

'The Only Girl,' 44th Street; revival held over.

'The Drunkard,' American Music Hall—an old church; big with beer.

Grand Opera, Hippodrome; pop opera.

Lynn Riggs' Stager

Hollywood, May 28.

Lynn Riggs, currently on Metro's writing staff, leaves the studio June 13 to go to Chicago to direct the production of his play, 'More Sky,' to be presented by students and graduates of Northwestern University.

Writer then goes to Santa Fe, N. M., to finish two plays and will return here around Christmas.

An acknowledgment to Max Gordon for his consideration and courtesy and Ben Boyer for 28 pleasant weeks in 'Roberta'

LYDA ROBERTI

Leaving for California to start picture work for Paramount July 15

Slump in London, but 'Escape Me,' $11,500; 'Sporting Love,' $10,500

London, May 20.

Despite lull in West-End legit grosses, attributed to summery conditions, daylight saving, military tournament and opera season, managers are in a very optimistic mood, with several new plays lined up.

Position actually is that only 29 houses out of 44 are open, with nine shows in the cut-rate. Belief among managers is the slump is only a flash, and as soon as people get accustomed to warm weather they will return to the theatre habit.

(Estimates, rated at $5 to the £)

Adelphi—'She Loves Me Not.' The surprise flop of the season. Opened to good press, but provisional notice was up after four days. It closed May 19. Wisecracks predicted it would run for a year. Some maintain show is too American, and is receiving adverse word-of-mouth comments. First week around $8,000, which is about $2,500 in the red.

Aldwych—'Indoor Fireworks.' Doing fairly at around $6,000, which is some profit.

Ambassadors—'Country Wife.' One of those revivals which finds appeal. Cheap rental and small overhead helping considerably. At times management even turning money away, and thinking of getting bigger capacity house. Doing $5,500, which is causing satisfaction all round.

Apollo—'Escape Me Never.' Back after nearly four weeks' lay-off, due to indisposition of Elizabeth Bergner, and again doing capacity, with not the slightest sign of waning. Looks like going on forever, so long as Bergner maintains her health. Doing $11,500, which covers plenty of standees.

Coliseum—'Golden Toy.' Puzzle for most show people, who cannot understand why Sir Oswald still persists, as show is definitely not paying. Overhead understood to be near $15,000, and has not taken that in weeks. Probability is Stoll cannot get anything to replace, and compelled to keep theatre open.

Criterion—'Sixteen.' Comparatively a newcomer, which is not likely for long stay. Understood Godfrey Tearle, the star in show, shortly going into Globe in new play. Doing around $500 per performance, low, even for this small capacity house.

Drury Lane—'Three Sisters.' Plenty of reports floating around about this show, with none favorable. Show never got going and company was asked to take cut, but refused. Theatre management cabled Hammerstein & Kern it intends to close 'Three Sisters,' as it is losing heavily, with cast not prepared to take cut. H. & K. replied they are prepared to forego royalties if management will stay open. Arrangement now with cast to take 25% cut in salaries, show staying open indefinitely. Show grossing $12,500, which was about $4,000 on wrong side of ledger.

Duchess—'Laburnum Grove.' One of the longest runs in the West End and still making money, with small overhead and inexpensive cast. Doing $3,500.

Duke of York's—'Without Witness.' Came from Embassy theatre Swiss Cottage, a tryout house, with Ronald Adams presenting in conjunction with Violet Melnotte, owner of York's. Adams has now withdrawn, with Melnotte soloing. Not doing much, and just lingering to make room for 'Happy Week-End,' from the German. About $3,000, and being helped by cut-rate.

Gaiety—'Sporting Love.' Holding its own at $10,500, which actually shows $3,000 profit per week. Likely to stay for quite a while.

Garrick—'The Geisha.' Old-time musical revival finding patronage, doing much better than when operating vaudeville. About $6,000, and with cast on peanuts, profit is considerable. Show is part of revival series, due for a month, but staying extra week, with 'Quaker Girl' following.

Globe—'Tographs.' First production by new combo of Coward-Fontanne-Lunt-Wilson and not a success. Show under knife, doing near $4,500, and with overhead around $6,000 is plenty in red. Talk of staging 'The Royal Family,' with Ina Claire in lead.

Hippodrome—'Mr. Whittington.' Jack Waller and Jack Buchanan show has enjoyed a healthy run, but is now on the decline. Still grossing near $18,000, and is one of the few shows in with libraries, who have another five weeks' commitment to extent of $7,500 per. As is, yielding good profit and may survive summer. Cheap seats being helped by cut rates.

His Majesty's—'Conversation Piece.' Suffered drop when Coward was replaced by Pierre Fresnay, with last weeks of Coward grossing exceptionally. Still doing healthily around $19,000, which is plenty profit for all concerned.

Lyric—'Reunion in Vienna.' Pulled some fine grosses for quite a while, now on slight decline, with Fontanne-Lunt vacating early in June, but not through business, as show is far from in red. Doing $7,500. Stars leaving to return early spring in a new show.

New—'Laughing Woman.' Cheap show and small overhead and cut-rate support likely to help it linger. Around $4,000, which is no loss.

Palace—'Why Not Tonight?' Fair at $1,500 per night, with $2,500 Saturdays, making, with matinees, near $11,500, which is $1,500 profit per week.

Phoenix—'Ten Minute Alibi,' transferred from Haymarket, and in its 450th performance. Operating at cut-rate, and profitable at around $5,000.

Piccadilly—'Counsellor at Law.' Another cut-rate affair, and helping. Doing $3,500, about $500 to the good.

Playhouse—'Libel.' Doing nicely, and not burdened with big overhead. Very healthy at $5,000.

Queen's—'Old Folks at Home.' Dropped considerably after being in the money for a while. Still doing $5,500, keeping it out of danger.

St. James's—'Christopher Bean.' Comparatively an old-timer, and still in the money at around $6,000, as overhead is $5,000. Looks like beating the summer.

St. Martin's—'The Wind and the Rain.' One of those surprise hits, which continues unabated. Still in the money at $5,500, with little sign of declining.

Saville—'Good Morning Bill.' Transferred from Daly's and still doing profitably. Cast on co-operative basis, with highest salary $125 per week and percentage. Cut-rate helping it, and doing around $4,000, which looks like staying for a while.

Whitehall—'Afterwards.' Has made money. Just terminated run here and ending Walter Hackett's connection with this house after three years. Hackett will now write and produce plays in conjunction with the Associated Theatre Properties, with first vehicle likely to be staged at Shaftesbury or Lyric.

Daunou, Paris, Fired

Paris, May 20.

Twenty players are out of work because somebody at the Daunou theatre left a lighted portable lamp too close to a curtain and started a fire. Stage was destroyed. One fireman was injured by a falling beam.

Piece, 'Adrienne's Reign,' was withdrawn, and it's not likely that after repairs are made it will be taken up again.

DANTE WINS SUIT

Sydney, May 2.

Dante, the magician, was awarded $4,740 damages against a non-professional for an alleged street assault.

Dante claimed that his jaw was broken following on a street battle, and he was forced to cancel a tour of the Far East. Defendant replied that Dante had insulted him, but jury awarded the magician the damages.

UNDERSTUDY'S BREAK

Two Divas Ill Before Jacqueline Claude Gets Chance

Paris, May 20.

Fanny Heldy, billed to sing Tosca at the Opera Comique the other night, became suddenly ill, and was replaced by Germaine Pape of the Lyons opera.

After the first act it was announced from the stage that Miss Pape was tired from her rush trip from Lyons, and would the audience please excuse any feebleness in her work.

Half way through the second act, just before the big aria, Miss Pape collapsed, and was quickly replaced by Jacqueline Claude, who got away with it nicely and won some nice notices.

Mary Garden got her start at the Comique years ago by substituting for a diva who was suddenly ill.

PALACE, MANCHESTER, DROPS LEGIT SHOWS

London, May 20.

Palace theatre, Manchester, an indie house which has been playing big productions, and famous as the tryout spot for Charles Cochran's pre West-End shows, has folded its legit policy, which dates from 1924. Lack of good attractions is reason.

Vaudeville is new policy, with opening program, May 21, including four American acts. These are 'orsythe, Seamon and Farrell; Tracy and Hay, Bobby May and Wright and Marion. Theatre is booked by George Black in conjunction with General Theatres.

Short Run

One of the shortest runs in the history of British show business was the production of Lennox Robinson's 'All's Over, Then?'. It was produced at the Comedy, May 11, and closed on the 12th.

Decision was made immediately after the opening performance.

According to John Southern's own statement, he had to borrow money to pay the performers for his last week's tenancy of the Victoria Palace.

When the Variety Artists' Federation asked what he proposed to do with regard to the booking of 26 acts for future dates at the Victoria, he said he would treat the cancellations as postponements and that the performers will have pref-

(Continued on page 50)

Graveure's Operetta

Berlin, May 19.

Louis Graveure, who is very popular as a concert singer in Berlin, will appear as an operetta singer in May in the star role of the newest novelty in comic opera, 'The Duke of Westminster,' which is a musical comedy by Hans Pero.

His partners will be Erika Theilmann, Gretl Theimer and Maria Belling.

Actors' Strikes Vs. Authors

Mexican Thespians Want Salary Slash, but Writers, Stagehands Say No

Mexico City, May 25.

city's last remaining stage show houses, are in peril of being closed for an indefinite period by a unique strike Mexican Actors' Union has called. Strike threat is sole tangible result of Union's convention, which lasted a fortnight and then went floppo. Collapse resulted from organized dramatists and stage crews withdrawing because they don't like actors' proposition that they join thespians in making monetary sacrifices to keep the theatre alive.

Actors voluntarily offered to accept slashed pay scales from managers. Authors and stage hands couldn't see it, and that started trouble. Scribes agreed to a 50% cut in their royalty of 10%, but wouldn't take deeper hacks, while stage crews completely rejected proposals to back down. Unionized prompters—no Mexican stage performance can be conducted without a prompter—backed up the authors and stage crews.

So, instead of this strike against the managers or others who pay salaries, its a sort of spite blockade of union against union. Federal board of conciliation and arbitration is seeking to smooth out the tangle and save the Mexican capital from being theatreless.

THRING LEGITS GIVE W-T PLENTY OPPOSISH

Sydney, May 2.

W. Thring is hitting the high spots in Melbourne with his legit ventures. Thring has just concluded a remarkable season with 'Collitt's Inn' and has another winner in 'The Beloved Vagabond.' 'Children in Uniform' is also being given a revival by this manager and looks like clicking solidly.

Thring is giving Williamson-Tait plenty of opposition in Melbourne, and is waiting the opportunity to break into Sydney.

Actress' Suicide Attempt Reveals Much Pic-Legit Doubling in France

Paris, May 20.

due to appearing nightly in a boulevard operetta and making films at the same time, is given as reason for attempted suicide of Edith Mera, co-star of 'Hortensia Sisters' at the Nouveautes. She was found Sunday morning (13) in her gas-filled kitchen.

Like dozens of French players, Miss Mera has been doing legit and film work simultaneously for several years, and she blames this for a mental breakdown which led her to take an overdose of sleeping potion and turn on the gas after Saturday night's show.

This is calling press attention to the extraordinary amount of work which present conditions are forcing the French to do. Players who have enough name and personality to get continuous two-way engagements think nothing of turning out three or four films a year and appearing in as many legit plays at the same time.

This is physically possible in most cases because the studios are all around Paris and it is easy to come in after a day under the sunlights and make up for a performance. In the case of Pierre Blancher, however, and others who work in the French versions of UFA pictures, even this isn't true—they have to go to Germany to make their films. Branchar is in several current releases and is starring in 'Liberte Provisoire' ('Provisional Freedom'), legit success at the Saint Georges.

One of the wonders of the business is Harry Baur, one of the biggest film draws in France, whose pictures are continually coming out and who is also constantly on the boulevards. Right now he is in the Verneuil hit, 'The Husband I Wanted,' at the Mathurins and his name is on three or four film house marquees, including the Paramount, where he is starred in a local-made called 'Rothchild.' He is now making 'A Man of Gold' for Pathe at Joinville.

Marie Bell and Madeleine Renaud, both of the Comedie Francaise and in constant demand, are other examples, although their tasks are easier, for the Francaise plays repertory and each players has a lot of nights off.

Finding substitute for Edith Mera pending her convalescence was a tough job, for she plays a twin sister of Olga Valery in the operette, and one reason she got the part was because she could make up to look like a twin. Andree Doris, however, was found a close enough resemblance to do. Miss Mera played in 'Three Musketeers' (Pathe), which has been shown in U. S.

French A. L. Confirms Besnard Resignation

Paris, May 20.

General meeting of French Authors' League (Societe des Auteurs et Compositeurs Dramatiques) at general assembly Tuesday (15) confirmed the resignation of Guillaume Besnard as agent. Besnard had handled sales of the rights of some of the leading modern French playwrights. His departure, a couple of months ago, gave rise to a lot of rumors.

Statement of the meeting says that action should not be construed against Besnard's character or ability, but that there had been many objections to his appointment from the beginning because his father had been an author, and in letting him go the League was merely returning to the letter of its statutes.

Henry Kistemaekers was re-elected president of the League, Denys Amiel, Miguel Zamacois, Jean Jacques Bernard, Henri Goubler and Louis Lemarchand were elected directors.

REINHARDT'S GERMAN CHAIN REORGANIZED

Berlin, May 19.

Fate of the former Max Reinhardt Theatres has now taken a new turn. Berlin concern, which comprised five theatres, broke up when he resigned at the beginning of 1933.

Two little theatres on Kurfurstendamm in the west of Berlin, with a capacity of 400-500 persons each, which were dedicated by Reinhardt to fine society plays, have separated and are run by different companies, giving small amusing plays with more or less good luck.

Largest house of the concern, 'Grosses Schauspielhaus,' holding about 4,000 people, in which Charell and Reinhardt used to show reviews or operettas, has been closed for the past year and is now again prosperous by the organization 'Kraft durch Freude' ('Joy Gives Strength'), which fills the house daily with members of the German laborers' front, taking only 29c entrance fee.

Walter Brugemann was appointed the new director of this theatre for the coming season. He comes from southern Germany.

One of the two Reinhardt theatres in the city, the Kammerspiele, has also closed for almost two years. Reinhardt's main theatre, the Deutsches Theatre, apart from several intervals of a few months each, has been directed by Carl Achaz-Duisberg. He is the son of a millionaire director of the largest German chemical concern. However, he had more artistic than financial results.

This autumn Heinz Hilpert, who has heretofore been director at the Volksbuhne and who is at present the best and one of the most successful directors in the German theatre world, will take over the little theatre. He will open the season in September with Shakespeare's 'As You Like It.'

REX STORY'S 3D REPEAT WITH REVUE IN INDIA

Calcutta, May 1.

Rex Story, comedy juggler, and Rose Lee have just left after two week at the Madan theatre, supported by nine 'Eye Dears' and a male vocalist-dancer. The two put on a two-hour 'Nine o'Clock Revue.'

This is the third annual return to Calcutta. After a tour of the provinces the show goes to East Africa.

Moscow Likes Heifetz

Moscow, May 2.

Jasha Heifetz recitals in Moscow created a sensation unprecedented in the current musical season.

Large hall of the Moscow Conservatory was filled to capacity at every one of the six recitals given by Heifetz and his appearance before a Moscow audience aroused great excitement.

BASSERMAN RETIRES BECAUSE WIFE BARRED

Berlin, May 9.

Albert Bassermann, greatest German actor, who today is well over 60 years old, has left the stage to live in his home in Arosa, Switzerland. He resigned from the German Actors' Organization, of which he was an honorary member.

Reason for his resignation is to be found—as he himself stated in an open press letter—in the fact that his wife, to whom he has long been attached, was refused a part in a Leipzig company with her husband, because she is not Aryan.

Basserman is so embittered that he has taken his adieu from German stages forever.

Fischer, Charles Enroute

Paris, May 20.

Clifford Fischer of the local Morris office and Jacques Charles, Paramount stage show director, are sailing on the Champlain Wednesday (23) with their French troupe of 60 to play Pabst Blue Ribbon Pavilion at the Chicago Expo.

Despite an attempt to reach Washington authorities to have the troupe barred, everything is jake, and passports are all visaed and tickets bought. Final rehearsals are now in progress and finishing touches are being given to the costumes, which are reported to be th Frenchiest in years.

Troupe will go str. to Chicago.

Bookbinders' Code Battle

Danger of a rise in retail book prices, which publishers averted when they successfully ducked certain conditions of the Graphic Arts Code, again threatens. Bookbinders' Trade Association is seeking an injunction against the execution of conditions of the code affecting them. If they succeed in raising prices, it's almost certain that others concerned in book manufacture will follow suit.

Bookbinders' Trade Association, through its spokesman, Alexander Schwartz, lays the blame for the adverse condition of the code to O. H. Cheney, the code's deputy administrator. Cheney is the individual who drew up the famous survey of the book biz some years ago at the behest of the publishers themselves. He is charged by the Bookbinders' Trade Association with 'dictatorially' placing the Book Manufacturers Institute before the other in negotiations. The Book Manufacturers Institute is referred to by the Bookbinders as a 'mushroom organization.'

Bookbinders claim that the code as now drawn up oppresses and will eliminate small enterprises unless it is quickly altered.

Inter, Authors' Meet

International Confederation of uthors' Leagues will hold its ninth convention June 11 to 16 in Warsaw, as guests of the two Polish societies, Zwiazek Autorow Dramaticznych Polskich and Zwiazek Autorow I Compozytorow Scenicznich.

It will discuss the proposed revision of the Berne copyright convention, scheduled for Brussels next year; the possible reconciliation of the Havana and Berne conventions; the question of royalties in Soviet Russia; the ratification of the Berne convention by the United States; new royalty legislation in Argentina, Czechoslovakia and Japan; the problem of public domain; the relationship of authors' leagues with the film, phonograph record and radio businesses; the tieup between the Federation of Authors' Leagues and the various professional literary societies; organization of special leagues to control royalties in mechanical reproduction of music and the problems which may be expected to arise out of television.

Charles Mere, Frenchman, will be in the chair.

Fagan's Drama Coverage

Myron C. Fagan, playwright-producer, has a new idea, an international drama news service for newspapers. With Fagan still on the Coast, his representatives here have established headquarters for the new enterprise, to be known as the Associated Newspapers Drama News Service.

Similar idea was once tried by Sanford Greenburger, now a literary agent. Greenburger had correspondents in the theatre capitals of the world serving number of newspapers here.

Book Club's Peace

Book-of-the-Month Club, which used to be about as much anathema to booksellers as the Macy cut-price book counter, has smoothed things over with the retailers, offering bookshop operators an agency plan and getting takers.

To make certain, Book-of-the-Month Club went direct to the American Booksellers' Assn. for approval of its project. Association gave its sanction.

Agency plan is nothing more than an arrangement whereby bookshops take subscriptions for the Club on commission basis.

Scotland Yard Lowdown

ir Basil Thompson, former assistant commissioner of Scotland Yard, is working on a complete history of the British criminal hunting service.

He's now in St. Jean de Luz on the French Riviera working on the manuscript, and expects to bring it to New York in the fall for Doubleday-Doran publication.

New College Monthly

Still another new mag being aimed for the college trade, but not designed to replace College Humor. This one is to be known as Formal, and will be out in the fall. Publication will be monthly.

Charles Van Cott named editor.

Dennison to Chi News

B. W. Dennison, formerly with the Chicago Herald-and-Examiner in charge of amusements advertising, now with the Chi Daily News.

He is handling World's Fair advertising for the afternoon rag.

London Scoop

Charlie Forsythe (Forsythe, Scamon and Farrell) pulled a coup which is the envy of the London newspaper world here.

Going sightseeing in the Caledonian Market, a London spot often visited by foreigners, he was tipped off that the Princess Royal (Princess Mary) was one of the crowd at a junk stall. Forsythe grabbed his camera and took several films of Her Highness. Several news hounds made their appearance but the Princess had departed.

Forsythe was surrounded by the boys, who begged him to release the picture. Eventually he agreed to hand it over to the News-Chronicle, which printed the picture, giving Charlie credit for it.

Skolsky in Chi Trib

Sid Skolsky was all set to return to the Coast last Saturday (26) but ran into some of the boys, and what with one thing and another—well, he got away Sunday.

Skolsky is retracking 'cross country to round out his six months' Hollywood assignment for the N. Y. Daily News and may be ordered to stay there indefinitely.

His column starts in the Chicago Tribune in about a fortnight. This will mark Skolsky's debut in that paper, and it is also the first time the Trib has accepted any matter from a News writer despite the ownership alliance of the two papers.

Woollcott's Tour

Alexander Woollcott plans an eight months' trip around the country this fall. Idea is a series of locality stories which will first appear in the New Yorker magazine.

Former critic's radio appearances will probably be continued, hooked in from the various stopping points. Mike deal, however, is incomplete because of author's reticence in regard to sponsored programs.

Itinerary calls for a month's visit in as many states, Woollcott headquartering in the key cities, and making side trips into adjacent territory.

Dial Press Continues

Dial Press, which experienced financial difficulties following the withdrawal of its former head, Lincoln MacVeagh, who was appointed U. S. Ambassador to Greece, has had a reorganization and will continue. Principal stockholders, headed by Max Salop, have seen to it that the book-publishing concern enters upon a new lease of life.

Not definite as yet whether Salop will direct the rejuvenated organization, or whether an active book man will take charge.

Social Tintypes

A column to run three times weekly has been set with the New York Post along the lines of Skolsky's Tintypes, except that Virginia Stover, writer, will do society people only. It's under the title of 'Lights on Socialites.'

First to run in Post Friday (25) was on Mrs. Robert Bacon, wife of former ambassador to France.

Orleans' Bound Editorials

Edward Orleans, New York Mirror's by-lined editorial writer, had to go all the way to Canada to get a publisher for a volume of his collected newspaper editorial pieces, which he has given the title of 'Interludes.' Publisher is the Hunter-Ross Co., Toronto.

Edward Orleans is really Howard D. Wheeler.

Rob Eden's 22nd

'Murder Upstairs,' detective thriller by Adam Bliss, published by Macrae-Smith, is the 22nd book by Eve and Robert Burkhardt, who also write under the name of 'Rob Eden.'

Burkhardt is a member of the Fox studio publicity department on the Coast.

Honor George Beale

George Beale, L. A. manager of the U. P., was credited with writing the best news story of a disaster in 'News Stories of 1933,' edited by a group of journalism profs.

Beale's yarn was on the So. California quake.

Another Posie Mag

A mag for garden owners, both city and country, is planned by the Forbes Publishing Company, a new organization. Will be called simply Garden.

First issue will appear about the middle of June, with publication monthly thereafter.

Best Sellers

Best Sellers for the week ending May 26, as reported by the American News Co., Inc.

ion

'Lamb in His Bosom' ($2.50)	y Caroline Miller
'Seven Men Came Back' ($2.50)	Warwick Deeping
'Anthony Adverse' ($3.00)	By Hervey Allen
'Private Worlds' ($2.50)	By Phyllis Bottome
'Five Silver Daughters' ($2.50)	By Louis Golding
'Seven Gothic Tales' ($2.50)	By Isak inesen
'100,000,000 Guinea Pigs' ($2.00)	and F. J. Schlink
'Life Begins at Forty' ($1.50)	Walter B. Pitkin
'Men in White' ($2.00)	By Sidney Kingsley
'While Rome Burns' ($2.75)	By Alexander Woollcott
'Robber Barons' ($3.00)	By Matthew Josephson
'Nijinsky' ($3.75)	By Romola Nijinsky
'Merchants of Death' ($2.50)	rank Hanigh

By Helmuth Enger

On Advertising

James Rorty in his book, 'Our Master's Voice—Advertising,' is pretty much like a boy caught playing truant who apologizes by pointing his finger at an older boy who 'forced him into it.' He was an advertising man for years, now he's ashamed of having been one, he's ashamed of the business and he wants to tell everybody how terrible advertising is.

Rorty devotes several chapters to amusements. He takes the Hays office apart in one place and pulls the springs out of the radio business in another.

Mr. Rorty knows a good deal about his subject. He worked for Batten, Barton, Durstine and Osborne for a long time and learned a good deal there, having known a good deal previously. He writes cleverly and has a facile wit and pen. But he needs an editor and a checker badly.

Rorty's book is published by John Day Co. It has excited considerable comment in radio advertising circles. Rorty takes the radical position that advertising is simply lubrication for keeping an archaic economic machinery in motion.

Dodd, Mead Absorbs Sears

Another established book-publishing house disappears from the scene with the absorption of the Sears Publishing Co. by Dodd, Mead. Latter firm only recently acquired Duffield & Green and also takes over Sears' subsidiary, Holston House.

By the terms of the sale, Dodd, Mead, takes the entire Sears list of authors, including Arthur Somers Roche, George Creel, Lee Thayer, Joseph Cummings Chase and Frederic Arnold Kummer.

Joseph Hamblen Sears, founder of the company, is retiring from the business end of the book business and will probably devote his future efforts to writing.

Seton's Collection

Harold Seton, who has one of the largest collections of theatrical photographs in the country, was recently the recipient of letters from the Naval War College and from the White House. To the former he presented, from his collection, a photograph of Rear Admiral Luce, which will be placed on the wall of Luce Hall in the College.

His gift to the President was a miniature battleship in glass.

Exporting Lesbie Tome

Instead of disposing of the American rights to 'Do They Remember' for republication here, the Mitre Press, London book-publishing concern, figures it can do better by exporting the book to this side. That includes prepayment of customs' charges and duties, which usually make sales of foreign books prohibitive here.

'Do They Remember' is a story about lesbies.

Geo. Lait to London

George Lait sailed Sunday (27) from Montreal for London to take up new duties as editorial head of the London branch of International News Service.

For the past few years Lait was on the reportorial staff of the Los Angeles Examiner.

New Publisher

Abraham A. Sacks has formed the Hudson Bay Press.

Sacks plans are in the formulative stage as yet, but will probably consist of books on various subjects, fiction excluded.

Tennis News

A new monthly mag called Racquet, and covering tennis, bows in around June 1.

Publisher is Robert E. Chaffee, who will also edit.

CHATTER

Rosamund Lehmann's sister, Beatrix, has turned novelist.

Joseph Hergesheimer back from London, where he watched the filming of one of his tales.

After all these years, Fannie Hurst has just learned to drive a car.

Anne Parrish going to Sweden in July. May look in on England later in the summer.

Eleanor haler set a precedent by cocktailing her publisher, instead of the other way around.

Herbert Agar, who won the Pulitzer Prize for history tome, gets back from England early next month with the script for a new book.

Pearl Buck in China, in the midst of a

Dashiell Hammett's 'The Thin Man' banned in Canada. No like the sexy references.

rooks Atkinson, Times dramatic critic, doing an account of his voyage around the world in a freighter, with Doubleday, Doran to publish.

Claudia Cranston gets back from the South Seas in a week or so.

Daphne du Maurier will do a blog of her father, the late Sir Gerald du Maurier.

George Cronyn has given up his job as business manager for Story mag to devote himself to scribbling.

Gilbert Seldes' collection of the last of the Ring Lardner pieces, 'First and Last Ring Lardner,' to be published by Scribner's next month.

Donald Scott elected to the board of Appleton-Century, succeeding the late George H. Hazen.

Max Miller's new book will be 'The Second House from the Corner.'

Ishbel Ross, former newspaper girl, has just finished her third novel.

Dutton, totally unprepared for those rave notices on Tatiana Tchernavin's 'Escape from the Soviets,' had only 500 copies on hand.

John Vandercook returning home from Fiji with a new novel, 'Murder in Fiji.' When he got back from Trinidad last year it was with 'Murder in Trinidad.'

That dinner to Thomas Mann scheduled for June 6 at the Plaza will have more notables present than ever greeted a foreign scribbler in this country.

Arthur Williams Row, who used to be Sarah Bernhardt's press agent, is doing a blog of the famous French actress.

Sidney Franklin, the bullfighter from Brooklyn, has turned author with the translation of a Spanish book on bullfighting.

Norman White, literary agent, turns out as much literature as some of his clients.

Henry Olmstead off for Italy, a month earlier than usual.

Sinclair Lewis, his wife and son Michael have arrived at their summer estate, Twin Farms, Barnard, Vt.

Scott O'Dell won a scholarship of the Breadloaf Writers' Conference, of Middlebury College, and is coming to New York. His first novel, 'Woman of Spain,' was published by Houghton, Mifflin a few months ago.

'Soldiers, What Next?' by Katherine Mayo, in an English edition by Cassell's.

Frances Frost back after a winter on the island of St. Lucia.

Joseph Hergesheimer in from a European visit.

Blanche W. Knopf back after a two-month trip through Europe.

British publication arranged for James Warburg's 'The Money Muddle.'

Monica McCall, of International Literary Bureau, has sold McMillan the American rights of 'Life of Beethoven,' by Edouard Herriot, French minister.

Feuchtwanger's novel, 'The Oppermanns,' despite the fact it's barred in Germany, has sold 20,000 copies in that language. Published out of Holland.

Raoul Fleischmann, publisher of the New Yorker, to Europe.

Charles Houssaye, vice-president of Havas, back to Paris after o.o.'ing New York.

Arthur Train off to Italy.

Mary Van Kleeck, director of the Industrial Relations studies at the Russell Sage Foundation, will write a book, 'Creative America,' for Covici-Friede publication in 1935.

Book Reviews

Artistic Flop

There are few writers in American fiction today who merit unconditionally the adjective 'distinguished.' To Evelyn Scott, however, goes that description without reservations for her newest novel, 'Breathe Upon These Living' (Smith & Hass, $2.50).

Miss Scott's story is not pleasant one and her writing is a bit too fine for average consumption. It's a quiet, simple story of quiet, simple people in a corner of England.

There will be those who won't get anything out of it, but for those who can appreciate its beauty of style and writing it is very worth while.

Two Plays

Dawn Powell, who's written several pretty good novels, has turned her hand to drama with 'Jig Saw' (Farrar & Rinehart; $2). As produced by the Theatre Guild, it's pretty good. As reading-lamp theatre it's even better. Miss Powell has her way with slang and snappy dialog. It's more than amusing, having a base of sheer realism despite it's alleged sophistication.

'Stevedore,' on the other hand, makes better watching than reading. As produced on Fourteenth Street currently it's exciting propaganda drama. Between Covici-Friede covers ($1.50) it's only so-so, although propaganda drama has its definite niche on book shelves. 'Stevedore' was written by Paul Peters and George Sklar.

'Jig Saw' can make a film, ' dore' can't.

Too Real!

Most bombastic record in French literature in many years is made by Louis-Ferdinand Celine's 'Journey to the End of the Night' (Little, Brown; $2.50). It's now evident why it's publication here in an excellent translation is likely to bring out just as much literary pro and con as it did abroad.

Celine is a small country doctor who writes realistically—so much so that many will be offended. His book is a fascinating combination of horror, violence, beauty and bombast. Some of it is actually so bitter it's revolting. But throughout comes the certitude that here is one volume which won't be lost in the shuffle and will linger for a long, long time.

Gobs on Cuff

(Continued from page 1)

direct with the chaplain of the Navy, but didn't like the idea of handing out a bunch of passes like the other three circuits, giving as reasons that it was against the code and that it wasn't good business.

Paramount will give away a total of 500 passes for the N. Y. Par, while Loew's and RKO each donate 5,000, good for any of their Greater New York theatres excepting the Capitol or Music Hall. Par's lone house in New York at de luxe prices makes its quota of 500 a relative proportion to the 5,000 from Loew and RKO. Warners' allotment on passes as prizes is 10 for each battleship, five for each destroyer and three for each sub.

Par, Loew and RKO will distribute tickets on a daily basis, Par handing out 50 a day, good only that day, the other circuits 500 a day. None will be issued Saturday and Sunday.

While theatre operators realized the Navy, with two months' pay in pockets of the gobs, will be hot for all amusements, they agreed this gesture of welcome and courtesy to the visiting fleet by the way of free ducats was desirable.

Going Places

By Cecelia Ager

Lupe Shows 'Em

Clothes, the worrisome details of grooming, the nuances of the coiffure—they not perplex Lupe Velez, concern her pretty head with that kind of stuffy old time-taking problem. Clothes interest Miss Velez only in the degree that they reveal her figure; furthermore, Miss Velez, an honest young woman, believes there is only to reveal the figure—the straightforward way.

So Miss Velez is at the height of her form in 'Hollywood Party,' for, since it aims at extravagant burlesque, it provides her with the cherished opportunity to wear no more than the law compels, which in this case turns out to be a little confection of sequins and coque feathers most strategically devised in the strip tease school. There is a clinging skirt of sequin cloth, cut out on the sides for better display of active, shapely hips, then a goodly hiatus, and then some coque feathers artfully placed. The ensemble is thus rather a scattered looking affair, its lack of unity abetted by the undisciplined outline of Miss Velez's long bob and the vehemence of her make-up, but certainly it achieves its goal. There is nothing about it to get in Miss Velez's way. Nothing to inhibit her natural comedy.

Polly Moran's in 'Hollywood Party' too, very grande dame with a haughtily marcelled coiffure and a glistening surplice gown, but 'Hollywood Party' does not quite understand Miss Moran's comic gifts, and Miss Moran does not seem to have so darned much confidence in 'Hollywood Party,' either.

June Clyde, from Oklahoma, the madcaps say, sings her song very nicely in a floaty Hollywood frock, Frances Williams sings hers as chief operator of a 'elephone girls' ballet, and the telephone girls themselves, who believe in realism, wear mouthpieces on their chests and earphones on their heads, though elsewhere all is sequins and shimmering spirals of silver cords.

Now It's Told

Funny how sentimental women get about their jewels, especially when they're $200,000 worth of jewels and they've loaned them to their gambler husbands for a stake, and then decide they want them back—only because they're so sentimental about them. Especially when they've left the husband who gave them the jewels, it's sweet, their sentimental attachment to those jewels. Women are so sentimental, the book-reading little things.

That's what gamblers' wives are like in 'Now I'll Tell by Mrs. Arnold Rothstein.' Certainly it ought to be authoritative. Good, noble, loyal, lonely, literature-hungry, they wait patiently—rarely complaining—for their gambler husbands to come home. Curled up with a good book in their bedrooms, wearing their frothiest negligees, very pretty—with tip-tilted noses, miraculously shaped melancholy eyebrows and lovely soft mouths—well, Helen Twelvetrees shows you what Mrs. Rothstein means.

Helen Twelvetrees, surely an enticing morsel—but good, mind you, so good that the Other Woman, played by Alice Faye, is told right out by the husband that she's not fit to mention Miss Twelvetrees' name. All the more touching, then, to hear Miss Twelvetrees confess how sentimental she is about her jewels, that's why she wants them back.

Miss Faye, who meets the disastrous fate coming to Other Women, enters the picture draped with beaded fringe, prefaces her lines with 'n-n-n-s' just like Mae West, coiffs her hair like a blonde Golliwog, and looks promising. She wears black bird of paradise in her little black hat, white fox, lots of it, on her slinky black coat. That's to show how flamboyant her taste is, how expensive but cheap, as compared to Miss Twelvetrees' modest costuming, all very lady-like, and pretty dull, too. And yet Miss Twelvetrees, for all the virtues the story gives her, is pretty much of a puppet. She has, perhaps, too many virtues to be real.

A New Menace

Mona Barrie is a very naughty girl in 'All Men Are Enemies.' She tells Helen Twelvetrees—yes, Miss Twelvetrees is unhappy in two pictures this week—that her lover is now married to Miss Barrie, when he really wasn't at all. Miss Barrie is naughty in other ways, too; she's unfaithful and bad-tempered and mean, so villainous, in fact, that the 86th Street theatre audience felt it really ought to hiss her, and it did.

Which means that the screen has acquired a new femme menace, which is very nice. The screen needs a new one, but more important, a different kind of one. Miss Barrie's that. She has a good figure for clothes and a way with them—as her flowered chiffon frock with the long sleeves and softly draped bertha neckline proved—the foundation for lady menaces, since it seems villainesses are always well dressed; but what really distinguishes her is the fact that she looks like a nice person and at first glance nobody would be afraid of her.

Most people would be scared to death of the usual femme menace, what with her exotic make-up, her predatory manner and all. It is only after a while that people realize Miss Barrie is going to turn out to be naughty. Her conventional waved coiffure and plain face give them a false sense of security in the beginning, but when they see how she stiffens when she's crossed, hear the cold tones she can put in her voice, watch the steely, determined look in her eyes, then they know that she is definitely not good at heart. Miss Barrie gives a new twist to the unpleasantness business.

Miss Twelvetrees is supposed to be a Viennese, and looks it with thick braids wound round her head. Her diction, however, sort of shatters the illusion. She's awarded fond photography in 'All Men Are Enemies,' and shows, too, that she rates it. Her eyes are filled with tears that sparkle nicely in the studio lights, but even if she didn't cry she'd have everyone's sympathy.

The Magician's Daughter

The daughters of the magicians, it turns out at the State this week, are just like anybody else's daughters, even if they do know how to bring flowers out of an empty paper cornucopia. They want to sing a torch song.

Jane Thurston, daughter of just Thurston, without any preliminary name, finally gets to sing a torch song, and its plea, 'Hocus, Pocus, Mr. Magician, Won't You Bring My Baby Back to Me? is a mighty sad commentary on the helplessness of magicians' daughters, when there's some really important magic to be done. And the curious part of it all is, Miss Thurston doesn't look like she needs any help.

She's a platinum blonde in the first place, which alone is pretty potent witchery. Her figure, set off by white satin leotards with an upstanding silver cloth deep shawl collar, gives her every right to wear leotards, and besides, she can do a buck dance. She is not at all complacent about her gift for stage magic, performs it all with admirable humility, is even a little shy. It's possible Miss Thurston doesn't really mean the words of her song, but just wants to sing into a mike. It's magic, what those mikes do to a voice.

Thurston presents also five other young ladies, very agreeable about being sawed in half, going into boxes and vanishing, having steel bars run through their stomachs, floating in mid-air, and marching out of boxes that but a moment before everybody could see were empty. They wear interesting costumes, these young ladies, interesting to students of the tinsel, rhinestones, velvet and lace that once composed vaudeville costuming.

For Lilian Harvey

Hollywood, May 28.

Lynn Starling has joined the Fox writing staff to work on the screen play and prepare dialogue for 'Serenade,' first starrer for Lilian Harvey on the Fox 1934-35 program.

Richard Carrol wrote the original. Paul Martin will direct under the production wing of Sol Wurtzel.

Did You Know That—

Alice Hughes pins a single Cymbidium orchid on her costumes, which is good enough for the rest of the fashion writers...Ruth Morris insists that she is the local Benny the Gouge...Beatrice Kaufman is a swell raconteuse, which is a pretty swell word for VARIETY. Lillian Kober is taking the forthcoming production of her two plays more lightly than the problem of what to do with her hair... Leonore Gershwin has some devastating black patent leather sandals tied with big floppy bows...Golly Hayes believes in white pique hats for sunny days ...Bebe Daniels is in town... Mary Boland flew back to Hollywood. Darling new Paramount contract...Gracie Allen and Winnie Pearl liked 'Stevedore' so much, they cried...Aunt Ella Berlinghoff stunning in a black laoquer straw chapeau...Alice Duer Miller, the Giant rooter, prefers to go to the ball parks with people to whom she doesn't have to explain the game...At the S.P.A. benefit for the Dramatists Guild at the Casino de Paree: Ellin Berlin in a black taffeta frock with a pleated scarlet dust ruffle; Dorothy Fields in chartreuse with a cluster of dark flowers on its scarf cape; Dana Suesse in flesh chiffon; Elsa Maxwell in black, having a mighty fine time, as always. Millie Ahlert chic in page beige, and the songwriters in conventional black and white, except Lew Brown, a rugged individualist in a delicate green gabardine spectator sports suit.

LONDON SHOW WORLD

(Continued from page 48)

erence in any future variety season with which he is concerned.

Television Factory

A factory with 60,000 square feet of floor space is being erected in North London for the manufacture of television apparatus.

Miss Stanley's Contract

Sydney Carroll has signed a three years' contract with Pamela Stanley, a young actress of whom much is expected in the near future. It is a similar arrangement to that he had with Victoria Hopper. One of the clauses in Miss Hopper's contract is to the effect she cannot marry during the life of the agreement.

Carroll, however, refused to interfere with her private life, but it is significant his taking on another young actress shortly following Miss Hopper's marriage to Basil Dean.

Slow Mystery

After a tryout at the Fulham theatre, Cyril Campion's mystery drama, 'Ladies-in-Waiting,' was presented at the Westminster. Program describes the piece as a play of suspense.

It is a little bit of everything in the way of mystery playwriting of the past decade or more, from 'The Bat' to '13th Chair' and so on. Very slow in action and won't do.

Another Dud

'No Way Back,' by Graham Hope, produced at the Whitehall May 17, has a plot so conventional only a beginner would have the temerity to utilize it. This is the author's first play. Wealthy titled middle-aged lady has a paid gigolo. Her daughter comes from a convent, starts drinking cocktails, and eventually persuades the gigolo to seduce her. She is about to have a baby, young man wants to marry her, but she rushes out and drowns herself.

As Usual

'The Quitter,' gangster melodrama, tried out at the Embassy some time ago, had a West End debut May 15. It was written by four authors, all of them said to be English. When a quartet of English playwrights tries to write an American gangster play, you can guess the result.

Soph

VARIETY representative noticed the people Sophie Tucker was drawing to Cafe de Paris. It is a surprise relatively few of her old-time friends were present at the premiere. The majority of the audience was made up of young people.

On arrival at Southampton, Soph was greeted by a bunch of ship news reporters, who crowded about her and demanded to be entertained. She is assigned for four more weeks at the Cafe de Paris, with six Sundays at Datchet, wayside inn. After the Palladium she goes to Golders Greeen Hippodrome, New Cross, Streatham, and so on.

Writer Gets a Job

John Percy Mitchhill, lessee of the Duchess theatre, has appointed J. B. Priestley as his director of policy. 'Laburnum Grove,' Priestley's comedy currently at this house, and likely to stay for some months, with next show also to be done by same author. But it does not follow house will devote itself to Priestley's productions. Should another author submit a suitable vehicle, it will be staged.

This marks first occasion that such a position has been allocated to a prominent writer in any West-End theatre.

Among the Women

By The Skirt

Best Dressed Woman of the Week:
MARY ASTOR
(STRAND—Film)

Good Stage Show

A cheerful little eyefull is the stage show at Radio City Music Hall this week. Alice Dawn is seated on a bench in a white gown with shimmering cape for the opening. Rockettes are divided in two groups. Eighteen of the girls are in yellow gowns with blue scarfs. The other 18 are in black tights and black ceri tunics with capes of the same material lined with red. Arena with her partner, Martnez, has this miss in a gold gown lined in red. At the finale of their dance something happened to Miss Arena; she either fainted or turned her ankle, but the incident was cleverly covered up by her partner who literally carried her off the stage. 'Cocktail Hour', a number soloed by Miss Dawn, had a modernistic bar in the background. From out of the depths came a staircase with the girls in silver close fitting costumes with flame color at the back. Half of the girls had blue backings with the high feathered hats matching. The color scheme was really beautiful. A tap number was costumed in tomato red with white frillings at the neck extending around the waist line. Black pumps were worn with white socks.

'Where Sinners Meet', the picture, will never make a stir in the picture world. But for its cast names it would be ridiculed. But you can't pass up Diana Wynyard and Billie Burke. Miss Wynyard is given no opportunity for dressing. Her clothes consist of a tweed cape worn over a plain cloth dress and a simple plaid dress followed. Another frock had a frilly front. Miss Burke wore one plaid chiffon faintly familiar. A two-piece tailored suit carried a fox collar and white organza, also fur trimmed was another costume.

Dressing to Fit

'Upperworld' is the name of the picture at the Strand featuring Warren William, Mary Astor and Ginger Rogers. Miss Astor, as the wife of a wealthy man, dresses accordingly. At a fancy dress party Miss Astor is stunning as The Gainsborough in black velvet with the large plumed hat. A white flannel costume was trimmed with anchors. A hostess gown was of satin trimmed with sable and at a dinner party she was in white satin with a criss-cross band of sequins at the neckline. There was a tailored suit and a tweed steamer coat.

Ginger Rogers is seen in a burlesque show leading a number in a one layer black net costume with large jet spangles. One dress was cunningly made with a double breasted effect over a white net blouse. A checked jumper is worn with a plain skirt and a striped material of white had tiny puffed sleeves.

Palace Lineup

The Palace show this week opens with Don Ruiz and Bonita. This miss is in a mauve chiffon trimmed with pink feathers. Diamonds trimmed the neckline. Black velvet was chosen for a second change. Red played an important part in this costume lining the skirt with a ruff at the neck. Diamond studded was a close fitting union suit for the finale. Two girls did a fan dance in a brilliant studded set of costumes. Blue chiffons with cerise trimmings were made full to allow for the high kicking of these two comely girls. A pianist was in green.

Arren and Broderick had the girl in a blue chiffon dress with ruffling at the hem and neck line. Two comedy makeups consisted of a harem costume of black chiffon and black again was of lace. If she would discard the dirt this girl could be rated as a first-class comedienne. Buster West has a good looking redhead with him. Her first dress was blue of a torquois shade made very plain with but a diamond ornament. A lavender dress was trimmed with violets.

Code Field Day

(Continued from page 7)

have to be submitted at the fall sifting.

Whatever else comes up will be based on the practical experience of zoning and grievances boards. Confusion in some instances of what seems like overbuying with quality product may raise the issue of right to buy, although majors, at least, don't see now what substitute can be offered for the established distribution system.

Code Authority is revealed to have few big worries ahead of it for the summer. If appeals get too heavy the authority, it is declared, can name committees to do the reviewing and sit in judgment as a body only to listen to decisions.

Independents, among the other benefits which they credit the code, see a partial victory in the Authority's Friday decision on zoning. The inside story on this was that some of the majors were trying to get clearance for 1934 to remain on the '33 basis. By the Authority's ruling, however, in territories where there are protests all exhibs are to be granted the right of filing opinions when they are affected. After a thorough threshing out of general territorial opinion the local board is to reach its decision, which is appealable. All decisions must be in by July 1 so as to leave an open road for the sales season. This means that the country will not be completely re-zoned until January 1 but that serious conflictions in various territories will be straightened out in time for the new sales year.

While grievance boards are being likened to old compulsory arbitration in set-up and routine, old exhibitor leaders are satisfied that the difference is a most important one. They are certain, judging from functioning of the boards to date, that the NRA's Government observer on each is the surest guarantee against partiality in the average decision.

Chi Expo

(Continued from page 1)

or having official Fair registers and cashiers on the door.

It looks like the Fair penalized those concessionnaires who had really gone out and hustled to have their places ready for opening day. Several spots spent extra thousands of dollars in working men overtime and in double shifts in order to be ready. But the Fair didn't care about that angle. The lucky concessionnaires are those who stalled and who won't be ready for another week or so.

It wasn't until late evening that the concessions as a whole were given the official right to get going but by that time the opening wallop had passed off.

So it was that the pitchmen working in and out of the grounds were the only ones to make any money. They were the only ones in a position to sell anything and with money in their pockets the public traded the coin in for kazoos, canes and what-not.

Night Club Reviews

(Continued from page 40)

Young, Blair and Page do plenty toward pepping the show. The gal duo of Bernard and Henry, known in Philly for frequent vaud bookings, twist the crowd around heavily to land a show-stop that drew four encores and had them yelling for more. Renoff and Renova, an adagio, and Violet Love, an okay warbler, round out the offering. Talent all gets two spots and show lasts a long 75 minutes.

Mickey Alpert's m.c.ing prevents the show from going sour in spots from too much of one thing or another.

Adelphia's touch of the cosmopolitan is what's still drawing the best business in town. Service is excellent, and Jack Lynch's personal supervision of the room will have them coming in all summer.

Vincent Rizzo's ork crew plays the show and dancing, but are more of a hindrance than a help.

Glen Island Casino, N. Y.

Glen Gray and his Casa Loma orchestra are back for their second season at the Glen Island Casino near Larchmont, N. Y., on the Boston Post road. They first became famous here via the CBS broadcasts. The radio definitely put this unusual dance combo on the map, quickly building for it a young-people dance following which forced the band into N.Y. for the winter at the Essex House (Colonnades) room.

The degree of the Casa Lomaites' popularity was manifested at its opening Thursday night (24) when, in the midst of one of those downpours which monopolized most of last week, the turnout was capacity.

The band is the sole attraction and, from the first vamp-off, how they got for its rhythms! So much so that the dance floor is overflowing always and the house staff has its hands full shooing the kids out of the aisle spaces and back to the edge of the dance floor proper. That dancing-in-the-aisles seems to have become more of a habit of late with the showoff hoofers by the way; some exhibitionistic penchant makes 'em want to mooch off the floor into a minor limelight and demonstrate their prowess on the hoof.

Thursday night the Casa Loma's entire commercial program for Camel was picked up from the dance floor, with none participating, just to keep any disturbing noises off the air.

Glen Island Casino is on Westchester County park property, hence hard likker is taboo. Beer and wines are. Cocktails are sherry, port, Dubonnet and kindred concoctions, although setups for hard booze are served. That has created the now unusual bottle-toting habit anew. With repeal bringing it on the hip went decidedly out of fashion, but under the circumstances they still bring their own.

However, in the main it's a moderate crowd and nice young people. It's not unusual for the Westchester mamas to call up the G. I. Casino and inquire if Mary has arrived, or is still there, etc., with the house attaches knowing many of their young following personally, and likewise their families. Ed Doran still runs it, having a tieup with the Casa Loma combo. *Abel.*

Frolics, Cleveland

Cleveland, May 28.

Original idea was to make a cabaret-theater like the Casino de Paree out of the Frolics, which is housed in what used to be the old Terminal burlesk house, but too many cooks made most of their first dreams go up in smoke.

In appearance this spot is one of the town's novelties. All chairs were yanked out of theater's auditorium, the floor leveled for a dance floor surrounded by tables facing the stage, and the lobby turned into a long cocktail lounge with a 50-foot bar. Red wall decorations seem a bit too hot, however, for summer season.

After city officials banned shows on stage, Benny Cash's band was placed on it and revue held on dance floor. House invited press and rival nitery managers for pre-view party, but made mistake of slopping up a pick-up show filled with nobodies. Entire bill was yanked out on second night, with Irene Kessler, Al Casino and Foster Sisters pinch-hitting until new talent is brought in from out-of-town.

Although official first night had a $2 couvert charge, Frolics wil follow policy of no minimum or couvert except two-bits tax for entertainment. Spot has half-a-dozen managers, including Rubber Goldberger as night manager; Virgil C. Murphy as day manager; George Young as general manager; Warren Irons, entertainment director, and Ed Flannigan and Nick Pinardo as backers. If half of the managers keep their fingers out of the pie, and the other half willing to spend some dough on talent, place has a good chance of clicking by means of its novel set-up. *Pullen.*

Penthouse, Cleveland

Cleveland, May 28.

Swankiest nite spot Cleveland has had this season is how the Lake Shore Hotel's new Penthouse Club can be rated. It has half-a-dozen assets that make it a sure-fire draw: Location on fourteen-floor roof, overlooking Lake Erie; dignified Colonial decorations that are a relief to tired eyes; Johnny Quigley from the New York Ambassador behind the bar; an intimate revue, and Joe Candulla's swingy string ensemble.

Admission is by card only, thereby bringing in the smart set and celebrities while keeping out the rough-necks. Fred Joyce had to toss two opening night parties to accomodate dress-suit crowds, with Governor White, of Ohio, as guest of honor.

Candulla, who blew into Cleveland in November virtually unknown, is now the most popular bandmaster in town. Although he slipped in New York in recent years, he is building up a first-rate combination through sheer personality, good showmanship and a different brand of music. Has a six piece outfit, including brother Harry on bass fiddle, but it's Joe's unique, burn-'em-up technique on violin that is making him an idol among debutantes. And to live up to his new success, he's now putting on the ritz by spelling his name Can-Dulla.

Kellar and Fields, team of femme warblers, are the clicks of the small show and sufficient. They have a good repertory of botchs and character tunes, doing both with plenty of flash. Whitler and Ulrich do magic and slight-of-hand, nothing to burn up Rome, but intimate and amusing stuff. Band boys put on a travesty on football players and several other burlesques that are roars.

Drinks average 50-cents, with a lot of novel quenchers mixed up by Quigley, and nationality dinners are smart enough to attract out-of-town crowds. It looks like a gold-mine for the summer season, especially since hotel also has a swanky supper club downstairs for collegiates who have thinner pocketbooks. *Pullen.*

PEONY PARK

Omaha, May 28.

This spot was for several seasons just a summer resort and swim spot. But this season, after the expenditure of some dough, it has got itself into the night club class and still expenditures are underway.

Tables seating 1,200 persons have been placed around the floor, the largest in this section, and facilities for serving drinks and sandwiches have been put in operation. Where the other clubs have operated daily, taking their mid-week losses along with their weekend gains for an anemic average, this spot will operate only three nights per week until summer weather permits operation of the outdoor attractions. Caters only to coupls, and tax comes in the form of an admission tag with extra charge for the eats and drinks.

Management goes in for a regular, but not frequent, change in bands and floor shows, and keeps the customers coming on the scores of variety and satisfaction.

Attraction billed in for this last show previous to summer opening include the 10-piece band of Russ Henegar, and a floor show of 10 acts given once nightly. Band is a now one in these parts, coming from Carpenter hotel in Sioux Falls.

Floor show features Marshall and Short as a dance team, Alfreda as an acrobatic dancer, and a line in a special Carioca number. Marshall has class and is the goods in his specialties and in an eccentric with his pard. Alfreda rates the extra billing she gets, and these two acts are the cream of the show along with the Carioca routine.

Entertainment is composed entirely of dance acts and leaves the matter of music and vocalizing to the ork, which is not up to par of bands usually playing here.

Mayfair Gardens, Balto.

Baltimore, May 28.

This is Balto's approximation of N. Y.'s vaunted Casino de Paree, is frankly billed so and smartly; the rep of the Manhattan spot having so thoroughly saturated nite clubbers' consciousness in the hinterland. The Mayfair has been patterned as closely after the acknowledged parent as was feasible.

As opposed to other and familiar niteries in this town, it looks to locals as large as a convention hall. During winter it serves as an ice palace, for which purpose it was originally erected, but has been transformed for this venture with enough artistry to hide any arena suggestiveness. Plenty lattice work and prop verdure sprinkled around, and the lighting, entirely streamed from ceiling, is at once uniformly bright and eye-easy. Terraced tables, accommodating 1,500 with comfort, with a generous slab of pine whereon homage may be paid Terpischore. Ork is spotted upon stage built out from wall, flanked by rooms bearing outward vestiges of country cottage. These serve as dressing rooms and entrance chutes for acts.

Palpably, spot's aimed at masses; that's only chance for survival, considering how lightly spot taps purses. Extensive wine, liquor and chowr card, with prices equi-planed with those in force in downtown barrooms. No couvert or minimum just a door nick of 40 cents weeknites and 55 cents on week-end. Tabs are equal with first-run film houses and brings the Mayfair into direct competish with 'em. Cooling apparatus ready, but wasn't required opening nite, though capacity crowd was camped.

Floor show, booked out of N. Y. by Arthur Fisher, rolls thrice nitely. Four acts and weekly change. Size of spot necessarily largely limits it to eight acts.

Cleaner-upper on palm-pounding was Rosemary and Frasier, old faves here, with their Crumit-Sanderson type turn piped into mike from bandstand. The man m.c.'s, confining chore to mere introing.

Rest of show pitched from dance floor. Anita and Emanuel score solidly with pair of terp team routines, a Bolero and a sprightly gavotte. Al Stryker opens show with standard contortive exhibish; O. K. Legal follows with session of panto zany mad-cappery.

There's also a line o' lookers, lead by a classy tapster specialist, Edith Dell'arto. Gals have two stomp struts and close show with a beaut parade, during which curtains whip back from niches in wall above ork's stand and reveal posers as en deshabille as this burg's dads permit.

Bob Iula's 12-manned ork dishes high-grade dansapation and plays the show exceptionally well. Is etherized nitely over WFBR.

Spot is operated by A. J. Mullen, its owner; managed by Jack Menton. Looks a cinch to click.

Hotel Roosevelt, N. Y.

Reggie Childs and his orchestra is back at the Roosevelt, in the Summer Garden. The band is improved, and so has the room.

It's been shifted around a bit, with stereopticon cascades effect, simulating the Hotel Biltmore roof's Cascades Room, as the prime motif.

Band is okay for the young crowd it gets and fits well into the general atmosphere of the room, which is geared at a no-couvert, but $2 dinner and a $1.50 prix fixe supper. Drinks are moderate and better than averagely concocted, especialy for a hotel. *Abel.*

GRIFTING BASEBALL

Admi ion Is Free, But Girls Pass Hat in Tacoma

Tacoma, May 28.

Twilight baseball, of big time order with crowds each night ranging from 4,000 to 6,000, is making inroads on the night play of the local theatres.

No charge is made at these games, but comely looking girls pass the cigar box and it is not unusual for them to collect as much as $150.

BIRTHS

Mr. and Mrs. Irwin Zeltner, son, in New York, May 23. Father is p.a. for Loew's, in New York.

Mr. and Mrs. Frank E. Garbutt, son, in Los Angeles, May 23. Father is a lab technician at Radio studios on the Coast.

Mr. and Mrs. Donald Cook, daughter, in Los Angeles, May 21.

Mr. and Mrs. Gus Shy, daughter, Medical Arts hospital, N. Y., May 22. Mother was professionally known as Dorothy Dell.

Havana Steps Into Divorce Market With 30-Day Law Listing 19 Grounds

Havana, May 22.

Reno, Paris, Mexico and all other happiness-returning towns will have a stiff competish now that Havana has decided to cut into their tie-severing racket with its new painless 30-day method.

The new divorce w signed by President Mendieta, which went into effect on the 18th, has been patterned so as to give foreigners all advantages. In fact, foreigners wishing to get rid of their headaches have more privileges than the natives, such as the right to marry again immediately after obtaining the decree. Cubans have to post notice of their intended marriage for 15 days prior.

Nineteen grounds for divorce are offered: mutual dissent; adultery; any act of one of the parties tending to prostitute or corrupt the other, or their sons; insults; beatings; any crime committed and penalized by law; prison terms; drinking; gambling; abandonment; absence from the home fires; non-support; disease; separation for six months; insanity; incompatibility; any vice or lack of morals tending to hurt the honor, credit or fame of any of the parties; drugs, and bigamy.

Only 30 days' residence is required of foreigners wishing to get back into circulation. If the party starting the suit forgets to bring along the marriage license, any notary public will take the oath, which will be as good as the original paper.

Cuban lawyers are re-decorating their offices in anticipation of the 'big boom.'

All Alone

Manpower for 15 to 20 gambling joints is now tramping Broadway, jobless. New city administration, with its avowed purpose of cleaning up the town from every angle, is held to be the cause of the widespread unemployment the ranks of the croupiers, dealers and checkers.

Previous to the entry of the Fusionist ax at least 10 gambling joints were in full swing in New York's midtown district, with probably four times that number of itinerant games on the move from hotel to hotel or in apartments. Nearly all of these have been shuttered in the past six months, either voluntarily or because of raids.

DRINKING IN ORE. OK, BUT CAN'T ADV. IT

Portland, Orre., May 28.

Another freak regulation has come forth from the Ore. Liquor Commission. There have been so many that the retailers have nearly given up in despair. Latest order is 'No More Signs' to lead the guzzlers to a haven of refreshments.

The commission informed law enforcement officers all over the state that the words 'beer, ale and wine' may not legaly be splayed in front of places where these beverages are sold. Only one sign, not larger than six inches high by thirty inches long and projecting no more than eight inches from th. building, is permitted now outside a dispensary.

The name of a beverage may be displayed on the one sign outside a retailer's, but the explanation that it is beer is not allowed. Neon sign companies who have leased many displays, and numerous dispensers who have invested money in electrical signs, are up in arms over the commission's order.

HUNT B'WAY CELEBS

Anybody Around Square with a Rep. Eligible on WMCA

Arline Black and Charles Martin on WMCA, New York, are launching this week a 'Broadway Celebrities' program.

It's very elastic. Anybody from a playwright to a star to a traffic cop on the corner of 46th street can presumably qualify as a Broadway celebrity. And of course, the usual dramatically-inclined members of th. journalistic craft will participate.

NEW STEUBEN'S BASE FOR B-B-B'WAY DRIVE

The 42d St. Country Club, which hasn't convened officially and regularly since the demise of the old Knickerbocker grill, will have a new home in the new Times Sq. Steuben Tavern, just opened. This is a three-story restaurant, costing around $250,000, on Broadway and 42d street.

All of 42d St. is co-operating with the new mammoth eatery as part of a bring-back-Broadway move. Arthur Mayer and Ed Lenihan, of the Rialto, particularly allied themselves with the Steuben Tavern, even turning over their entire publicity staff to see that the new venture gets off right. They figure it'll help business generally on 42d street. Simon Adler and Ben Harriman, latter figuring in show biz as Bobby Newman's financial backer on occasion, head the chain of Steuben Taverns.

John C. Ingelese is managing headwaiter of the new S. T., which features three horseshoe bars.

Bars Bar Femmes

Atlantic City, May 28.

Police are enforcing the ordinance prohibiting women to be served at bars.

While it may appear to be sex discrimination, bartenders as whole are welcoming the enforcement of the regulation. Helps eliminate fights, they say.

MARRIAGES

Charlotta Smith to Allen K. Waterous, in New York, May 21. Groom is a singer and bride is non-pro.

Arthur Roberts, owner of the Show Boat at New Lebanon, N. Y., to Leona Prindall, in New Lebanon, May 14.

Jane Lemont Buchanan to Robert C. Sinclair, New York, May 22. She's in 'She Loves Me Not.' Groom directed 'Dodsworth.'

Lola Lane to Al Hall, Las Vegas, N. M., May 26. Bride is the picture actress, and groom a director.

Clark Beidin to Irene Johnson, non-pro, in Portland, Ore., April 17. Beidin is emcee at Club Victor, Seattle.

Ivan Novikoff, Russian dance teacher, to Helen B. Juett, ballet dancer, May 20, in Seattle.

Henrietta Schubert to Alfred C. Goddard, in Yuma, Ariz., May 20. Bride is a picture player.

Jane N. Kiethley to Alfred Santell at Yuma, Ariz., May 26. Santell is film director; bride, non-pro.

Theatres, Niteries, Railroads Join Hands for Cutrate Jag in Paris

Paris, May 20.

Cut-rate whoopee is planned in Paris during a couple of Paris Weeks, planned to begin June 17, when all amusement forces here are getting together to make the season finish off with a flourish.

All theatres, legit and film, will reduce prices 15% for a fortnight. Night clubs and restaurants will give a similar cut to holders of coupons issued by the organizers of the celebration. A big free film show will be given in one of the big open squares of the town, to amuse the populace; where, and what night has not yet been set.

Railways will give fare reductions to hicks who want to come to town for the party. Flock of outdoor stunts, such as nautical fete on the Seine, June 17; swimming party at the Molitor outdoor pool on the 18th, women's automobile elegance contest in the Bois le Boulogne on the 22d are also planned.

Town's ears will be split from June 23 to 25, when military bands from all over France and neighboring countries will collaborate in a tooting contest.

June has always been the big Paris season, with emphasis on the outdoor stuff, such as horseracing, but it is usually exclusively for swells with dough. This is the first time any attempt has been made to make it popular, and never before have theatres sought to get the crowd in during the big outdoor season by cutting rates.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

Park Commissioner Moses will try open air dances on the Mall at Central Park. If successful same feature will be installed in other park's in the city. G. A. Baldini, director of the concert division of the Department of Public Welfare, has three dance orchestras organized.

Vincente Escudero, Spanish dancer, engaged by Arch Selwyn and H. B. Franklin for a fall revue.

People's theatre, Bowery, rechristened the Bowery Gardens for opening of 'The Black Crook.' Nita Nalde in cast.

San Carlo Opera returned to New York Wednesday (23) after 10 weeks on the Coast.

Life magazine filed suit for $25,000 against Eddie Cantor, Standard Brands and NBC in Federal Court Tuesday (22). Suit alleged that in March, 1934, the mag printed a gag in which two dogs conversed and the line 'when a dog bites a man, that's news' was used. Life, through its attorney Henry M. Somers, alleges that after publication of the piece Eddie Cantor 'repeated substantially all the humor in it in a broadcast.' All three defendants held jointly responsible for infringement of copyright.

To permit members of cast of 'Men in White' to take vacations five changes have been made. Hildur Lanmark has replaced Eunice Stoddard, Roman Bohnen has taken over Clifford Odet's part, Alan Baxter subbing for Walter Coy, Herbert Ratner is playing in Mr. Baxter's former part and Elia Kazan is replacing Ratner.

Alderman Joseph E. Kinsley presented resolution for an investigation of taxi dancehalls. Resolution referred to the Committee of Public Welfare for action. N. Y. American has been carrying series of stories on dancehalls.

J. J. Vincent sailed for Europe Wednesday (23). Will negotiate for foreign plays.

Bobby Sanford has added Coyle and Worth, dance team, to his 'Show Boat Revue.'

Melbourne Players have been organized for Ellenville, N. Y. Season starts May 31.

Robin Hood theatre, Arden, Del., opens its fourth season June 27, under direction of Edwin Ross and Robert C. Schnitzer.

New Prospect Players will be housed at the Forman theatre, Mountaindale, N. Y., for the summer.

Ted Husing, radio announcer, appeared in General Sessions Court Tuesday (22) to deny that he was connected with the Harlem Broadcasting Co. Occasion was trial of Frank Gans charged with larceny of $648 from F. M. Webber under alleged representation that he would obtain broadcasting time from the Harlem station.

Marjorie Vonnegut, Vera Murray, formerly of the Dillingham office, and Leroy Bailey have taken a year's lease on a theatre at Dobb's Ferry, N. Y.

Gustav Davidson has sold a play, 'There Comes a Time,' to Gustav Blum.

Allen K. Waterous, singer, married to Charlotte Smith Monday (21) in New York.

Jane Buchanan left 'She Loves Me Not' Saturday (26) to join summer stock. Replaced by Jean McIntyre.

Elmer Rice arrived from Europe Tuesday (22).

Gustav Blum has taken the rights to a new musical by Joe Kopper and Con Conrad. Will try it out this summer with George Givot in cast.

Joseph Boyarsky, a plumber, suing Zimmerman Co., builders of the Hollywood theatre for WB, was surprised in court by a film of himself walking at a brisk pace, made by the defendant when he was supposedly suffering from the effects of an accident during the building of the theatre.

'Stevedore,' Theatre Union's offering playing at the Civic Repertory, is now off the nut on production cost. Profits will be distributed between the cast and a fund for future productions.

Larry Sullivan, guest at a birthday party for Mabel Limouze, singer and pianist, was shot and killed in home of Miss Lamouze in Cliffside Park, N. J.

In refusing Tom Mix a new trial Supreme Court of Pennsylvania ordered him to pay Col. Zack Miller $66,000 because he assertedly failed to fill a $10,000-a-week contract with the 101 Ranch Circus in 1931.

Mark Lachman and Monte Proser, newly formed publicity combine, have become affiliated with Donahue, Coe & Co., New York advertising agency.

Summer season at Akron, O., will open at Colonial theatre starting June 4. Edward Clarke Lilley will direct.

Westchester Grand Jury did not return an indictment of manslaughter against Milton J. Klein, manager of the Plaza theatre, White Plains, in connection with a fire at his theatre in which a child was burned to death. Klein had been held for the Grand Jury. Charges dismissed Wednesday (23).

Vilma and Buddy Ebsen, with the 'Follies,' left the cast last Friday (25).

U. S. Commissioner Garrett W. Cotter on complaint of Arthur Hoffman, copyright manager of Leo Feist, Inc., has issued warrants for the arrest of several unnamed persons for alleged infringement of copyright in reprinting on cheap song sheets the lyrics of popular songs and vending these sheets on streets.

Operators of Central Park Casino ordered to vacate by June 15. Park Commissioner Moses delivered an ultimatum several weeks ago demanding that prices be reduced at the Casino. Charles Tuttle, attorney for operators, declared that they intend ignoring orders.

Arthur H. Kudner (Erwin Wasey & Co.) elected chairman of executive board of the American Association of Advertising Agencies at Washington. He succeeds W. C. D'Arcy of St. Louis.

D. H. Lawrence, British poet and novelist who died four years ago left three plays in rough draft, it was announced from London Wednesday (23). While rummaging through his old home in Derbyshire, friends found the plays in a bundle of old papers in the attic. They are to be revised and produced. One a light comedy, 'Fight for Barbara'; second a drama called 'Married Man,' and third is entitled 'Daughter-in-Law.'

Felix Ferry, European producer, left for Hollywood Friday (25).

Chamberlain Brown's Players opening at the Earle theatre, Atlantic City, May 28. Irene Rich will star in opening production.

Steeplechase Park, Coney Island, officially opened Saturday (26).

Albert Masseroni, proprietor of the International Restaurant and the Alps Castle, roadhouses in Paterson, N. J., found drowned in a pond on his property.

Peggy Fears, recovered from her appendicities operation, left for Florida.

Because the cast objected and threatened to go on strike, 'Both Your Houses,' at the National, Washington, substituted by 'Jimmie's Women' for May 28. Actors refused to rehearse for roles in play declaring dialog was an affront and a reflection on the integrity of Congress.

Polish Government has barred all pictures produced by Warners, First National and Vitaphone because of a supposed slur on national honor. In two instances the producers gave the family names of men who were Polish heroes in the American Revolution, namely, Kosciuszko given to a gangster role in 'How Many More Nights,' the name of Pulaski to a prize fighter in 'Life of Jimmy Dolan' and 'The Life of Ivar Kreuger' was regarded as reflecting unfavorably on Poland.

Edward Kennedy, wrestler, died in the City Hospital, Atlantic City, from a bullet wound inflicted Thursday (24) during a fight in the Morocco Club. Harry Parzow, owner of the club, arrested on a charge of murder and held without bail.

Mayor LaGuardia appealed to public for contributions to be used for entertaining the 40,000 men and officers of the fleet when they arrive May 31.

W. Gilbert Patten, creator of Frank Merriwell, childhood dime novel hero, in court Thursday (24), obtained an order from Federal Judge Robert P. Patterson calling on Superior Talking Pictures to show cause why they should not be restrained from using the name Frank Merriwell in a series of shorts it has produced. Patten also seeking damages of $250,000 if any of the films have already been released.

Arnold theatre, Wilkinsburg, Pa., will house the summer season plays of the Pittsburgh Civic Playhouse group. M. E. Fierst will direct the 12-week season.

Maria Ouspenskaya forced to quit the cast of 'Dodsworth' because of illness. Her role assumed by Dorothy Raymond.

Playing a Tammany game, the New York G. O. P. held a three-day free circus in the 71st Regiment Armory, starting Thursday (24). Huge turnout of children, estimated at 16,000, not anticipated, nearly swamped the armory.

Rehearsals for 'Saluta,' by Will Morrissey and Frank D'Armand, started. Premire scheduled for late June.

Newman Levy revising the book of 'Caviar,' play of which opened last night (Monday) at the Shubert theatre, Newark, prior to New York engagement.

Joe Zelli will offer 'The Nudists Revue' this fall. Tom Waltham writing the score. Zelli angling for Josephine Baker for the lead.

'Marion Models, Inc.,' a drama of the needle trades, will be shown by the Theatre Collective for three performances, starting May 31, at the Labor Temple theatre.

Dramatic Art Class gave 'The Royal Family' Friday night (25), at the Christodora House. Mrs. Richard Mansfield directed the revival.

Richard B. Harrison arrived in New York Wednesday (24) enroute to Greensboro, N. C., where he will deliver the commencement address at the Agricultural and Technical College of N. C., and will receive the degree of Doctor of Dramatic Literature from that institution. He was drafted from that school in 1930, where he had been an instructor in the drama, to portray 'De Lord' in Marc Connelly's 'The Green Pastures.' On June 5 he will be recipient of an honorary degree of Doctor of Letters from Lincoln U., Lincoln, Pa.

Complete cast for the proposed 'Tight Britches' has been assembled and goes into rehearsal June 10. Play of the American Association of Advertising Agencies at Washington. He succeeds W. C. D'Arcy of St. Louis.

Ludwig Newmann and Herbert Korozi, Austrian motion picture photographers, who were held by the Brazilian police on the insistence of the newspapers there. Found doing dance, clad only in towels, which they filmed along the banks of the Amazon river and which, if shown, 'was not calculated to win admiration of the outside world,' is police statement. Released Thursday (24) and it is reported they were first suspected for political reasons.

Mrs. Emma Swift Hammerstein, widow of Oscar Hammerstein, suing her stepson Arthur Hammerstein for $100,000 for life support. Thursday (24) when trial was begun before Justice Salvatore A. Cotillo in Supreme Court, Mrs. Hammerstein charged her stepson broke an agreement made with her in 1931 to pay her $40 a week if she stayed away from New York. Trial temporarily terminated when defendent agreed to pay her $25 per week for one year.

Ben Stein announces that negotiations are under way for a London production of Rufus King's 'Invitation to a Murder.'

'Tragedienne and Harlot,' a new play by Philip Merivale, the actor, will have a tryout this summer at the Community theatre, Spring Lake, N. J.

Louis Simon, casting director for Frank Merlin, back at work after a brief illness.

Fritz Reiner sailed for Europe Saturday (26). He will be one of the conductors of the opera series to be given by the Philadelphia Orchestra when he returns in a fortnight.

Evelyn Brent declared a bankrupt in order issued in Federal Court by Judge Robert P. Patterson Thursday (24) and released from a total debt of $31,472 accrued by herself and her husband, Harry Edwards.

Friars Club opened their doors to women Sunday (27) for the first time in ten years. It has been decided that all Sunday nights will be devoted to the ladies in the future.

Cardinal O'Connell, Archbishop of Boston, assailed the vice in Hollywood and denounced film stars for 'their unutterable disregard of every decent convention and their lists of husbands ranging from one to six.' Address delivered to 1,000 members of the Catholic Forters of America at Swampscott, Mass., Thursday (24).

Federal tax lien filed in U. S. District Court for $382.19 against Robert Emmett Keane Friday (25). Only details given were that $274.57 has been assessed as an added tax Frank Merriwell in a series of for Keane's income for 1928, and that $107.62 was included in the lien to cover interest and penalty.

Bill Robinson, Groucho Marx and Myra Tartar, as well as the entire casts of 'Men in White' and 'Peace on Earth' will be among entertainers at dance to be given by the National Committee for the Defense of Political Prisoners at the Renaissance June 1.

Cast of 'New Faces' guests of honor at formal opening of Riis Park, resort, Saturday night (26). Cast transported en masse from stage after performance to the park.

License Commissioner Paul Moss predicts drastic revisions in contracts issued to actors by booking offices. Statement made during a hearing on a complaint brought against Edward Sherman, agent by Jan Hickey and Harry Anger. The act charged that a contract for a week's work at the Hippodrome theatre, Baltimore, had been cancelled on less than a week's notice. Decision reserved on the complaint. At hearing it was brought out that for the past 16 years the License Department had not checked such contracts, as the law requires.

Financial statement issued by Howard S. Cullman, receiver of the Roxy theatre, to Federal Judge Caffey, reports an operating profit of $52,500 in 25 weeks from Nov. 10, 1933, to May 3, 1934, compared with an operating loss of $56,300 for corresponding period of the previous year.

Mme. Maria Jeritza sailed for Europe Friday night (25). She will spend the summer in Vienna and will return to the U. S. in October to resume work with the Metropolitan Opera.

Richard LaMarr and Norman Stein announce a producing partnership, the first presentation of which will be 'The Dear Queen,' by Julian Hellman and Louis Kronenberger, planned for fall production.

Max Hirschfield will direct the music for revival of the 'Black Crook' at the Bowery Gardens.

Campaign of the United Jewish Appeal for German Jewish Relief announces the formation of an amusement division of the drive. Nathan Burkan appointed chairman of the group which includes Abe Lastfogel and Louis Nizer.

U. S. Justice Department has issued a decree enabling independent radio manufacturers to acquire licenses under U. S. Patents owned by foreign corporations, a right previously enjoyed by the Radio Corporation of America. Statement issued by the Justice Department said, the decree entered by Federal Judge in Wilmington, Del., ended 'another phase of the litigation between the Government and the radio corporation.

Billy Rose's Music Hall will open June 5.

Josef G. Geiger's revival of 'Hedda Gabler' will be presented at the Roerich Theatre beginning June 4.

Grossinger Playhouse at Ferndale, N. Y., will open a ten-week summer season July 3 under the direction of Jack Mehler.

Young's Gap Players will open their summer stock season June 30 at Parksville, N. Y. First production will be 'Ear Rumors,' a musical. Music and lyrics by Joseph Holder and Harriet Gelberg.

Jack Benny to have the lead in 'Bring on the Girls,' which Kaufman and Ryskind are writing for next season.

Chic York has dropped idea of producing 'Frenchy.'

Bill Brady giving two previews of 'As Parents Sleep' for the fleet.

Alfred Holgerie, for many years rep of the Met. Op. in Philly, switches to Phila. Orch. Assn. on publicity.

Betty Lou Schoen, former showgirl, to sue her husband, Abner, for separation. Suit to be filed Friday (1).

Reported that Joe Penner will sell his ducks in Lew Browns' contemplated revue.

Thomas Mitchell, stager, to turn producer. Has a play by Sophie Treadwell.

Albert Bannister in the sticks looking for a summer theatre.

Jane Lamont Buchanan of 'She Loves Me Not,' married between matinee and night shows Saturday (26) to Robert C. Sinclair of 'Dodsworth.'

Mrs. Betty Tracy, sister-in-law of the Street Singer, awarded $20 a week temporary alimony, pending trial of her saparation suit against Albert Tracy.

Leonard Liebling, music crick of the American, to Euope June 13.

Gilbert Miller, Herman Shumlin and Lawrence Langner all interested in 'The Bride of Torozko,' which is to have a tryout at Westport.

Norman Stein and Richard LaMarr newest producing clinch. They'll start with 'The Deaf Queen.'

Rufus King, who wrote 'Invitation to a Murder,' now busy on 'Murder in Exile.' Not the same murder.

Clayton & Wauler option 'Life Wants Padding.' Tenth time Irving K. Davis has drawn money from the unproduced play. This time it's for London.

Col. Earle oothe, who directed the Players' production of Uncle Tom's Cabin' last season, will stage the old timer for CWA. Club will loan the scenery. Will probably be played only in Greater New York.

Heywood Broun, World-Telegram columnist, pinched in the Toledo labor strike. Sprung by local newspaper men.

Philip Room, Brooklyn band leader, arrested for illegal broadcasts. Used an amplifying set and ran broadcasts for three months before police located the wildcat station, which was interfering ith the radio cars.

Phila. Orch. Assn. adds Margaret Matzenauer and Cyrena Van Gordon to its list of artists at its outdor events in Fairmount Park. It will present eight operas during July and August.

'Stevedore' has regained its $4,600 production cost and is now in the clear, according to the Theatre Union.

Coast

Dispute between Preston Foster, Edward Davidow, Inc., and Edwar Small over payment of commissions has been settled out of court in Los Angeles.

Petition for a partial distribution of the $1,200,000 estate of Daisy Canfield Moreno, wife of Antonio Moreno, killed in an auto accident, has been approved in Los Angeles.

Elvia Allen, singer, and her husband, Wesley Tourtellote, radio organist, divorced in Los Angeles.

Barbara Bourjaily, fiction writer, obtained an uncontested divorce from Monte Ferris Bourjaily, head of United Features Syndicate, in Reno, Nev.

Gordon Wescott injured slightly in a Hollywood auto accident.

Phillip Norman, 29, employee in the Paramount studio music department, saved from drowning by life guards at Santa Monica.

Al Levy, vet restaurateur in Hollywood, found guilty of violation of that part of the California law pertaining to the serving of liquor by the drink. He appealed the case.

Angered because a group of youths heckled him during his act at a Los Angeles theatre, Lionel Kay invited one of them outside and assaulted him, according to the father of the lad, who filed a complaint.

Marriage of Mary Jane Temple, actress, to Crimen Zeidler, theatrical agent, in Mexico has been annulled in Los Angeles.

Sigrun Solvason Hessert, known in Hollywood as Greta Garbo's double, who committed suicide recently, left an estate valued at $6,000.

Stephen Ames, N. Y. broker, and his bride, Raquel Torres, have returned to Los Angeles from Hawaii.

Genevieve Tobin has asked Superior Court in Los Angeles to void the contracts she has with Frank Joyce-Myron Selznick, Inc., contending that she obtained valuable film work as a result of her own efforts and not because of the work of her agents.

Two unset pearls seized from Clarence Brown by the U. S. Treasury Department for customs duty penalty of $1,800 sold at public auction in Los Angeles.

Since Michael Farmer is in Europe, Gloria Swanson must wait at least three months before she can obtain a divorce by publication of notice in Los Angeles.

Lenore Keefe, Wampas baby star, had her contract with Mascot approved in court.

Frank Sebastian, owner of the Cotton Club, Los Angeles, underwent an operation for appendicitis.

Wallace D. Fenner arrested in Los Angeles for the holdup of the Pantages - Hollywood theatre. He escaped with $720. Cops recovered more than $400.

Pat O'Shea, actor and former major league ball player, slightly wounded by a drunk who went haywire with a gun at a Hollywood nitery.

Francis A. Mangan, theatrical producer, reported a thief took $150 from a trunk in his apartment and an hour later another one entered his car and took some clothes.

Asserting her arm was mangled by a police dog owned by Billie Dove and her husband, Albert Kenaston, last March 19, Ruth Roland has filed suit for $27,750 against the Kenastons. Miss Roland said she and her husband, Ben Bard, were entering the Kenastons home on invitation when the biting took place. Because of the alleged injuries, Miss Roland added she has been compelled to abandon her film and concert work. Bard joined her in the case.

Maurice S. Mirana, mag and trade paper writer, has filed suit for divorce from Veneda Greta Miranda in Los Angeles.

Fay Webb Vallee has been sued in Los Angeles for $10,600 damages over an auto accident involving her car.

New York Theatres

JOAN CRAWFORD and FRANCHOT TONE in "SADIE McKEE" On Stage—FRED WARING and His Pennsylvanians—with TOM WARING
B'WAY at 51st St. CAPITOL Starts Friday "VIVA VILLA"

LOEW'S B'WAY at 45th St. STATE 25 MON.-FRI. 10 A.M. to NOON
"20 MILLION SWEETHEARTS"
DICK POWELL—GINGER ROGERS
Extra! Walt Disney's "Big Bad Wolf" Stage—Thurston, the Magician—Others

RKO THEATRES
86TH ST. AT LEXINGTON — Wed. to Fri., May 30-June 1 — 'I'll Tell the World' and 'Murder in Trinidad'
81ST ST. ON BROADWAY — 'I'll Tell the World' and 'Countess of Monte Cristo'

CHATTER

Broadway

Elmer Rice back from Europe.

Jack and Jill's on 47th street re-opened.

Gertie Vanderbilt has opened a dress shop.

Marcel Lamaze's new dinery on Central Park S.

Buddy Fisher, Rubin's film double, in town.

George Nicholai hobbling around Plymouth with gout.

Marion Chase into the Hotel Plaza's Persian Room.

Fannie Brice going social, favorite of Park avenue set.

Beth Brown tearing off the last chapter of her next book.

Francis Martin, Par writer, in New York for a vacation.

Mary McCormic back from Paris for some picture house dates.

Sydney Howard in New York after some European roaming.

Murray Rumshinsky writing the Bobby Sanford showboat show.

Mack Millar into the Brooklyn Hosp for a weekend's overhauling.

Luise Squire's op at the 5th Ave. hosp a click; will be out next week.

Pola Negri trying to sell U. S. rights to a French picture starring her.

William Haines in New York after a couple of months in London.

Charlie Harris exhibiting 22-pound weakfish caught in Peconic Bay.

New show at the Kentucky, Jack Edwards succeeding Joe Lewis as m.c.

Alex Woollcott has dropped 25 pounds, aiming for the half-hundred mark.

Two best hostelry money-makers since repeal are the Waldorf and Biltmore.

Moss Hart, in new Ford, doing 60 around Westchester, even though a lousy driver.

Warner home office outi June 20 to Bear mountain. S. Peter Stuyvesant chartered.

Peggy (Par) Mahoney broke forth with a by-lined column in the last issue of New York Enquirer.

Lew Grotte, former manager at Loew's Fairmont, Bronx, is recovering rapidly at Saranac.

Sam Reiner, Boris Morros assistant, is the proud pa of an eight-pound boy.

Benny Serkowich saving his booze bills, planning to deduct taxes from his income tax this year.

Picture houses required patrons to check all packages at the door as a precaution during the ushers' strike.

Bob Hart has Longue Vue at Hastings-on-Hudson this season, with Vic Irwin and a floor show installed.

George Botsford, composer, rehearsing the 100 singing waiters for Billy Rose's Music Hall, skeded to open soon.

Sideshow on 6th avenue folded after trying to survive on the snack-dimes from the employment agency-layoff trade.

Wire received by Music Box's Bill Norton on occasion of his 48th natal day: 'Hope succeeding birthdays equal your present golf score.'

Scharles, who runs Thwaite's at City Island, N. Y., has a Show Boat Casino at the same resort this season with a floor show, band, etc.

Real reason for going to Newark is Zig's chop house on Central Avenue. Was formerly in vaudeville with Eva Shirley. He's Al Zigler.

Joe Frieberg, the former theatrical hotel man, now in the liquor biz as hotel rep for Anthony Cruso Co., the Old Roger agent over here.

Paul Yawitz's particular girl friend, Velma Forrest, still laid up from that auto smash while in company of former Health Commissioner Shirley Wynne's daughter. Both very seriously bruised about face and body.

Phil Rubinoff, brother and manager of the violinist, in from Hollywood to see the daughter born in his absence, Barbara Faith Rubinoff.

Jack Barry back in circulation after a brief trip on business, and pleased that the Nat. Board of Review used his censor argument verbatim in the May issue to oppose reform element.

Broadway newshounds hopped on Sid Solomon, of the Central Park Casino, with Park Commissioner Moses' ouster notice to Solomon. Scribes never went for Solomon's tactics to the press.

Everybody who's a Riverside Drive penthouse throwing fleet-reviewing cocktail parties. That beats the $10 admish some of the anchored liners now in port are charging for reviewing the fleet's arrival.

In a survey 140 New York hotels found that hotel drinkers consume 81% liquor and 19% wine. For the past four months the Waldorf-Astoria and Astor hotels have each shown a net profit on the drink concessions of $50,000 a month.

Boris Morros' father, of Petrograd, whom he hasn't seen for years, decided to return to his native Russia after six months in New York. He told the Par theatre exec that N. Y. is ok to make money, but you live longer on the other side.

Geo. Brown making the Columbia pix publicity dept. very ritzy. You gotta be announced now, and the employee you call on must see that you depart immediately without wandering around. Anybody that wants to see two different people must be announced twice.

Billy La Hiff of the Tavern, who has been seriously ill at the Medical Arts hospital, New York, was given two blood transfusions last week because unable to assimilate food for a time. His condition is fairly good and his mental state excellent. That was indicated when he telephoned the doctor before a transfusion and asked for a favor, the doc answering he'd do anything in his power. Cracked the patient: 'Well, then, please see that the donor today isn't a pansy.'

Vienna

Tibor von Halmay engaged to Grete Glogau.

Karl Schoenherr recovering from stomach operation.

Eugen Szenkar conducting 'The Flying Dutchman.'

Schnitzler's 'Daybreak' dramatized by Xenia Lowinsky under title 'Love or Money.'

Herbert Frank composing advertising fox-trot for Austrian Federal Railways.

Hans Chlumberg's 'Out of the Blue' to be revived by J. T. Grein in London.

New open air theatre with cheap admish seating 5,000 opened at Dreher Park.

Richard Strauss not to visit Vienna despite local celebrations for his 70th birthday.

Ivan Previch and Friedl Schuster to appear in 'Yellow Lily' at Theater an der Wien.

Atlantis Film Co. making talker of Franz Lehar's 'Frasquita,' starring Jarmila Novotna.

Werner Kraus playing 'Richard III' and getting ready for 'The Regent,' by Harold Bratt.

'Old Heidelberg' 25 up at Reinhardt's, which is actually regarded as first jubilee in Vienna.

Otto Tressler airplaning to Berlin to create leading part in Harald Bratt's Ufa talker, 'The Island.'

Burger Theater director, Hans Baars, imprisoned for swindling artists and stage hand out of $20,000.

Lena Marenbach signing two contracts, one with local management other for simultaneous engagement in Munich.

Local theatre directors negotiating for state subsidy in form of long period credit of National Bank for their enterprises.

Challapin contract with States Opera off on account of his demands for a percentage on the gross on top of fancy salary.

Toni Schiller eager to star Edmund Eysler operettas in London. Husband, F. W. Schiller, off to England to close contracts.

Bob Milton picking up option of his 'Francis Josephi' agreement with a view to launching this play on Broadway and in London.

Albert Bassermann no longer member of German Artists Union for reason that his wife is Jewish and he does not entertain divorce.

Edmund Eysler completed new Francis Joseph operetta, 'His First Affair,' and another one with 1870 Viennese setting, 'The Heavens Full of Fiddles.'

Professor Eugen Robert, ex theatre manager of Berlin, to go into management in London with Hermann Bahr's 'Napoleon play, 'Josephine' and Schnitzler's 'Liebelei.'

Panama

By Bea Drew

Bebe Connors left for Havana.

Atlantic bringing down an entire Russell Market unit.

Warner Bros. moved its office from Colon to Panama.

Achmed Abdullah here getting local color for stories.

Eddie Sutherland and Jack Paine, directors, here for a week.

Blanche Grant must go to hospital for another operation.

Louis Calhern and Mrs. Calhern paid a visit en route to Hollywood.

Ethlyn Claire, one-time Wampas baby star, opens a dress shop in Colon.

Miramar Club reopened for the fleet. May remain open if business warrants.

Johnny Stoffel, manager of the Ritz, left for California to look for new talent.

Mary Lee Kelly closed the Ritz cabaret in Panama City. The bar will remain open.

Dorothy Githens, who was a soloist at the Roxy, giving another concert at National theatre.

Josephine Baker dancing the Carioco at the Variedades, America and Palace theatres.

Benlamino Riccio, one-time singer of the Metropolitan Opera, giving a concert at the National theatre.

Government gave Fox permission to make 'That Girl,' but changes must be made favorable to Panama.

Twenty saloons in Panama claim they will have to close as they cannot pay the $150 monthly tax to the government.

London

John Van Druten off to Paris for couple days.

Sir Edward Elgar, composer, left around $70,000.

Carl Laemmle due here June 20, en route to Carlsbad.

Laddie Cliff at Homoepathic hospital with poisoned finger.

Noel Coward off to India to get atmosphere for new musical.

They are trying to get Teddy Brown on the Pathe News Reel.

Latest BIP flirtation is with Grace Moore for the 'Dubarry' role.

'Man in White' likely to succeed 'Reunion in Vienna' at Lyric in June.

'Little Women' is surprising disappointment on its English general release.

Will Hay to do a new one for British International, starting Aug. 20.

Glenn Ellyn rushing to keep appointment with Alexander Korda at Elstree.

Company in 'Why Not Tonight,' Tomson Brothers' Palace show, on 25% cut.

Real attraction at the Palace theatre backstage is Hughie Diamond's baby girl.

Harry Foster off to Le Touquet, to forget his 10% troubles for couple of days.

Lawrence Tiller giving up operating dance troupes after many years, and retiring.

Paul Kohner here lining up plans for dubbing new Universal pictures for continent.

'The Late Christopher Bean' celebrated first anniversary at the St. James', May 16.

Charles B. Cochran treasures a pass he holds of the Chicago World's Fair dated 1893.

Georgie Wood limping to the Holborn Empire to see his pal's, Sophie Tucker's, opening.

Gaumont-British latest, 'My Old Dutch,' is going to be a sort of Cockney 'Cavalcade.'

Three Carlyle Cousins, radio name over here, likely to go to America to play for Paramount.

Birmingham Repertory theatre closing, after 21 years under direction of Sir Barry Jackson.

Streatham Hill theatre to go over to vaudeville after several years' efrts to pay as a legit house.

Arthur Knorr here and going on the continent to line up some ideas for future Capitol presentations.

Surprise of the season is Martinus Poulsen's treat to Ted Shapiro of a whole bottle of champagne.

Tommy Rockwell here negotiating bookings for Arthur Tracy and return dates for Boswell Sisters.

Ann Todd, stage and film actress, presented at first Royal Court May 15, as Mrs. Victor Neil Malcolm.

Betty Balfour suffering from Kleig eyes during filming of 'My Old Dutch,' necessitating lay off.

Pat Hanna, Australian actor and head of Pat Hanna Film Productions, looking the field over here.

'Double Door' after transferring from Globe, closed at the Strand, May 12, making a seven weeks' run.

Avia Clifton, sister of Harry Clifton (Clifton-Hurst Film Productions), presented at Royal Court.

Oscar Denes due in town in couple of weeks, when provincial tour of 'Ball at the Savoy' is folding.

Max Milder an interested listener to a Hyde Park orator's boosting of 'Warner Brothers' American product.

G. Rhodes-Parry, Palladium manager, who has been dangerous ill for weeks, taking in the air at Hyde Park.

Mick the Miller, greyhound, to make a personal when his picture, 'Wild Boy,' gets pre-release at the Capitol.

Vivian VanDamm taking over the Prince of Wales' theatre in September, with similar policy as the Windmill.

The latest historical character prognosticated for George Arliss' forthcoming English picture is that of Nelson.

Hyams Brothers deal for H. A. Yapp's three picture theatres fallen through, just when deal was practically set.

Talk here of Ethel Barrymore doing a picture for indie producers. Subject to be a sort of modern Cinderella story.

Leontine Sagan producing 'Richard III' for Oxford University Dramatic Society—first woman to act in this capacity.

Miles Mander, stage film actor, dramatist, adopted as Labor candidate for Parliament for Putney (South London).

Wife of Sir Harry Preston, sportsman of Brighton, being presented at court this season. Also 21 American debs.

Columbia Pictures showing '20th Century' at Blackpool during Cinema Exhibitors Association's convention, June 11.

Eric Maschwitz, head of British Broadcasting Company's vaudeville department, at the 'Honey Dew,' without recognition.

Gina Malo to play in Gaumont-British film, 'A Song for You,' with Aileen Marson also in cast. Maurice Elvey directs.

Nancy Stewart, playing opposite Charles Farrell in Vogue Films' latest, was discovered by David Bader in a London eatery.

Jimmy Wilde wearing grey socks with evening attiure at Palladium Royal Performance. Says he's setting a new fashion.

After Glasgow production, 'Vintage Wine' comes to Daly's, May 29. Seymour Hicks, Clair Luce, Julia Neilson featured.

Paris

By Bob Stern

Tom Crane leaving for America, to stay.

Armand Bernard recovering from operation.

Herbert Marshall and his wife at the Regina.

'If I Were King' revived at Porte Saint Martin.

Lester Ziffren up from Madri to see Paris Fair.

Josephine Baker back Tuesday (15) from road.

Grand Guignol opening new bill Wednesday (16).

Walton's Marionettes playing Gaumont Palace.

Ambigu to put on 'The Toad,' by Louis Dacquin, on June 5.

Revva Reyes to play Vienna and Budapest this summer.

Gus Schaeffer and Harvey Ott of Paramount here from Berlin.

French Authors' League holding annual meeting Tuesday (15).

'Three Little Pigs' playing in a newsreel chain of four houses.

Ray Ventura, strictly French jazz band leader with a big rep, playing the Rex.

New film house, Cinema Vivienne, opening with dubbed version of 'Henry VIII.'

Gregory Ratoff here. He bought 'Laughing Women,' play by Emgenie Leontovitch.

John W. Harris, builder, at Ambassadeurs gala Friday (11). Also Frank Jay Gould.

'Constant Nymph' (British) at Raspail 216, getting good hand from local film critics.

Following an auction sale of sets from Stavisky's Empire, now come sales of those of the Antoine and the Capucines.

Champs Elysees havnig its own local black blizzard, due to sand spread on pavement which softens on hot days.

Gwen Lux, sculptress, breaking into Tuileries Salon. She's here from Vienna for the expo, on her way home to U. S.

Emile Fabre, director of Comedie Francaise, signing to put on a Shakespeare piece next year at Stratford-on-Avon.

Chorus of a thousand coal miners from north of France singing at Jeff Dickson's Palais des Sports for benefit of war wounded.

Cecile Sorel badly shaken up in taxi crash Saturday (12) in Bois de Boulogne while riding with her husband, the Comte de Segur.

Dingo, Montparnasse bar, inaugurating one-price policy—40 cents—for anything in the place. Hilaire Hiler master of ceremonies.

Hoffmann Girls grabbing publicity by going on Chi Trib's conducted tour of the Paris Fair for Americans desirous of sampling wines.

Pre-war Henry Bernstein play, 'The Assault,' showing timeliness in Gymnase revival because it's based on a financial-political scandal.

Ten-thousand-seater open-air theatre planned for Hyeres, on Riviera, for productions which will show glory of Latin civilization.

Feyder's 'Le Grand Jeu' ('The Full Deck') a holdover in Lyons. Par's 'Phantom President,' only American film in town in English, doing well, too.

Fox French narrator getting razzed for wisecracking on death in French version of Picture Chasers,' pic of newsreel auto race stock shots.

New Sacha Guitry play, 'My Double and My Half,' opening at Varieties with Sacha giving a pre-curtain speech on 'Women and Love.'

New Montparnasse nitery getting moniker 'Stage B', after the talker studios. Germaine de Castro singing numbers by Lucie Delarue Mardrus there.

Fernand Bessier, Albert Chantrier and Celestin Joubert elected to Board of Directors of Societe des Auteurs, Compositeurs et Editeurs de Musique.

Lily Pons getting big hand at her second concert in Paris. French soprano who made good in America is getting to be vogue here now for the first time.

Rene Lefevre suffering slight face injuries after fall from horse of his own racing stable which he was riding himself in a race for gentlemen riders at Lille.

Hollywood

Frances Stutz here for pix.

Jean Arthur heading for N. Y.

June Knight had her jerked.

Grace Moore and hubby yatching to Alaska.

Ruth Selwyn in from N. Y. on the S. S. California.

Richard Arlens back from their European trek.

Otto Kruger organizing a fencing team at Metro.

Earl Eby has changed his moniker to Guy Brooks.

Frank Borzage hopped to Boise, Idaho, just for a polo game.

Hal Roach has bought a nine-place Lockheed-Northrup.

Leo Bulgakov, Russian stage director, is in pix with Columbia.

Elizabeth Borton, of the Boston Traveler and Herald, interviewing.

John Barrymore in hospital for a going over before resuming yacht trip.

Afternoon colyumnist, male, got a fan letter addressed to 'Dear Lolace.'

Morris S. Schlesinger in from Newark, N. J., visiting his brother, Leon.

Lillian Ellis, Danish stage and screen star, has arrived in Hollywood.

Sid Grauman and his mother are leaving soon for a month's sojourn in Europe.

Gloria Swanson is back awaiting her divorce suit from Michael Farmer.

Frank Craven has traded his Great Neck, L. I., home for one in Bevhills.

Natalie M. Kalmus, of Technicolor, sustained bruises in an auto accident.

Shirley Temple has a stand-in and a downtown stairs dressing room at Par.

Earl Carroll back from his exploitation tour of keys for 'Murder at the Vanities.'

Mrs. C. K. Noble, rep of the Provincial Press in England, gathering material for features.

Doris Gilbert Felt in from New York visiting her parents, Mr. and Mrs. L. Wolfe Gilbert.

R. Ross Lederman awarded judgment of $900 against Mascot for alleged breach of contract.

Edward and Victor Halperin and Richard Carroll pulling out for N. Y. on deal for major release pic.

Het Manheim, erstwhile rep of Tom Mix's circus, has joined Gardner 10%'ery. Also handles Mix here.

Charlie Butterworth recovering from an illness and is getting ready to report to Metro for work.

Fania Marinoff shocked in Los Angeles for a short time and talked of her husband, Carl Van Vechten.

George Raft has to pay the repair bill for his auto, damaged after it had been stolen, according to a court decision.

Warners is figuring on sending Ruby Keeler, Dick Powell and Pat O'Brien for 'Flirtation Walk' scenes to keep from processing.

Mary Pickford returned to Hollywood for a two weeks' stay at Pickfair and blushed when asked about her hubby, Douglas Fairbanks.

Frankie Lederer, Steffi Duna and Ralph Doyle, radio salesmanager in the Antipodes, entertained Sir Charles Kingsford-Smith and Lady Smith at Radio.

Barcelona

By L. A. Farnsworth

La Argentina gave the first of two concerts.

Liceo Theatre has reopened for the spring season with the Russian Ballet of Monte Carlo.

Fantasio, picture house, has obtained exclusive first-run rights on all Walt Disney shorts.

J. H. Hoffberg, president of the N. Y. film company of the same name, is in Barcelona selling and buying pictures.

Excelsior, oldest nite club in Barcelona, has gone modern under new management. All new decorations, with a music hall added.

Iruste, Fugazot and DeMarre, tango trio, finished their picture, 'Aves Sin Rumbo,' and will sail soon for a holiday in Argentina.

Mariano Azores will bring his company here from Madrid to the Poliorama about the middle of June. No definite date has been set for the opening.

Senorita Matilde Vazquez was named Miss Theatre 1934 at a special performance held at the Comico on May 11. Contest was organized by the evening paper Las Noticias.

Company from the Theater Romea of Madrid opened its summer season at the Comico in Barcelona on May 9 with the musical comedy it had been playing all winter at the home theatre, 'Al Pueblo—Al Pueblo.'

Urquinaona, Metro house, gave a special performance on Friday night, May 4, in honor of Greta Garbo and the six-week run 'Queen Christina' had. Parts were shown from all the pictures Garbo made in America.

Benito Perojo has started directing a talking version of the picture 'El Negro Que Tenia el Alma Blanca.' A silent version of this picture was produced in Spain in.

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CHATTER

(Continued from page 53)

1926, starring Conchita Piquer and directed by Perojo.

Vicente Padulla has sailed for New York where he will work in two pictures with Carlos Gardel. He just finished his work in 'Aves Sin Rumbo,' filmed in the Orphea Studios and featuring the tango trio Irusta, Fugazot and DeMarre.

Association of Impresarios of Public Entertainment sent a committee to call on the Governor with a complaint against the opening of the Hagenbeck Circus in Barcelona. Claim that the showing of this foreign circus will aggravate the crisis which the theatre in Barcelona already faces. Despite efforts, the permit was granted.

Principal Palace, which has been restored since the fire that gutted it last September, will reopen this month with musical comedy. Theatre has been rented for five years to Senor Casanovas, president of the Catalan Parliament. Star of the new company will be Margarita Carbajal, who last month retired from the stage and announced her marriage to Senor Casanovas.

The Hague

By M. W. tty-Leal

Circus Amar will pitch tent in July and August.

Scheveningen getting ready for summer season, but hotelkeepers sceptical, now that gambling has been stopped.

Open air theatre Frankendael, owned by municipality of Amsterdam, not open this year; city lost too much cash on this enterprise, now turning it into a park.

At big gala concert in Amsterdam to celebrate his return, William Mengelberg was distinguished by Minister for Arts with one of the highest Dutch decorations, bestowed upon him by the Queen.

Impressarid Dr. Krauss managing new Reinhardt tour in Holland. Opens with 'Maria Stuart,' drama by Schiller, staged in German by this company. Has also on repertoire a play by Pirandello, 'Six Persons in Search of an Author.'

Dutch playwrights think they have to bill their works under foreign names to get public interested in their plays. Leaked out that 'Ex-King Peter,' announced as a Hungarian play, was written by Mr. den Hertog, theatre critic of Haagsche Post, Dutch weekly.

Berlin

Elizabeth Bergner sold her real estate in Berlin-Dahlem.

Lorenzo Perosi has Pope's order to compose a new papal hymn.

Emil Jannings in Vienna during May and June to try two one-act plays.

Charles Kullman, American tenor at Berlin State Opera, engaged for picture.

German radio fans numbered 5,440,031 on May 31, 15,000 more than last month.

Jan Kiepura's brother, Ladis Kiepura, engaged at the Budapest opera to sing tenor.

Hans Albers on tour in Switzerland playing Sergeant Quirt in 'What Price Glory.'

RKO general export manager, B. Dowling, in Berlin for a few days to prepare distribution of RKO product here.

Reichs Theatare Week to take place in Dresden week of May 27. Reichsminister Goebbels will hold opening speech.

Dorothea Wieck arrives in Berlin in July to play main role in 'Der Stahlerne Strahl' ('The Steel Stream') for Europe.

Economic condition of films to be investigated by administration, is Minister's decree, to decide tax relief during summer months.

Hugo Thimig, former Vienna Burg theatre director, father of the popular local actors, Helen, Hermann and Hans Thimig, 80 years old.

E. G. Techow, Paramount publicity manager for many years in Berlin, on voyage to America, will visit Hollywood for several weeks. His young wife, a born American, with him.

Metro's Berlin publicity manager, Hans Lefebre, off on trip to Paris, Barcelona, Rome, Vienna, Prague and Budapest with Paris and Rome pub managers to prepare next season's publicity program.

Mexico City

By D. L. Grahame

Plenty heat and humidity.

Jose Iturbi, Spanish pianist, here for another concert series.

Theatre gallery occupants must behave or get the bum's rush, police warn.

Show biz being what it is, several actors have become candy butchers in the cinemas.

'Henry VIII' (U.A.) smash on the nabe circuits. Laughton most popular male screen actor here now.

Foreign wrestlers doing well. Watching big, strong fellas has become prime diversion in these parts.

Screen extras union burned because screen players' organization does not consider its members screen thesplans.

Star femme dancer at the Polli-teama theatre, local revue house, found all her costumes stolen when she went to dress for show. Refused to go on in street clothes, so no show.

Virginia Fabregas, Mexico's Sarah Bernhardt, who has played in several Hollywood Spanish talkers, plans to end retirement for a repertoire of heavy drama with Fernando Soler de la Vega, Mexico's ranking actor, at her name theatre here.

Honolulu

By Mabel Thomas

Ralph King making a return trip to the coast.

Frank L. Packard, author, and family here for one day.

Jean Harlow and her mother due in for three-week vacation.

Mitch Leisen, at the Royal for ten days, wondering when we work here.

Stephen Ames got badly sunburned while honeymoning at Waikiki.

Herman Mankiewicz and his bride, the former Elizabeth Young, at the Royal Hawaiian.

Mrs. John Ford, wife of the director, back again with Mrs. Ford Sterling as her guest.

Polly Moran, with her husband at the Moana, trying to be cheerful despite loss on shipboard of a $4,000 diamond brooch.

The Harry Joe Browns (Sally Eilers) arrived here for a long rest. Mrs. Brown to await the arrival of the stork in Honolulu.

Merlin C. Cooper left for California last week, leaving Mrs. Cooper (Dorothy Jordan) here for one more month with the baby daughter.

Cuba

By Rene Canizares

Carioca, the latest craze here.

Havana getting thrills with new radio cars.

Mayor will regulate noise coming from radios.

A bomb fou office of Havana Post.

Interpreter at Cafe Central got Jimmy Durante beat by two miles.

George Pineiro, local cameraman, thinking of importing a sound outfit.

Ed Chester, of AP, got in the losing end of an argument with soldiers during the high school shooting.

Sam Cohen, UA foreign publicity manager, cabled congrats to Teatro Nacional for tie-up with Precios Fijos fair.

Campoamor trying double feature bill. One first run and one second. Smith's idea of getting summer trade away from Nacional.

Station CMBZ started to insult Radio Commissioner on account new radio bill and Commissioner retaliated padlocking station 10 days.

Gov't After Butchers

Washington, May 28.

Formal complaints were issued today by Federal Trade Commission against two candy companies accused of distributing packages involving lotteries to carnivals, medicine shows, circuses, and burlesk houses. Commish alleges that practices induce public to buy candy in hopes of obtaining valuable articles of merchandise or prizes free.

Commish gave companies, Union Concession Co. and R. F. Keppel & Brother, Inc., of Chicago, until June 29 to show cause why cease and desist order should not be issued.

Wash. Winds Up; '33-34 Showed 10% Improvement

Washington, May 28.

Gayety, capital's only burlesque spot, folded for summer Saturday (26) with grosses for season approximately 10% up on 1932-33. Increase attributed to policy inaugurated in midseason of running two mats daily.

Spot goes over to combination of gal tableaux and sex films, ing Labor day.

Moss' Double O

(Continued from page 41)

an act with one week's notice in the event of 'an act of God,' 'strikes,' 'change of policy,' etc., will be out unless the act also is given the privilege to cancel with the same amount of notice. Commissioner Moss' determination for an equitable booking office contract became especially strong after Sherman's contract was reviewed by Broder. Although reserving decision on the case, Moss turned to Broder during the hearing and declared:

'I might say to you that this contract is not an equitable one.' This came after Michael Halperin, counsel for Sherman, had pointed out that the clauses contained in his client's contracts were also contained in the contracts issued by all of the major circuit booking offices.

Hickey and Anger complained that the 'Words and Music' unit was cancelled out of the Hippodrome Tuesday (22) by Sherman and Izzy Rappaport, latter the operator of the house, 10 days before it was scheduled to open there June 1, with a $3,150 guarantee and a 50% split on the gross over $15,000.

Three-Hour Notice

The producers objected because the cancellation came only three hours after they had gone to Rappaport to confirm a rumor they had heard that the house was going to close. They asked the theatre operator then to allow them to take the unit out so that they could accept another booking, but Rappaport denied the closing and refused to cancel. This, they allege was at one o'clock Tuesday—at four o'clock the same afternoon they received notice that the house was closing for the summer June 1. Meanwhile, the open date they could have obtained was lost.

Cancellation, the producers aver, cost them $700 in extra transportation costs.

Sherman denied that he was responsible for the cancellation, saying it was also painful to him inasmuch as he lost the commissions received in booking the theatre. While on the stand, Broder pointed out the inequitable clauses in his contract and Halperin admitted that he drew it up. Commissioner Moss asked Halperin whether he drew up the contract despite his knowledge of the Employment Agency Law, and Halperin answered 'Yes; it's the general custom.'

Protecting Mgrs.

When Broder made an issue of the clauses in Sherman's contract making an act liable to the theatre for the full amount of its salary if concelling a date, Halperin interceded again for the booker, declaring, 'That clause was put in to protect the manager—all actors are irresponsible and theatres must be protected.'

When Moss showed resentment at this, Halperin amended it by saying, 'Well, most of them, anyhow.' He is a member of the Wilzen & Halperin law firm.

It was also pointed out at the hearing that a $200 settlement offered Hickey & Anger by Rappaport to assuage the loss of the week was turned down by the producers. Latter admitted to profits ranging between $2,500 and $3,000 on the unit in the 12 weeks it's been out.

OBITUARIES

GUSTAVE SALZER

Gustave Salzer, 58, orchestra conductor, died at his home in Brooklyn May 23 after a brief illness. His start in the profession was with the old Grand Museum in Grand street as a pianist, and while working there was heard by F. F. Proctor, who engaged him as musical director at 23rd and 58th St. playhouses.

During his career he was associated with Chauncey Olcott, C. B. Dillingham, Victor Herbert, Charles Frohman and Flo Ziegfeld. He conducted 'The Enchantress' and 'Princess Pat' for Victor Herbert and later 'Going Up' for Cohan and Harris. Among other successes with which he was associated were 'Irene,' 'Sally,' 'Sunny,' 'Sweet Adeline,' 'Whoopee,' and irst Little Show.'

He is survived by his widow, a son and a brother, Gene, also a musician. Interment at Union Field Cemetery.

'JAKE' ADLER

Jacob Adler, 57, Chicago nite club operator, died in Chicago May 19 of a heart attack.

Adler was part owner of the Club Royale at the time of his death. Previously he had been associated for many years with the old Midnight Frolics on 22nd street from its earliest start, when it was known as Freiburg's Dance Hall.

In 1927 he and his partner, Frank Lawro, were kidnaped and held for six days before freed. Reported a ransome of $200,000 was paid but which rumor was always denied by Adler.

Survived by widow and sister. Burial in Chicago.

WILLIAM WARD

William Ward, 83, died in Philadelphia General Hospital May 23. He was a member of the minstrel and vaudeville team of Fox and Ward, known as one of the oldest teams in vaude, having been together for 60 years. Team originated in Chicago and played for 45 years on the Orpheum circuit.

His last public appearance was at the Earle theatre, Philadelphia, in 1927, when the act performed for benefit of the NVA Fund. Mr. Ward was separated from his wife several years ago. Only other known survivor is a stepbrother. Burial in Arlington Cemetery, Philadelphia.

GUSTAV HOLST

Gustav Holst, 59, English composer, died at a nursing home after an operation, in London, May 25. Illness caused by a fall while conducting recently. Among his compositions were 'The Perfect Fool,' 'Savitri,' 'The Mystic Trumpeter,' 'Dame Christian,' and 'The Planets.' He was for a time with the Carl Rosa opera troupe and was in the Scottish Orchestra. On the occasion of a recent visit to the U. S. he was guest of the Beethoven Association in New York.

MARK SULLIVAN

Mark Sullivan, 55, former vaudeville and legitimate actor, died May 20 at the Brunswick Home, Amityville, L. I. Mr. Sullivan had played with the Tony Williams troupe in Boston and later for Charles H. Hoyt. He also appeared for Reed and Collier in 'Hoss and Hoss,' in 'Natural Gas' and in 'Hitchy Koo'. He had played in several George M. Cohan offerings. Burial in the plot of the Catholic Actors' Guild in Calvary Cemetery.

He is survived by his widow.

JAMES C. KLINE

James C. Kline, 84, died at the House of Calvary, New York, May 22. He first appeared on the stage in stock at the Walnut Street theatre, Philadelphia, in 1870. He had played with Edwin Booth, E. A. Sothern and Edwin Forrest. Mr. Kline toured the West Indies with William Morris and Lole Fuller. He played in 'A Temperance Town', 'The Three Musketeers' and 'The Fool'. Interment at Mount Ararat Cemetery, Pinehurst, L. I.

JOHN HENRY

John Henry, 52, popular radio comedian, died through gas poisoning at his London flat, May 14. Depression through lack of work and the recent death of woman reported to be his wife, reason given for suicide. Real wife claimed he hadn't supported her since war and unpleasant publicity attached to story added to trouble.

ALBERT RUFFOLO

Albert Ruffolo, 44, electrician and stage manager for 25 years, died at the Onondaga County (N. Y.) Sanatorium May 21 following an illness of three months. Employed by the Shuberts, Dillingham, Ziegfeld and the Marx Bros., Ruffolo last was stage manager at the Syracuse (N. Y.) Paramount.

Survivors brother.

JACK BROCKLISS

Jack Brockliss, , only son of J. Frank Brockliss, who has been connected with the film industry for more than a quarter of a century, died in London, May 11, after a brief illness. Deceased was connected with his father's film equipment company.

MILTON GUNCKEL

Milton Gunckel, 84, retired theatrical manager, who once handled the affairs of James Whitcomb Riley, when the poet was touring the country giving lectures, and other theatrical enterprises, died at his home in Dayton, May 15. Burial was made there.

JACK RITCHIE

Jack Ritchie, 84, once prominent in Kansas City theatricals, died in Los Angeles May 13, following a stroke. He was once advance man ahead of such players as Edwin Booth and later his business manager.

He is survived by his widow.

TENNYSON STEELE

Tennyson Steele, 30, musician of Detroit, Mich., committed suicide in a Los Angeles hotel May 22. He had been unsuccessful in finding work on the Coast. His widow, Mrs. Dolores Steele, lives in Detroit.

GEORGE J. WARREN

George J. Warren, 28, chief engineer of station WEAN, Providence, died May 22 at the Waltham hospital, Waltham, Mass., of lukemia.

Also had worked for WNAC, Boston, and the Don Lee chain on coast.

JAMES BONNER

James Bonner, 46, London theatrical agent, killed in auto smash May 17, while returning with wife and daughter from his mother's funeral. Deceased, formerly connected with firm of Reeves & Lamport.

JAMES H. WALLACE

James H. Wallace, 73, projectionist at the Olympic theatre, Utica, N. Y., died suddenly May 17. He was born in Millbridge, Me., and also formerly lived in Providence, R. I.

PETE CURLEY

Pete Curley, 56, vaudeville and burlesque actor and formerly of Halliday and Curley, died in New York last week. Was the Jiggs i 'Bringing Up Father.'

EARLE D. LAROS

Earle D. Laros, 47, founder the Easton (Pa.) symphony orchestra, died there May 26, of attack.

Survived by his mother.

JOHN FORREST

John F. Stephenson, 31, Shakesperean actor, known on the stage as John Forrest, was stabbed to death in Louisville May 26. Robbery is believed to be the motive.

G. S. McMILLAN

G. S. McMillan, 43, cashier at Metro studio, Cuver City, was killed by a fall in San Diego May 27. Further particulars in the picture section.

ANTHONY L. SCOCCA

Anthony L. Scocca, 32, radio entertainer, died May 23 at his home in Albany.

Son, 39, of Herbert Watcrous, singer, died at Woodstock, N. Y., May 23, of a cerebral hemorrhage. Survived by mother, father and a brother, Allen, also a singer.

LETTERS

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Outdoor Show Reviews

TOL BROS. CIRCUS

Lincoln, May 26.

Probably the first and only circus to bill a fan dancer, Tol Bros., owned and managed by Tol Teeter, is a poor imitation of a circus. It is labeled the 'only Spanish-American circus now touring', but it doesn't look like there's a spick in the whole layout. It's a mud show, transported on five well-dressed trucks for baggage and the personnel loaded into a dozen accompanying cars. Top was set down here for an all-day play at the Capitol Beach (20), because Hoyt R. Hawke, park mgr. though it'd do some biz. Park gate admish let the natives into the tent, but most seats were reserved for 15c.

Organize in Oklahoma City, the outfit moved fast and with little money luck through Kansas and into Neb. with biz still bad. On the eve of playing the beach date, the Barrys, family acrobatic act, walked. A hurry call netted the Dudley Riggs Co. which handled all the sawdust work. A one-ring affair, the show jumps from the circle to the stage alternately. On the stage, Gene Fagan and Lester Morley, clowns, work with Oklahoma Nell (Mrs. Fagan) and her six dancing girls. Ed Holder and his trained biting and bucking mule were picked up here. Teeter announced the Riggs troupe will be replaced, since they were only in on the SOS. Lee Hinckley heads a seven-piece band.

Sideshow has Bobby Arnold and Blanche Ryan, marionettes; Rose Fagan, snakes; Madame Fay, hypnotist; Tol Teeter, sleight-of-hand; Marie Loder, accordion, and Vera, a five-ton elephant, billed as the largest one touring. Show has been having a tough time with the elephant, since she won't ride the trailer and she has to be walked. Was walked 32 miles into town before this opening and groaning plenty at the first show.

The circus isn't good for towns of less than 2,500, even since there isn't enough variety and too much obvious doubling. More than an hour of the same faces and the same technique. A merchants ticket is used as the advance billing, but the 'burgs aren't taking them so well. Staff, besides Teeter, includes Happy Loder, assistant manager; Mr. and Mrs. J. G. Wheeler, advance; Jack Arnold, sideshow manager; Dutch Weldon, boss elephant trainer; Harry Sells, boss topper, and Leo Powers, superintendent of transportation. There's no parade, just a bally car full of girls. Biz here—afternoon two-thirds, and nite capacity. *Barney.*

BEATING DOWNIE IN

Burlington, Vt., May 28.

Russell Bros. Circus will beat Downie Bros. into Vermont next month. Former is booked through the state for the first week in June. Other show will follow about two weeks later unless present route is shifted.

Gorman circus is also expected to make a couple of stands in Vermont later in the season. Last year this state saw only one circus.

OPERA IN AKRON

Akron, O., May 28.

There will be a summer season of light opera starting Decoration Day, when Geauga Lake Park, near here opens its 6,000 seated outdoor theatre, erected last spring for a beer garden, with Handel Wads, worth new opera company of Cleveland.

Troupe includes a chorus of 75 and a ballet of 20. It will give 12 operettas during the season of 14 weeks in the park.

HAMID LEASES FAIR

Charlotte, N. C., May 28.

George Hamid, of New York City, and Norman Y. Chambliss, of Rocky Mount, N. C., have leased the grounds and buildings of the Central Carolina Fair at Greensboro, for five years. The two men also operate the North Carolina State Fair at Raleigh.

LEGION BACKS CARNEY

Nashville, Tenn., May 28.

Dodson brothers shows which played here last year at the Tennessee State Fair, will appear all this week at the circus grounds on Twenty-fifth Avenue, South, under auspices of Nashville Post No. 5 American Legion.

CIRCUS OUSTS CARNEYS

Charlotte, N. C., May 28.

A 16-act circus has been booked for the annual Rhodendron Festival at Asheville June 12-15. This type of entertainment supplants carnivals, which have been used for several years past.

Russell Bros. Circus

New Philadelphia, O., May 18.

In eastern territory for the first time in its existence Russell Bros. circus, a motorized outfit from Missouri has been a surprise. Piloted by C. W. Webb, general manager, show is playing the smaller industrial towns not exceeding 25,000, with R. M. Harvey, veteran agent, blazing the trail. Russell show concentrates on its performance and at every stand comments have been favorable. Big top was originally 100 foot round, with three 40's, and will be replaced shortly with a new 120 with four 50's. Menagerie is 70 with three 30's and sideshow a 50 with three 20's. Fleet includes 22 company owned trucks, of the large semi-trailer type, also two large busses for bandsmen and performers, 32 privately owned trucks, house car trailers and automobiles. Show has its own light plant, in three units. Fair showing in the menagerie of truck animals, four elephants, ring stock and other attractions. No parade. Admission 35 and 15 cents.

Program: Grand entry; illuminated swinging ladders, Peggy Leonard, Mrs. Bob Fisher and Caroline La Venia; pony drills in rings 1 and 3, Frank Miller and Jewell Jackson; contortion in rings 1 and 3, Bert DeAro and Dad Whitlark, trained dogs in center; Three of Avalon troupe, comedy acrobats; aerial iron jaw, Gladys Eckhart, Pearl Harris and Peggy Leonard; trained elephant in center ring, excellent routine; contortion rings, Dad Whitlark, 79; single trapeze over all three rings, Gladys Eckhart; Caroline Hodgini (muscle grind) and Pearl Harris; seven Romanoffs, teeter-board acrobats, one of the bright spots of the program, juvenile top mounter a triple into a chair on shoulders; Pauline Webb's leaping greyhounds, on track; ring 1, Great Delbeanie, unsupported ladder (on pedestal); ring 2, Bert DeAro, slackwire; Liberty horses, presented by Frank Miller and Jewell Jackson; Modock, elephant in eccentric "makeup" and unattended, around the track; Athleta, hocks toes and heels catches on swinging trapeze including forward throwout to heels—specially featured and billed heavily; Webb's Military elephants (4) worked by George Frenchy; Menage number, horses trained by Frank Miller, whose accompanying riders were Hermine LaVenia, Peggy Leonard and Jewell Jackson; Six Avalons, tight wire, another good offering; riding dogs and monkeys on ponies handled by Frank Miller and Frank Sanders; double trips over two rings, LaVenia Sisters, and Aerial Fondaus; Great Delbeanie and his wagon wheel up steps and jumps from pedestal to table. Featured clown number, Fred and Doodles DeMars, Lawrence Ross, Jack Crippen and John Delmar. Closing number, Bob Fisher's Fearless Flyers.

In the band are L. Claude Myers, director and clarinet; Fred Du Pile, Charles Cook and Jimmie Hurtt, cornets; Frank M. Stephens, baritone; Rudolph Anderson, trombone; Frank Kalal, sousaphone, and Nick Rowland, drums.

Kay M. Speer is manager of the sideshow and Frank A. Golden, lecturer. Harry Williams and Jack St. Clair, tickets; Earl Wotz, air calliope in entrance; Sailor Wiggins on door; J. Baker, boss canvas; Pygmy Village, Johnny Walker and Joe Porter; Topsy, trained chimpanzee; Prince Omar, sword swallower; Frank Golden, magic and Punch; C. Tosh and W. Redway, Hawaiian guitar specialties; Madam Loray (Mrs. Ray Speer) mentalist; Princess Louise (Mrs. G. W. Hamilton) Buddha; Chief Jo Jo, double-faced pygmy; Central American sloths and other ground animals in cage; a four-legged girl is an added exhibit.

Staff: C. W. Webb, general manager; Mrs. Pauline Webb, treasurer; James H. Webb, auditor; Ray Blankenship, secretary; R. M. Harvey, general agent; Al Oake, contracting agent; Jack Osher, brigade agent; W. W. (Doc) Hamilton, legal adjuster; Frank La Marr, equestrian director; Jack Crippen, wardrobe; Ray Swan, front door, assisted by Harold Harris and Harry V. Winslow; Dan White, superintendent; H. Duffy, assistant superintendent; B. Lancaster, boss props; Bob O'Hara, charge reserved seats, with Les Hutchinson, assistant; E. A. Peterson, master transportation; Buddy Jenkins, electrician; H. R. Steinkamp, mechanic; W. H. McDaniel, steward Doran and Booth have candy stands and other concessions with eight assistants.

ROTON PARK OPEN

South Norwalk, May 28.

Roton Point Park, Connecticut's premiere resort, opened for the season last week with Casa Loma in the dance hall and a new half-mile roller coaster completed. Neville Bayley, owner, is again the manager, with Charles Pfahl, assistant manager, Harry Anshutz, secretary and Leo Miller, publicity.

Tough on Tooters

Lincoln, May 28.

Plenty of lads in this section who have been going home late with a repeal cargo aboard have been made hot and bothered by the spectacle of an elephant lumbering along the road with a red lantern tied to its tail.

It's all right, however, not due to essence of corn. A five-ton bull with the Tol Bros. circus, refuses to ride in a truck and must be walked between stands. Rest of the cavalcade soon leaves her behind so there's no visible explanation of her presence on country roads. Tail light is warning to automobilists.

SHOW BOAT GOES DOWN DURING SIXTH TRIP

Omaha, May 28.

Omaha's show tug, the Valley Queen, which only a fortnight ago opened the excursion season here, is on her way to a permanent resting place in Davy Jones' locker. On her regular evening trip Thursday (17), her sixth day of operation, steamer ran aground on a mid-stream sandbar while turning about below the city for to her Douglas street pier.

Immedi efforts to free the craft under her own power proved futile, as have subsequent efforts by the government barge H. B. Treadway and other river craft. Breaking up or capsizing only a matter of hours.

Craft newly painted, decorated and repaired, was brought here last year from the Ohio river and made regular trips all summer. Loss on the boat estimated at near $20,000, fully covered by insurance, though value on complete investment more than twice that amount.

Omaha owners include Clarence Hanfelt, Harold Lipp, R. E. Wade, manager of the enterprise, and Ray Marr. Hanfelt has called a directors' meeting to determine whether or not craft will be replaced, but definite that it will not be this season.

Circus Man Injured; Hit by Tent Pole

Portland, Ore., May 28.

G. Isaacson, 32, employee of the Al G. Barnes circus, was seriously hurt, May 21, when a steel tent pole fell on him at the show grounds. He was removed in an unconscious condition to St. Vincent's Hospital, where it was reported he had a fractured hip and possible internal injury.

BARNES COMING EAST

Canton, O., May 28.

Barnes circus will come east this summer for the first time in several years.

Reports from good authority say the show will come east as far as Ohio, after playing its regular territory west of the Mississippi.

Hagenbeck-Wallace will get a few Ohio stands this week including Cincinnati, Dayton and Columbus, and next week picks up its usual stands in West Virginia, returning to Ohio for a June 4 stand at Steubenville, then east over its annual itinerary.

TRUCK SHOWS PROSPER

Canton, O., May 28.

A half dozen motorized circuses which have been concentrating on eastern Ohio industrial towns since the first of the month are making a hasty departure from the Buckeye state with the first of the railroad shows invading this week. Practically every recognized good circus stand in this section has been visited by one or two of the truck shows in the past month, even to the larger cities which for many years have been regular stops for the Hagenbeck-Wallace and Ringling-Barnum circuses.

CARNEY MEN FINED

Massillon, O., May 28.

Edward Kline and D. B. De Loss, operating wheels with the Gloth Greater Shows, playing here were fined, when arraigned in municipal court on charges of suspicion. Kline was fined $50 and costs and De Loss $25 and costs. Police said complaints had been registered at headquarters against the pair by several men who lost heavily on the games of chance.

Carnie and Circus Pacts Drag; May Be Dropped by NRA Force

REVIVE DIXIE FAIRS

Chi Agent in South to Operate Closed Dates—Guarantees Cash

Irmingham,

Several dead fairs which haven't been in operation for several years may be brought to life this fall. Two such fairs are in Alabama while smaller ones are to be found in Mississippi, Louisiana, Tennessee and Georgia. E. F. Carruthers of Chicago, of the Barnes-Carruthers Booking Office, has been the South looking things over and has gone so far as to promise civic leaders in Birmingham to finance the Alabama State Fair this fall. Date has been tentatively set for the last week in September.

Fairs which he develops will get away from the old style of fairs. The Chicago Exposition has changed all that. The new baby will be fed the Chicago diet on a smaller scale. In other words, Carruthers has hopes of changing the word 'fair' to 'exposition.'

With Carruthers on a tour through the South were P. T. Strieder of Tampa, general manager of the Florida State Fair and Exposition; C. F. Dufffield, president of Thearle-Duffield Fire Works Co.; Alex Sloan, Chicago auto race man, and Carl Sedlmayr, owner of the Royal American Shows, who are co-operating with the Carruthers organization.

MAYOR OK'S CIRCUSES, BUT BARS CARNEYS

ittsfield, Mass., May 28.

It's all right for the circuses to come to Pittsfield this summer, but the carnivals must keep out. That is the order issued by Mayor Allen H. Bagg, who already has rejected five applications for carnival permits.

Bagg declared he believes carnivals are fundamentally detrimental to the best interest of the city; they bring in little revenue although they take their share of the people's money before they leave. The mayor also said many of the carnivals are poorly equipped and without sufficient backing to provide any surety in case of trouble.

Outgrows N. Y. Lot

Hagenbeck-Wallace circus will not play New York City this season, stand nearest to the metropolis being Elizabeth, N. J., where it is dated for June 20. Last summer itinerary included the lower Bronx, show being tented on a lot opposite the Yankee baseball park.

While the same spot is available, show has been enlarged and it is claimed there is not enough ground for proper presentation there.

KRUG PARK'S OWNERSHIP

Omaha, May 28.

Krug Park opened Saturday (26) under new organization. Incorporated this year as United Amusement Co., but thought to be a part of the Castle Realty Co., managers of the Krug estate.

Lou Slutsky, who last year managed for the Fox Amusement Co., which also operated parks in Sioux City and Kansas City, is manager for the corporation.

Austin Bevans (Al Finkle) with a local 10-piece band opened the dance pavilion, and is in to stay for four weeks, at least. Band is same which just closed at the Midnight Frolic, indoor night spot.

FOUR PARKS OPEN

Easton, May

Park prospects look good.

Central Park, located between Easton and Allento has been renovated and many new amusements installed. A pet parade will be held on Memorial Day.

Dorney Park, on the other side of Allentown from Central Park, will feature orchestras. Both parks expect to present vaudeville shows Sunday nights.

Bushkill Park in Easton opened last Saturday (26) and Eddyside Park, also in Easton, opened on same day.

Washington, May 28.

Scrapping of delayed codes circus, park-pool-beach-pier and carnie industries appears distinctly probable as a result of tangle in NRA over matter of small business and enforcement of existing rules.

All these agreements remained stymied Saturday (26) not having progressed an inch during the week, due largely to absence of Deputy Administrator Farnsworth from his office. Prospects of action in the near future are not encouraging.

Official explanation forthcoming from NRA about continued delay is that job of getting circus and carnie people together to talk over disputed provisions and reach agreements is virtually impossible with all industry spokesmen on the road. Illness and absence from Washington of various consultants, advisers and experts has been a factor in the delay, while uncertainty about Gen. Johnson's policy changes has had a tendency to retard movement further.

Real answer is that instead of trying to work out separate detailed agreements for each of these branches of amusement industry, a changed type of blanket code will be used to cover labor and a few simple, essential trade practices. Modified President's Reemployment Agreement looks like final outcome.

Such a scheme would call for some exemptions and waivers in case of amusements because of peculiar problems of business, with a sort of credit allowance for food, lodging, etc. Trade practice clauses, it is believed, will cover fundamental matters like price-cutting, misrepresentation and advertising.

Johnson's shifting around has confused most of his subordinates to the extent that work of getting remaining small codes through the mill has been practically abandoned and pressure has been withdrawn for early completion of writing job. Difficulty of enforcing codes for service trades, which include crowds of small enterprises, has proved major peeve for Eagle chief and everybody at NRA would like to wash their hands of pending pacts for industries of this nature. Task of trying to work out differentials and exemptions for widespread industries composed of little establishments has been extremely pesky, and results are not worth the effort in minds of many NRA execs.

Circus code has been held up several weeks by difficulty of getting rail and motor shows into agreement on trade practices, and has been further obstructed by physical impossibility of staging a conference with all concerned. Same is true of carnie pact, which is much nearer Johnson's desk but has been collecting dust for a long period in Farnsworth's office.

Repeated statements that action would result by the end of the next week ended Saturday (26) when admission was made that obstructions have not been removed and hope for early conclusion of negotiations has been washed out. Farnsworth would not comment on the possibility that new policy will result in discarding of pacts but indicated that he will follow watchful waiting policy.

ATLANTIC CITY BARS ALL TENT SHOWINGS

Atlantic City, May 28.

Seven circuses, including Ringling Bros., that wanted to show here this spring have been denied permits by Mayor Harry Bacharach. 'They come here for a day,' the Mayor said, 'take away a lot of dough and kiss you good-bye.' Mayor is supporting the protest of merchants who contend that a circus, which usually makes the shore its Saturday stand, costs them about $50,000. The chamber of commerce was willing to let the bars down on the Hagenbeck-Wallace animal show in the interests of the children but the Mayor ruled them all out.

Circuses

Week of May 28

Al G. Barnes

Everett, Wash., 28; Bellingham, 29; Vancouver, B. C., 30-31; Kamloops, June 1; Vernon, 2.

Isn't she gorgeous!
Adolph Zukor presents MAE WEST in "IT AIN'T NO SIN" with Roger Pryor
John Mack Brown Duke Ellington & Band A Paramount Picture Directed by Leo McCarey

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